The Moving Picture Weekly

OCTOBER 27,
1 9 1 7
VOL. 5 NO. 11
PRICE 10¢.

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Once in a generation there flashes upon the theatrical sky a star of such tremendous power—such winning and engaging personality—as to immediately become a new factor to be reckoned with by producers, exhibitors and the public alike. Such a personality is a real, not a made star, and after his initial presentation makes such tremendous strides into the affections of the public as to require no outside influence to become an unparalleled box-office attraction. Such a star is Monroe Salisbury, appearing exclusively in BLUEBIRD Photoplays.

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in your house - means

that at least once each week you are POSITIVELY going to get the crowds. You are SURELY going to have a big, profitable night. You are going to turn the grayest, dullest, deadest kind of a day into one great, swirling, big business day that will mean

Profits -- Prestige -- Popularity

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They get the "Come Back Habit"; The most profitable kind of an habit that you can teach them to get. If you can keep your crowds away from your competitors—if you can drive from their minds all thoughts of any other house but yours, you will have solved the problem of filling your house at every performance. A BLUEBIRD DAY will do it.

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DOROTHY PHILLIPS
CARMEL MYERS
FRANKLYN FARNUM
VIOLET MERSEREAU
MONROE SALISBURY
RUTH CLIFFORD

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Exchange or thru BLUEBIRD
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Serial Winners

1

"LIBERTY"

Featuring MARIE WALCAMP—direction Jacques Jaccard. It packs a thundering patriotic message that thrills the fans and compels them to come back to see each episode. The Patriotic Serial that will rouse your audiences with the gripping situations. BOOK IT NOW. It has played capacity in hundreds of houses.

2

"The Voice on the Wire"

Featuring BEN WILSON, NEVA GERBER, JOSEPH GIRARD—direction Stuart Paton. A gripping mystery that cannot be solved by any of your patrons. The detached hand appearing in and out of the picture—a hidden reason for marking certain men for death keep the fans on their tiptoes of expectancy and makes them eager to see every installment.

3

"The Gray Ghost"

Featuring PRISCILLA DEAN, HARRY CARTER, EDDIE POLO, EMORY JOHNSON—direction Stuart Paton. Based on the great Saturday Evening Post Serial, 'LOOT,' written by Arthur Somers Roche. It has a tremendous ready-made audience who have read the story and who want to see the picture of the adventures and exploits of a nervy crook who baffles the police.

BOOK THROUGH ANY UNIVERSAL EXCHANGE

"John Ermine of the Yellowstone"

A Butterfly Picture

From the Novel by Frederic Remington

That splendid type of Western picture that makes a hit with every audience that has the privilege of seeing it. Book it on our recommendation or go to your nearest Universal Exchange and ask for the picture to be projected on the screen for you. THEN YOU'LL BOOK IT.

BOOK THROUGH ANY UNIVERSAL EXCHANGE

EXTRA

To Exhibitors of the

Maryland, Pennsylvania, Virginia
California, Missouri, Minnesota, Nev

UNIVERSAL CURRENT

One full reel of "The Boys" of eac
Division," enabling you to Show a

THE BOYS FROM

Will bring in more money for you than the

EXHIBITORS—get this fact planted. This is NOT merely a panoramic view of soldiers with thousands of our boys massed together which means nothing, but a clear cut close-up series of boys, from your own State. It's the BIGGEST THING YOUR HOUSE HAS EVER SHOWN. Every Father—Mother—Sister—Brother and Relative clamoring to see "the boy" in camp before he leaves for France. It's your BIG opportunity to give your folks at home their last chance to see "the boy" before he goes. Fascinating scenes you may never see again.

UNIVERSAL ANIMATED

EXTRA

EXTRA

Following States :

Indiana, Illinois, Iowa, Texas, York, Alabama, Louisiana, and Ohio

EVENTS -- SPECIAL

State from the famous "Rainbow the People of Your Community

YOUR OWN STATE

biggest feature ever shown in your house

The famous RAINBOW DIVISION at Mineola, N. Y. (Long Island), at Camp Mills. Outclasses, as a money-getter for you, any feature ever played in your house. Here's something thousands of people are clamoring to see. You can thank Universal Current Events for giving you THE BIGGEST CLEAN UP OF THE YEAR. BOOK IT. Get out and make a splurge. Show it first to your newspapers. You'll get more advertising than you ever dreamed of without cost. It's your biggest money-making opportunity. Book thru your nearest Universal Exchange.

WEEKLY, 1600 Broadway, New York

EXTRA

Again the Universal Animated BIGGEST & FINEST WORLD'S SERIES BASEBALL SPECIAL EVER FILMED

Regular Subscribers get all the

Manager Rowland and Pitcher Eddie Cicotte (White Sox) discussing a few tricks to be pulled before the first game.

AGAIN the "TWO-A-WEEK-NEWS-SERVICE" comes to bat with two big scoops. The big SPECIAL World's Series baseball championship games—and Pershing's Boys in France getting ready for the big jump "over the top."

Here are two big events of fascinating interest to 100,000,000 Americans. Every Mother, Father, Sister, Brother and relative wants to see what "the boy" is doing at the front. 10,000,000 excited fans are waiting in eager glee for the wonderful World's Series pictures. You get them both if you are a regular subscriber to the——

Two-A-Week News Service

Benny Kauff and his big war club.

Thrilling is the best word to describe the great big scenes in the World's Series baseball pictures. Easily the most brilliant, clearest, finest moving pictures ever taken of any World's Series. All the excitement of the big affair crammed into these pictures. The managers shaking hands, pitchers warming up, fans assembling in the big stands, newspaper writers, excitement galore, almost as good as being at the big doings yourself. BOOK THIS SPECIAL. PLAY IT UP BIG. IT WILL PACK YOUR HOUSE TO CAPACITY.

Note:—If you are a regular subscriber to the TWO-A-WEEK-NEWS-SERVICE you get this big special without extra cost. Contract for it NOW. Give your patrons the biggest and best news in pictures.

Weekly Scores 2 Big Scoops

FIRST PICTURES OF OUR BOYS IN STEEL HELMETS READY FOR BATTLE

Big Scoops without Extra Cost

Pershing's forces in steel helmets being reviewed by Pres. Poncaire, Gen. Petain, Marshall Joffre and other military and diplomatic notables.

"WITH Pershing somewhere in France, is a phrase that strikes a resounding chord in every American heart. Millions of relatives at home are waiting to see what "Our Boys" are doing in France. You don't have to wait for delayed "snapshots" from "the boys," for in this special in the Universal Screen Magazine you will see how our boys are being trained, and taken care of by our beloved ally France. Wonderful pictures that millions are eager to see shown, together with—

All The World's News First—in the Animated Weekly & Screen Magazine

Other features of this special issue of the Universal Screen Magazine are Ambassador Gerard delivering a Fight talk to our fighters at the Presidio, San Francisco, Cal. Opening of Women's Liberty Loan Bank, New York. Departure of New York's famous Squadron A. New series of cartoons from the world's leading dailies. Russian women in army work, etc., etc.

No Extra Cost For All These Scoops To Regular Subscribers

Why pay extra for all these great big specials when you can get them all WITHOUT EXTRA COST by contracting regularly for the big TWO-A-WEEK-NEWS-SERVICE. Not alone get them all but you show your patrons all the world's news FIRST while its real news. ASK YOUR NEAREST UNIVERSAL EXCHANGE for terms, prices, length of contract, etc., on the big TWO-A-WEEK-NEWS-SERVICE. It will help "make" your house. Get busy.

Universal Animated Weekly, 1600 B'dway, N.Y.

Scenes from the Butterfly Picture

LITTLE ZOE RAE IN "The Cricket"

"Princess Virtue" Scintillates Supreme

MAE MURRAY, the Bluebird luminary whose first picture under her new management is scheduled for release on November fifth, is a young lady of marked versatility. It is rare indeed for an artist of her years to have made a reputation in two entirely different professions. Yet Miss Murray has done just that little thing, and she doesn't consider that there is anything very wonderful about it, either.

Her name first became known through her remarkable dancing, while she was associated with the Follies, the greatest aggregation of beauties in the world. A girl has to shine very brightly indeed in order to make her light distinguishable in the surrounding luminosity of that famous organization. But Miss Murray wasn't a bit worried by the competition. All she did was to dance better than any one else, and let her looks speak for themselves. And presently about all that you could hear,, when she was on the stage, was "Mae Murray," so her confidence was not misplaced.

The screen exerted its usual influence, and Miss Murray succumbed. She at once proceeded to make herself one of the most talked about of the screen stars, on account of her grace, the mobility of her features, the expressive pantomime of her hands, arms, and her whole body, and the exertion of that subtle something which we call "personal magnetism" for want of a better name. Fans who saw them spoke about and remembered her performances in her pictures, "The Dream Girl," "To Have and To Hold," and "The Mormon Maid," the latter a State Rights production, directed by Robert Leonard, which won the highest praise. She was recognized at once as a screen player of remarkable natural gifts, while her adaptability again came to her aid in making each of her productions distinctly different from the preceding one.

The Bluebird management felt quite pleased with itself when contracts were signed with Miss Murray and Mr. Leonard for them to produce Super-Bluebirds together. Their first one is called "Princess Virtue," and is a screen adaptation of a story written by Louise Winter, and put into scenario form by Fred Myton. This is one of the most elaborate productions ever made at the Bluebird studios. The scenes of the play are laid in France, among the "smart set" in Paris, and at Deauville, the most fashionable bathing beach in the world, and the resort of the most famous personages in the circles of society and art. Prominent figures in diplomatic, social and civic life are concerned in the story, and the "sets" in which these people play their parts conform in every detail to their high station in life.

The individuality of the character which Miss Murray plays—one Liane Damerest, a girl of American birth and foreign training—demanded that individual sets expressive of her exotic tastes should be constructed. Special artists and decorators were employed to carry out the ideas of the director and his star. Some of the scenes, depicting Liane's special apartments, are futuristic in the extreme. The cost of all this was of course tremendous, and would have been prohibitive in any studio with fewer resources than Bluebird.

For the Deauville scenes, the entire company was transported to Coronado Beach, while other scenes were filmed at Catalina Island, Santa Barbara and San Francisco. The traveling bills alone for the making of the picture were enormous. The company is a large one, including

(*Continued on page* 39)

Director Robert Leonard gets shot as he is ordering the sun to shine at the beach for his "Princess Virtue," Bluebird Extraordinary. Mae Murray is seated in front of him.

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Exhibitors' War Tax on Admissions

OFFICIAL INTERNAL REVENUE CASH BOOK

Copyright 1917 *by Hermann E. Goldschmidt*

Official Revenue Record to be kept by each exhibitor under the War Revenue Act, containing

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MASTERS LION IN BRIEF ENCOUNTER

Marie Walcamp, star of "The Red Ace," the current Universal Serial, calls to her aid the trick learned when she was playing under Henry McRae, now production manager at Universal City.

TO be the leading lady of a photoplay serial is the ambition of many a well-meaning but sadly deluded schoolgirl, who in her vision sees nothing but an enormous salary, a big motor car and a handsome hero making love to her, and who doesn't take into consideration the physical risks involved.

Let's take the case of Marie Walcamp, the star of the Universal serial, "The Red Ace," which Jacques Jaccard is staging. True, her salary is great enough; she drives a brand new, powerful roadster of a leading make of racing cars, and the handsome hero does make love to her—for film purposes only, of course.

But—she jumps off cliffs with her arms tied behind her, drives motor cars and locomotives through all sorts of dangers; crosses chasms hand-over-hand on slender cables, battles with lions——

This is how she did it. Looks easy. But——

Certainly, she battles with lions! In the eighth and ninth episodes of "The Red Ace" she has a grand scrap with one of the huge cats. She is about the only one of the Universal actresses who ever gets into real close contact with the lions at the film capital.

Miss Walcamp was the star of a number of animal pictures produced quite a while ago by Henry McRae, who now is production manager of the big film plant, and is thoroughly familiar with the ways of these wild beasts. But even then, it requires considerable pluck to pick a quarrel with a lion.

In the story, Miss Walcamp finds it necessary to go through a narrow underground passageway in which a lion has been chained to prevent any one from entering. Her encounter with the beast is thrilling and furious, but she finally seizes the animal's jaws in a special jiu jitsu manner which she learned from Charley Stecker, trainer of the Universal zoo, and the king of beasts is helpless. And that's just an ordinary day's work for Miss Walcamp, too. It's a great life, being a serial star, if you don't weaken. Marie is going strong.

Jaccard's Accidental Physics Lesson

AN unusual incident, interesting not only as a peculiar accident, but as a little study in physics as well, occurred recently at Universal City when Director Jacques Jaccard was staging the seventh episode of "The Red Ace" serial. Can you imagine a wash-bowl and pitcher of water exploding? That's practically what happened. Director Jaccard was filming a close-up of the chinaware, which was to be struck by a rifle bullet. Of course, he knew that the pitcher would be broken, but he did not expect that it would be shattered into a million bits.

The neck of the old-fashioned wash-pitcher was much smaller than the body and when the bullet struck it with a force of fifteen hundred pounds it acted much the same as an air-tight vessel—the top of the pitcher was not large enough to permit the rapid escape of the water and an explosion resulted. Not only was the pitcher blasted, but the bowl in which it stood also was blown to bits. Pieces of the heavy china were imbedded in the walls and woodwork to a depth of more than an inch.

Director Jaccard, Fred Granville, his camera man, and Harry Archer, one of the principal players in the serial, who was standing near the pitcher when it sprung its unexpected trick, were struck by the flying bits and were badly cut about the body. Fortunately for Archer, his face was spared from the flying crockery, but a small bit grazed Jaccard's jaw and left a cut an inch long.

VISITING THE HOME OFFICE.

THE Home Office at 1600 Broadway has been favored by the presence of five men who very seldom get as far as New York, in spite of the fact that one of them is in Boston and another in Buffalo. They are so busy there that it is easier to call up on the long distance wire than it is to hop a train. These two men are J. M. Mullin, manager of the New England Universal Exchange in Boston and C. S. Nordlie, representing all of the Powers exchanges, but stationed permanently in Buffalo. The other three come from more distant fields. C. A. Metzger, who combines in his efficient self the management of the Bluebird and Universal exchanges in the Northwest, has spent two weeks in New York. A. Pratchett comes all the way from Porto Rico and B. Lichtig from Havana, Cuba.

CARMEL AND KENNETH IN "THE LAST

Bluebird

Written by J. G. Alexand and Fred My

(*Copyright* 1917, *Bluebird Photoplays, Inc.*)

JOHN RAND, living in a small Western city, is one of those in whom slumbers the latent forces that make him nether a curse or blessing to mankind. He supports his widowed mother, and is in love with Marion Sherwood, daughter of the town's foremost banker. Marion's heart is more set on the lovely things of fashion than upon thoughts of matrimony; she longs for society.

When her father learns that a rich uncle has bequeathed to him the control of a great financial institution in New York, the Sherwoods immediately prepare to go to the big city and live. Marion is rejoiced at the prospect, but Rand, at first, protests against leaving the home town. The young man has made Napoleon his ideal, and acts in accord with what he believes Napoleon would do. Rand finally accepts the offer of a position with the Sherwood firm, and we soon see them all established in New York.

The advantages of wealth bring Marion into society, realizing that fanciful young lady's ambition. When Rand finally summons courage to ask Sherwood for his daughter in marriage, the capitalist tells the young man his income is insufficient to marry, but that if Rand is able to amass money, there will be no objection to the marriage.

An opportunity to gain immense wealth comes to the young man by the strangest trick of fate. A feeble old man who has spent his life perfecting a powerful explosive, at last triumphs; but the fruits of his life's toll are likely to be stolen by a band of foreign spies. The old chemist brings his formula to the trust company where Rand is employed, arriving at a time when Rand is alone, and leaving the formula with Rand for safe-keeping in the company's vaults, hurrying away without taking a receipt.

In the next morning's paper, Rand reads that the old man has been blown to atoms in his laboratory. Rand realizes that he has sole knowledge of the secret. Opening negotiations with a foreign government, Rands sells the formula, and speculates with the proceeds.

MYERS HARLAN IN OF POWER"

Phyotopla

Directed by Harry Solter

Rand profits on his stock speculation through buying on advance information. Now fabulously wealthy, he realizes the power of money, and determines to crush everybody under his heel. Attacking the Sherwood resources, he is humbling the man who had refused the one request of his life; Rand's love for Marion was submerged in his lust for power.

When by the strange movement of fate, Rand and his mother, the only soul on earth he still clings to lovingly, are blown to atoms when anarchists dynamite his magnificent home, Rand is shocked from the dream he has fallen into at the beginning of the story. The whole nightmare has come upon him as a result of his perverted ideas and lust for power. Youth and love is his; Marion is near at hand and he takes her in his arms.

THE CAST.

John Rand	Kenneth Harlan
Marion Sherwood	Carmel Myers
Mrs. C. W. Sherwood	Helen Wright
Charles W. Sherwood	Charles Hill Mailes
Rex Reynolds	T. D. Crittenden
Oliver Mullen	Jack Nelson
Phillis Ward	Gertrude Aster

SHE WOULD BE A MERMAID.

CARMEL MYERS, the newest and youngest of Bluebird stars, who is becoming known as the "Bluebird Beauty," says if she is ever to be born again she would like to come into the world as a mermaid. During a recent stay at Santa Cruz Island, Miss Myers learned to love the ocean, with its rocks and shells and awe-inspiring breakers, and spent most of her spare time disporting herself in its waters. Instead of donning her bathing suit, she presented a fascinating picture one morning as she sauntered forth for her regulation dip, swathed in sea grasses and kelp leaves, which cleverly hid her swimming trunks beneath. Miss Myers has anything but a "mermaid role" in "The Lash of Power, when she will play the star role in an intensely emotion satory of keen dramatic interest.

SCENES FROM THE UNIVERSAL ANIMATED WEEKLY 94.
LIBERTY BANK
ON TO BERLIN
THE FIRST LIBERTY TRUCK
ON TO BERLIN

Universal Films the Rainbow Division

HOW the army division being trained at Camp Mills, Hempstead Plains, near Garden City, L. I., received the appellation, "Rainbow" Division, is a point upon which discussion is still raging. It seems most probable that it was given to it by a newspaper man. But, however that may be, Carl Laemmle, president of the Universal Film Manufacturing Company, has taken it upon himself to explain why the name of Rainbow Division is so appropriate for this army of democracy which will soon take its place upon the battlefields of hard-pressed France. Very fittingly he finds the analysis in the Book of Genesis, Chapter 9: "The sign of the Covenant of old, after the deluge, that the earth shall never again be destroyed, was a rainbow in the heavens."

"This famous division," says Mr. Laemmle, "arches the Atlantic with warriors from twenty-seven states of the Union to save democracy. After the deluge of horror and misery which has been flooding Europe for three terrible years, there comes into the sky of hopeful humanity the Rainbow Division of America's Expeditionary Forces, that the earth shall not be destroyed; that it shall be made safe and kept safe for women, children and decent men."

So much for the name, Rainbow Division. But that is merely the start. Mr. Laemmle conceived the idea of bringing to every relative and every friend of the thirty thousand soldiers who represent half of the States of the Union a personal view of their loved soldier boy who has enlisted for his country and for humanity. These friends are scattered over the length and breadth of the whole United States. By the simple process of moving pictures Mr. Laemmle has made it possible for these friends, wherever they are, to see for themselves Camp Mills, the soldiers that represent their own state in the division, and in fact, every single soldier of that contingent, as he marches before the camera less than twelve feet away. As a matter of fact, this stupendous undertaking involves virtually a close-up picture of every one of the thirty thousand soldiers training at Camp Mills.

From a mechanical and distribution standpoint the pictures will be so divided that people in Illinois will see the crack artillery regiment, the First Illinois Artillery, now the 149th Artillery. The people in Indiana will see the First Indiana Artillery, now known as the 150th; those in Minnesota will see the First Minnesota, renamed the 151st Artillery; Little Old New York will see its Fighting 69th in its new dress as the 165th Infantry; the 4th Infantry of Ohio becomes the 166th; the 4th Alabama the 167th; the third Iowa the 168th. The people in each of these states will see their own troops. Pennsylvania will see the four companies of its famous Machine Gun Division, whose initials are KIL'M. They take a lot of pride in this fierce abbreviation. Maryland will see the First Coast Artillery, now called the 117th Trench Mortar Battery. Virginia will find its own Coast Artillery as the 117th Trains Company and Military Police. Texas will find its troops designated as the 117th Supply Train, and the First Field Battalion of Missouri will find its troops dubbed the 117th Field Battalion Signal Corps. The California troops in this division are known as the 117th Engineers. Louisiana's contingent become Headquarters Troops in the division, and the Machine Gun Company from Georgia is attached to the old Fourth Alabama. There are also Kansas and Oklahoma troops in the 117th Engineers in which the California troops appear.

For all of these States separate prints have been made up. These prints constitute a complete historical record of Camp Mills, and were taken in co-operation with the government, the commandant of the division, Major-General William A. Mann, and the regimental commanders. For the first time in the world a military scenario has been worked out for the benefit of the friends at home showing all of the interesting activities at the camp. In view of their historical nature, the Universal has deposited at Washington a copy of each of the prints to be preserved in perpetuity for generations to come.

The work itself was stupendous, but so well planned by Mr. Laemmle, and so well executed by a corps of efficient assistants to whom he entrusted it,

(*Continued on page* 39)

CARL LAEMMLE, has not only defined the meaning of the Rainbow Division, but has made it possible for the friends of every soldier in this most cosmopolitan army to have a comprehensive idea of the training and life of their soldier boys at Camp Mills. Exhibitors in New York, Illinois, Indiana, Minnesota, Ohio, Iowa, Virginia, Alabama, California, Maryland, Pennsylvania, Texas, Missouri, Louisiana Georgia, Kansas and Oklahoma will be particularly interested in this wonderful Universal Current Events Special.

ANIMATED WEEKLY, NO. 94.

Bad Roads Cut Out In Michigan.—Formal opening of Northville outer belt drive marked by unique ceremonies.—*Detroit, Mich.*

Allies Lose 800,000 *Bushels of Wheat.*—Mysterious blaze, following explosions, destroys $1,200,000 worth of grain.—*Brooklyn, N. Y.*

Sub-Titles.—Four alarms brought every fireboat to the blaze. Thought to be the work of students of von Bernstorff.

At the Front With the Fighting French.—Unusual war views after recent drives, when thousands of Germans were taken.

Sub-Titles.—Official French War Pictures—Pound! Pound! Pound! until the enemy is downed. Fruits of battle—A few of the thousand Germans captured in the Verdun sector. HAIG!—Britain's pride, who put the fear "Germ" in Germans, reviews France's fighting fusileers after recent battle. Guynemer, France's immortal flying hero — Decorated shortly before his death.

Second Liberty Loan Drive Is On In Earnest.—Notables in all parts of America aid Uncle Sam in new campaign for funds.

Sub-Titles.—In Sioux Falls, S. D., Secretary McAdoo speeds up subscriptions. Governor Burbeck of South Dakota introduces Secretary McAdoo. In New York City, Governor Whitman makes a stirring appeal to throngs at the Liberty Bank in Madison Square. "I ask you to do something for yourselves and for the world. Your duty is plainly before you—BUY LIBERTY BONDS! Your Government asks that you lend it money to equip men who are fighting your battles across the sea." Pittsburgh, Pa.—60,000 march in great Liberty Loan parade, in which Champ Clark walks. Left to right: A. W. Mellon, Myron T. Herrick, Champ Clark, James Francis Burke.

Help Wanted.—Stenographers and typists. $1,000 to $1,200 yearly to start. Advancement rapid. Address U. S. CIVIL SERVICE COMMISSION, WASHINGTON, D. C.

This notice published by request of THE U. S. GOVERNMENT.

Passenger Train In Fatal Head-On Collision.—Both engineers lose lives when steel monsters crash into each other.—*Stockton, Wisconsin.*

Uncle Sam's First Standardized Liberty Truck.—Built from plans approved by seventy auto manufacturers and first trip will be to National Capitol.—*Lima, Ohio.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

Little Zoe's Lucky Accident

The ending of "The Cricket," and one of the most charming endings ever devised for a film. It was an accident.

IF you were a moving picture star and you lost a tooth, well, you'd think it was pretty tough luck, wouldn't you? Then just see how a lost tooth improved "The Cricket."

IN the old days of motion picture making (seven years is an eternity in the films, you know) directors were not much troubled by little things like scripts. Lots of them went out on location with a company, and a bunch of unexposed film, "shot" it all up, returned and built up a picture from the unrelated mass. People were satisfied with moving pictures, in those simple times, if they just moved. All that is changed, however, and a present-day script is as exact in its detailed working out as a mechanical problem. If you had ever tried to write a synopsis of what happens from reading one of the things that they call a "continuity," you would appreciate the truth of the foregoing statement. Every move, every shift of position of the numerous characters, every slightest action is anticipated, and many directors follow these documents minutely. Others, again, are ever ready to take advantage of the vagaries of the god, Chance. Elsie Jane Wilson, the director of the Butterfly Picture "The Cricket," in which Little Zoe Rae is starred, belongs to the latter.

She preserves an "open mind" while she is filming a production, and declares that she gets better results this way. The last scene of "The Cricket," which is one of the quaintest and most unexpected scenes ever filmed, really was a lucky accident of this kind, of which the clever woman-director was quick to take advantage.

The baby star, Zoe Rae, has just arrived at that stage when teeth seem the most important thing in the universe to a youngster. All through the picture her biggest and best front tooth distressed her by "feeling wobbly," as she expressed it. Miss Wilson instructed her to keep her tongue away from it, for the idea of a star without any front teeth was a distressing one. All the scenes for the picture were completed, and the final one—that of the feast of the re-united bachelors and their protegee—was scheduled for the next morning. The scene was an elaborate one, with an assortment of real food on the groaning table, which was big enough to make Mr. Hoover frown in disapproval. Everything was ready for a rousing finale, but little Zoe seemed utterly preoccupied. In vain Miss Wilson called for the response which the little actress is usually the first to give of her own accord. All through the feast Zoe hung her head, and her finger kept straying to her mouth. Miss Wilson and the other adult actors wondered if the child were ill, she was so unlike her usual bright self. She would rouse herself, and then lapse again into absent-mindedness. At last she stuck her fingers 'way into her mouth, pulled a moment, and then looking up with a radiant smile, exclaimed in a triumphant voice as if there were no camera within a mile of her:

"I've got it!"

"Got what, Zoe?" demanded the company.

"My tooth!" cried the baby Bernhardt with deep satisfaction.

"That's the finale of the picture!" exclaimed Miss Wilson. "We might have tried for a week without getting such a good ending. It's one of the luckiest accidents that ever happened to me."

"The Undercurrent"

Written and Produced By JACQUES JACCARD

"He insulted me," said the treacherous "Dutch Kate," and Winthrop sw allowed the bait. The trap sprung.

THIS must be mine!" exclaims Virginia, as she finds herself in a subterranean chamber. She notes the sluice boxes and equipment, makes an exploration of the cave, and then returns the way she came.

Little Bear has seen Virginia go under the water, apparently shot from one of his bullets as he was firing at her pursuers, and after searching around for her, decides that she has been drowned. Winthrop, of the Royal North West Mounted Police, now joins him and is told of Virginia's fate. Winthrop prepares to dive for her, but Little Bear and Kelly, who came with Winthrop, persuade him that it is useless. Winthrop is heartbroken, for he loves Virginia.

Steele Heffern with two men, in the motor boat, is excitedly discussing Virginia's escape from them when Virginia again is seen on the lake shore. She is too exhausted to elude them and Heffern soon grabs her. Just then Winthrop, Little Bear and Kelly arrive on the scene and Heffern quickly changes his tactics, explaining to them that he merely wanted to take Miss Dixon home. Steele and his men immediately report to Fouchard and Virginia tells her friends of the discovery.

At the Inn, Fouchard instructs the men to get rid of Winthrop quietly, and later they frame up a scheme to "get" him. When Winthrop returns to the Inn, "Dutch" Kate goes to his room, supposedly to warn him against Fouchard and the other men, but Piccard sees her enter the room and quarrels with her about it. Winthrop naturally takes her part and a fight begins. Piccard tries to shoot Winthrop, who wrests the revolver from him. Two shots are heard and Piccard drops to the floor, dead. The men start after Winthrop; he escapes into the adjoining room and bolts the door. Here Kelly comes to Winthrop, who gets away through a window and dashes away on Kelly's horse, while Kelly remains in the room until the men break in the door and then he smashes the glass of a window and also escapes. Fouchard is the Justice of the Peace and therefore issues a warrant for the arrest of Winthrop; he swears Steele and four other men in as deputies and they start for Virginia's cabin.

Winthrop, weak from loss of blood, having been wounded, arrives with Kelly at Virginia's cabin, where he is put in another room. Soon Steele and his men arrive and search the bunk-house, the stable and then come to the cabin. Steele tells Virginia that Winthrop got into the fight because of getting mixed up with a woman in the dance-hall and killing

(*Continued on page* 39)

CAST.

Virginia Dixon	Marie Walcamp
Constable Winthrop	Larry Peyton
Doctor Hirtzman	Harry Archer
Steele Heffern	Charles Brindley
Patrick Kelly	Bobby Mack
Pierre Fouchard	L. M. Wells
Dutch Kate	Miriam Shelby
Little Bear	Noble Johnson
Red Fawn	Yvette Mitchell

STUPENDOUS

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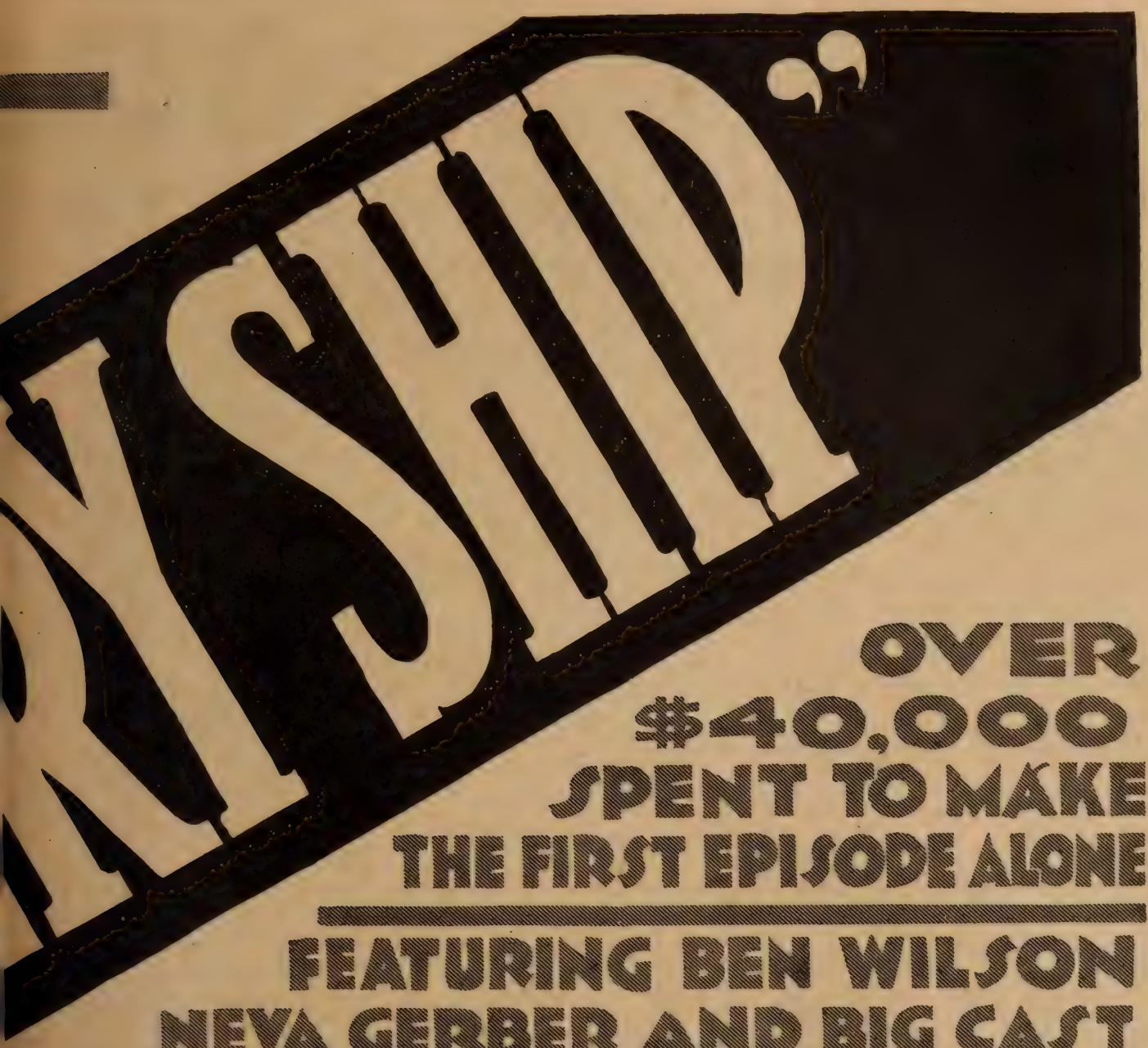
COMING TO PACK HUNDREDS OF THEATRES FOR 16 WEEKS



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SPENT TO MAKE
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NEVA GERBER AND BIG CAST

IGGEST ADVERTISING HELPS EVER ISSUED
NY SERIAL IN THE HISTORY OF PICTURES

OUR NEAREST EXCHANGE

"DOUBLE DUKES"

The nervy hoboes are exposed.

Charley dopes Buciphalus, Sir Muchdoe's daughter's horse.

L-Ko Two-Reel Komedy

Directed by

DICK SMITH and ARCHIE MAYO

Supervised by J. G. Blystone

(*Copyright* 1917, *L-Ko Motion Picture Ko.*)

SIR MUCHDOE is a golf enthusiast, and his daughter Eva is looked upon as a great catch. Sir Muchdoe is out on the links when he receives a telegram telling him that Duke Mixture and Lord Salisbury are expected at once as his guests. He is delighted to hear it, but not so his daughter. She loves Chester, who sells the soft drinks at the golf course. Nibbs De Hobo and Nobbs De Bum see the message and they get an idea. They plunge into the locked room and steal themselves a fine assortment of golfing togs. Then they waltz up to pa.

"I am Duke Mixture," says Nibbs. "Meet Lord Salisbury."

Pa is delighted, and Chester feels so badly that he almost falls into the lemonade. Pa invites his noble guests to a game of golf, and their attempts at the noble sport are ludicrous. Chester makes things lively by substituting ancient eggs for the ball at critical junctures.

Eva is riding her horse Patsy to the links. The caddie who has been turned down by her father resolves to be revenged and gives booze to her horse. The animal runs away and the noble lords give chase. They take a short cut, and by waving a bunch of oats in front of Patsy manage to decoy him into the barn. Pa is so delighted that he declares he will give a party for them.

Chester is suspicious of the noblemen, and determines to show them up, if possible. On the night of the party they have presented two statues to Sir Muchdoe, which are to be unveiled later in the evening. They stand in the conservatory. Chester hires two roughnecks to impersonate the statues, in order to discredit the lords, but his plan miscarries. Then he takes more desperate measures as he hears pa announcing the engagement of Eva to Duke Mixture. He and his pal dress up, and pretending to be the real lords, challenge the pretenders to a duel. The fray is a desperate affair, both principals being so scared that they can hardly stand up. In the middle of the ceremonies the real bearers of the titles arrive with credentials enough to establish their identity, and the bogus ones are kicked out, while the triumphant Chester embraces Eva before the very nose of Patsy.

CAST.

Nibbs De Hobo	**Eddie Barry**
Nobbs De Bum	**Fat Randy**
Sir Muchdoe	**Bob McKenzie**
His Daughter	**Eva Novak**
Her Sweetheart	**Chester Ryckman**

CENTURY GOSSIP.

At the premiere of the Century comedy, "Balloonatics," in Los Angeles, Alice Howell, the star of the comedy, appeared on the stage in person and immediately captivated the large audience that filled the theatre. After making a short address Miss Howell was accorded the greatest reception ever tendered a luminary in any theatre in this city. She has become a prime favorite and bids fair to become even more popular than some of the male comedians of to-day. "Balloonatics" was a howelling success and it looks as though it is going to have a long run in this city.

DURING the past five months Gladys Varden, L-Ko comedienne, has had prominent parts in nine of the two-reel features produced under the supervision of J. G. Blystone. This comes very near constituting a record, and means that Miss Varden has had very little time for anything but work. It also accounts for the steady improvement in her handling of characterizations since she joined Blystone's band of funmakers. At the present she is rated among the most popular young women appearing on the Universal program, and plans are now afoot to star her in several unusual L-Ko comedies that are being prepared for early production.

Gladys Varden is a native of Washington, D. C., where she was born twenty-two years ago. She is a blonde with blue eyes and golden hair. It was her carefree manner and ability to look pleasant on the least provocation that first attracted Blystone's attention to her when she applied for work at the L-Ko studio. According to insurance statistics, Miss Varden is of nearly perfect physique, for she stands 5 feet, 5 inches in height and weighs exactly 130 pounds. She sings and plays several musical instruments, and has won prizes in dancing contests both in the East and on the Coast.

Some of the best comedies in which Miss Varden has taken part are "Gambling On the Green," "Scars and "Stripes," "Surf Scandal," "Props, Drops and Flops," and "Soapsuds and Sirens."

She declares it is her ambition to become a director, and with this end in view spends practically all of her time about the studio, whether she is working in the production being filmed or not.

Lee Lawson, Technical Director of the L-Ko, and his force have been working overtime lately rushing to completion an immense Boiler and Steam Engineroom set that is to be used in a forthcoming L-Ko Funfest.

A FEW L-KOMIUMS

DIRECTOR JAS. DAVIS has started production on another L-Ko Funfest, the working title of which is "Hughie's Mile-a-Minute Marriage." Hughie Mack is seen in the leading role, and in a character that seems to have been made to order for his wonderful personality and funmaking abilities. The supporting cast includes Eva Novak in the leading feminine role, and Walt Stevens and Harry Lorraine in characters. "Hula Hula Hughie" is the title of his first release on the L-Ko program.

There is not a thing in the world that goes to make up a comedy that is missing from the property room of the L-Ko studio. This department, which recentlv underwent a complete overhauling and re-stocking, and with additional floor space of 8,000 feet, now houses every prop imaginable, and some unimaginable, and Doc Armstrong who handles the affairs of this department defies any one of the many directors to ask him for something that cannot be furnished.

One of the pretty girls at the enlarged L-Ko studios is Rae Godfrey, who adorns evening gowns and bathing suits alike. Rae is prominent in "Hula Hula Hughie," Hughie Mack's first release under the L-Ko banner.

One of the coming L-Ko comedies which is almost completed is "The Joy Riders," one of the swiftest comedies the L-Ko studios has ever turned out. Bill Bevans and Phil Dunham and Lucille Hutton are concerned in it.

Hughie Mack is going to present to the public, another one of his accomplishments. Although he weighs 450 pounds, Hughie has a good claim to the champion Hula Hula dancer of the world. At a private house party, given by one of the members of the L-Ko, Hughie illustrated his hula abilities and those present were handed the laugh of their lives. Jim Davis, recently with the Vogue Comedy Company, has joined the L-Ko forces and is directing the Hughie Mack Company. The first story is an outdoor one, and the action takes place at the beautiful Santa Monica Palisades and the beach, where big jovial Hughie is surrounded by a bevy of the famous L-Ko beauties.

Rae Godfrey.

"JOHN ERMINE OF THE YELLOWSTONE"

By Frederic Remington and Louis Evan Shipman.

Adapted both from the play and the novel of the same name by Maud Grange. Produced by Francis Ford.

"I WILL be a great chief when I grow up, and make all the braves obey me!" says White Weasel, the Indian boy.

"White Weasel must first learn to obey before he can command," answers Fire Bear, the chief of the Crows.

White Weasel has been brought up as an Indian by Chief Fire Bear, having been captured as a baby. He does not know that he is different from the rest of the tribe of Crows. Grown to manhood, he is sent to Crooked Bear to learn the ways of the world. Both are startled to find that the other is white. The old man with difficulty convinces the boy that he is not an Indian, and gives him a white man's name, John Ermine. John has found the photograph of a white woman, which was dropped by Lieutenant Butler, on his way to ask Crooked Bear for assurance that the Indians will keep the peace. When John learns that she is white, he is more willing to acknowledge his own race.

Katherine Searles, the daughter of the post commander, is a coquette. Butler, however, has stolen her picture, which John finds. Word comes that the Sioux and Cheyennes are on the war-path, and a scout is sent to John Ermine to ask for help against them from the Crows. John sets out and reaches the post, just as it has been set on fire by the other Indians, who have stolen Katherine. John is able to overtake the Indian with the girl. She has fainted, but when the flames light up her face, he is astonished to recognize the girl of the picture. His Indian blood is aroused, and he clasps her fiercely. But when she opens her eyes, he remembers that he is white, and the traditions of the white race toward women, and reassures her.

The Searles are more than grateful to John, who becomes a scout. Butler is furious with jealousy. One day Butler sees the photograph which John is gazing at and demands that John return it to him. John refuses, and goes to Katherine to ask if the photograph belongs to Butler. She laughingly tells him "No," that Butler took it of his own accord, but she asks John where he found it. John tells her and adds that he has loved even the echo of her face. But when he asks her to be his wife, Katherine shrinks from him horrified and her mother rushes out to tell John that he has insulted her daughter. When the father returns, Mrs. Searles indignantly informs him of the occurrence and begs him to teach John what it means to insult an officer's daughter. The mother and father go to John's quarters and there upbraid him. John listens impassively, but when Searles mentions John's presuming on their gratitude, John commandingly tells them to cease, that

the John Ermine they insult is dead; to beware lest they force White Weasel, the chosen son of Fire Bear, the chief, to avenge the memory of John Ermine.

Meanwhile, unable to bear the thought of her parents condemning John, whom she really loves, Katherine follows them and hears the words spoken by all. When they leave John's quarters, she knocks and is admitted by him. He is just about to change into his Indian costume once more. But immediately another knock is heard. Katherine quickly locks the door and begs John to hide her. Butler hears her voice and becomes enraged; he begins pounding at the door while John leads Katherine to the adjoining room and closes the door. Butler, having broken in the door, now confronts John with a drawn revolver and they fight. Through a slit in the door Katherine witnesses the struggle and is stunned when Butler falls dead. Without giving her time to talk, John forces her to leave the room and then rides quickly away to the hut of Crooked Bear, whom he tells of the affair. They hurry to the Indian camp to prepare for the expected attack of soldiers.

CAST.

John Ermine	Francis Ford
Katherine	Mae Gaston
White Weasel	Burwell Hamrick
Fire Bear	John Darkcloud
Wolf Voice	Joe Flores
Crooked Bear	William Carroll
Lieut. Butler	Duke Worne
Searles	Marc Fenton
Mrs. Searles	Elsie Ford

Katherine staggers into the house and falls fainting into her mother's arms. The body of Butler is found and preparations are made for war. Katherine hears their plans and insists upon speaking with her father. She tells him that John killed Butler in defense of his own life and of hers, that she was at his quarters when it happened.

At the camp of Fire Bear, John receives a note from Katherine in which she tells him that she has cleared him of the murder and begs him to come back to her, for she loves him. Some time later Katherine and John with Mr. and Mrs. Searles visit Fire Bear, where John's and Katherine's son, another mischievous White Weasel, charms squaws and braves.

REMINGTON MODEL IN IN BUTTERFLY FILM.

WHEN Frederic Remington's "John Ermine of the Yellowstone" which has been made into a Butterfly picture by Francis Ford, is released, the fans will see the original model of the famous artist, the celebrated Dark Cloud or "Tahamont," in his own language, who posed for Remington for more than nineteen years. When the artist first painted his Redmen of the Painted Desert, sitting on their ponies in lonely dignity, people said that the type was idealized. But the very man served as model for these studies is now, in his old age, appearing on the screen, and plays a prominent part in the Butterfly Picture. He is a chief of the Algonquins, and graduate of Carlisle University and a famous lecturer on topics connected with his race. Many great ethnologists have appealed to him on Indian matters. Ford gave him his own way in arranging everything which had to do with the Indians in "John Ermine of the Yellowstone," and the results were satisfactory to every one who has seen it.

ONE THOUSAND EXTRAS IN A BUTTERFLY FILM

MORE than a thousand men and women were needed by Director Francis Ford to produce the battle scenes which form a striking part of the Butterfly Picture, "John Ermine of the Yellowstone." The scene of the fight is laid in the book in the Eastern Rockies, and is in the period of the Indian wars. Ford selected a location resembling closely the country described in the book. A stockade, exactly like the defences of the time, had been erected some days before, with barracks for the soldiers behind split log barricades. Over the hill in the distance came the Indians, lead by Dark Cloud in full war regalia. Immediately the United States troops, in their picturesque uniform, were called into action, and the air was filled with the smoke of powder, as the redskins circled around the stockade, trying to win an entrance. The settlers had taken refuge inside, and the women and children cowered as the battle raged. From a high platform overlooking the scene, Ford directed the operations of the fight. He plays the leading role himself, that of a white man brought up among the Indians, and so he was in make-up with a blanket over his dress of buckskin.

BEN WILSON,

Star of "The Voi
cast for steller rol
Ship," which will
on November 12 i

By Marjo

A new close-up of Ben Wilson.

BEN WILSON'S name had been associated with motion pictures for a long time—for in point of service he is almost a veteran of the screen—before he experienced the drive and excitement of a serial photoplay. He had played in multiple reelers, in five-reel features, in short pictures. He had written his own stories and directed them, and knew everything there was to be known about the inside and the outside of the studio; but he had never attempted the arduous work of a sixteen episode serial, until he was given the leading role in "The Voice On the Wire." Stuart Paton directed almost all of it, but the last few chapters were entrusted to Wilson, and he more than made good in both capacities. In fact, "The Voice On the Wire" stands as the supreme in photoplay achievement of its class.

With this fine record, it was a foregone conclusion that Wilson's serial experience was not over. Now he is announced as the hero of "The Mystery Ship," the latest candidate for Universal favor, and he has a part which in picturesque incident, and excitement, rivals his creation in the earlier serial. As Miles Gaston, the son of the man who was wronged by a friend, and determines to have revenge at all costs to himself and others, Wilson has a real flesh and blood man to portray, and that he will carry the task through triumphantly cannot be doubted for a moment.

"My people, in a sense, were in sympathy with the theatre," he said to the Weekly interviewer who invaded his dressing-room. "That is to say, none of them were on the stage, but my father was a professor of art, and when I announced my intention of making the stage my profession, my parents raised no objection. I had always been mad about the theatre. Whenever the circus came to town I was beside myself with excitement and anxiety to see the show. But my interest in it was different from that of the other boys—what I wanted was to see how things were done! I was continually trying to puzzle out how the wonderful stunts, that the boys were content to gape at, were managed, and I always tried them out myself afterwards. I've done that ever since. If I ever see a new effect in picture work, I can't be happy till I've tried it myself—I'm made that way.

"I think people know enough about my 'career'—how I went into stock as soon as I was old enough, and had several seasons of that invaluable experience. It was partly the fact that I was just plumb sick of learning by heart that took me into the movies!

ERIAL HERO

On The Wire,"
n "The Mystery
rt on its voyage
Universal Houses.

Howard

ry stock actor will know what I n. I reached the dizzy heights of ager of my own theatre, playing leads myself in my own produc-. But fire wiped out my dreams, I did not try it again. Yes, I my share of first night honors roadway. The last things I was ciated with on the speaking stage 'Paid In Full' and 'Seven days.'

When I first went into pictures were a different proposition what they are now! It was r miss in those days. Organiza-' We did not know what it it! It was enough for our audi- that the pictures moved! We iently made up the story as we along, and sometimes we just a lot of unrelated shots and ied them together with titles and go at that. Contrast Universal with its enormous facilities, its -saving schemes, its thousands llars of investment, its system arrangement and careful atten- o details—with the old-fashioned and the way it was run, or r ran itself. Yet there was hing about those times that we new it miss in our present work haps it was the personal equa- The movies were not the "fifth try" then, they were hardly an try at all. They were a joyous iment. But there is no ques- hat they had to be organized as siness is organized, in order to ve.

o I believe in serials? Of course I think the popularity of this od of introducing a novel in the magazines is proof of the uni- l popularity of the continued . All the reading world loves ery, suspense and strong emo-

Latest picture of the star of 'The Mystery Ship."

tion in their reading matter. The 'best-seller' is usually a story constructed on exactly the same principles as the successful serial picture. Apply the same thing to the screen and you have the explanation of the drawing power of the serial. There is a tremendous improvement in the serials of the present, from the first ones. I think any fair-minded critic will admit that the plot was as well sustained and as logically worked out in 'The Voice On the Wire' as in any five-reel feature ever made. The same will be true of 'The Mystery Ship.' Look for something big when we get started!"

FINLEY
NATURE
PICTURES
A MAGNIFICENT series, one reel per week for approximately 15 weeks. Produced under the personal supervision of Wm. L. Finley, of the Oregon Fish and Game Commission. Presenting in a most fascinating manner things we never knew—about strange creatures of the land, sea and air. Hundreds of Exhibitors have asked for just such a series, to give their patrons something new. These FINLEY NATURE PICTURES are the answer. You can make it THE FEATURE of your show each week. Play it up BIG. It's new, wonderful and a crowd-bringer. The first release will bring your crowds back for every succeeding release. BOOK IT NOW. Special posters.
BOOK IT THRU ANY UNIVERSAL EXCHANGE
BOOK THIS GREAT SERIES

CHICAGO NOTES.

By IRVING MACK.

HERMAN WOLFGRAM, Sales Manager of the Milwaukee Universal Exchange, was in Chicago all last week, during which time he had an operation performed on his throat. When Mr. Wolfgram came to town, he couldn't speak above a whisper, and his voice sounded like the cawing of a crow. Mr. Wolfgram claims that he wore his voice out selling Universal Service, but the office thinks that he got that way rooting at the Sox-Giants' game.

Abe Stern, Manager of the L-Ko studio in Universal City, interrupted his trip to New York by visiting the Chicago office for several days. On his return trip from New York, Mr. Stern expects to make a tour of the principal cities in the United States, in behalf of the Century Comedies and the L-Ko Comedies.

Mr. I. Van Ronkel, Manager of the Bluebird Photoplays in Chicago and vicinity, announces that hereafter the regular Bluebird showing for exhibitors and the press, which has been taking place on Saturday mornings, will be changed to Wednesday mornings.

"The Cross-Eyed Submarine," Universal's satire on "20,000 Leagues Under the Sea," had a week's run at the Casino Theatre, and Manager Schaffer reports that it kept the audience roaring from the start to the finish.

Maurice Fleckles, Manager of the State Rights Features of the Universal Film Mfg. Co., had another round trip punched out of his commutation ticket from New York to Chicago last week. This makes the fourth trip to Chicago from the East that Mr. Fleckles has made in the past ten weeks.

At a private showing of the Century Comedy, "Neptune's Naughty Daughter," which was held at the Bluebird Exhibition room, said comedy featuring Alice Howell, there were over 100 Chicago Exhibitors in attendance, and nearly all who saw this picture claimed this was the funniest comedy they had seen for some time, and that Alice Howell well deserved the title of "The Funniest Woman In Pictures."

Violet Mersereau
IN "THE
RAGGEDY QUEEN"
Written by Nell Bronson.
Dir. by Theo. Marsdon.
This popular star in a beautiful BLUEBIRD. The story of a child who believed she was of Royal blood and whose delusion resulted in her life's happiness. Book thru your BLUEBIRD Exchange.

Franklyn Farnum
Bluebird Star in
"THE WINGED MYSTERY"
A Fascinating Drama of Love and An International Plot by Archer McMackin
Directed by Joseph De Grasse
A tremendous play. Mr. Farnum has never appeared in any but SUCCESSES. Book this and you will play to capacity. Your BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York.

A Butterfly Picture -

A photodrama of the utmost charm. A story of stage life and the three bachelor guardians of a child of Paris. Tears, smiles, strong love element, marvelous atmosphere, brilliant cast and lavish settings, with such a climax as keeps the patrons on the edge of their seats—this and more in "The Cricket." Directed by Elsie Jane Wilson.

Book thru your Butterfly Exchange, or Universal Film Mfg Co., Carl Laemmle, Pres., 1600 Broadway, N. Y.

They Played Together in "The Sultan of Zulu"

Paul Nicholson and Franklyn Farnum.

"WELL, where did you come from?"

"Why, I just joined Robert Leonard's company, playing with Mae Murray."

It was Franklyn Farnum who asked the question, and Paul Nicholson who answered it. Strange as it may seem, these two popular players have not played together for fifteen years. Then they were both playing in "The Sultan of Zulu" at Wallack's Theatre, New York. The name of neither one of them then would draw a nickel in any box office. Now it is quite different. Franklyn Farnum is one of the principal Bluebird stars, and Paul Nicholson may yet become allied with the silent drama in a prominent way. The engagement is Nicholson's first in what might be termed modern motion pictures, although in reality he is one of the very pioneers of screen acting, appearing away back in the summer of 1898 in the crude though, for that day, wonderful pictures shown by the Biograph on the roof of a New York building.

Nicholson's career as an actor goes back to the time when, at the age of six months, he was borne on the stage in James A. Hearn's famous old drama, "Hearts of Oak." Many years later, as a grown-up, he played with Alice Neilsen in "The Fortune Teller," and the following season was starred in "A Stranger In New York." Vaudeville next claimed him, and he became half of the firm of Nicholson and Norton, playing throughout the country in all of the leading theatres in "Ella's All Right." Later they played with Lew Fields for a season in "The Summer Widowers." When the New York Winter Garden was opened they were in the original cast.

Paul Nicholson was afterward featured for two seasons in "A Pair of Sixes," and later assumed the principal comedy roles in "The Princess Pat" and "The Girl Question." Last season he was featured in "The Blue Paradise."

UNIVERSAL DIRECTOR FILMS ATHLETIC CLUB'S THRILLER.

UNDER the direction and management of Douglas Gerrard, Universal director, who has just returned to the fold, more than three hundred members of the Los Angeles Athletic Club recently produced a wild-and-wooly, days-of-'49, rip-snortin', flea-bitten, wild-Western moving picture that completely shamed anything of the kind that ever had been done before in the film industry.

The affair was staged at the annual outing of the Athletic Club, the largest organization of the sort in the West, for the amusement of the members. The picture also will be used to raise funds in charity and patriotic affairs.

Jack Mulhall as "Handsome Harry," was the leading man of the production, which is a burlesque melodrama of the days of '49. Herbert Rawlinson was implicated in the thing, and Eric Campbell also was involved, along with many other actors who are members of the club.

Many of the scenes were filmed in the Western village at Universal City, and the Universal's cowboys, horses, stage-coaches and other properties were used through the courtesy of President Carl Laemmle and Henry McRae, production manager of the big organization.

Mr. Gerrard has started work on a Butterfly Picture entitled, "Madam Spy," featuring Jack Mulhall and Donna Drew.

MAE MURRAY
in "PRINCESS VIRTUE"

A Super-BLUEBIRD Photoplay by Louise Winter

Directed by ROBT. Z. LEONARD

"The Passion Virtue hesitated, because in her ignorance she did not know which was Passion, which was Desire and which was Love." The smartest and most lavish production of the season. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

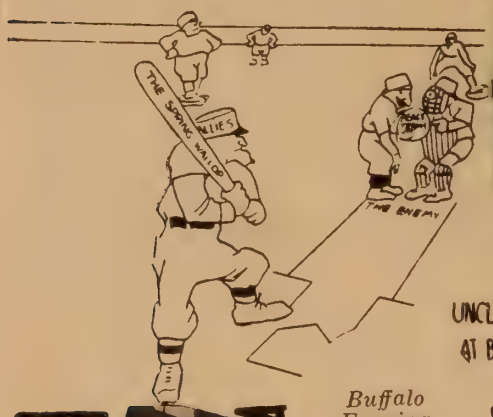
Reserve an Open Date for MAE MURRAY in "FACE VALUE"

UNIVERSAL CURRENT EVENTS

NO 24.

Engineers drill at Washington, D. C.

U-Boat No. 5 to be used to aid Liberty Loan drive.



Buffalo Evening News Cartoon.

UNCLE SAM AT BAT

Dare-deviling for the Loan.

Cardinal O'Connell dedicates park, Boston.

Southern Commercial Congress at New York.

Drill at naval base, Washington

UNIVERSAL CURRENT EVENTS No. 24.

Liberty Loan Booster, Completely Up In the Air, Gives Buyers Cold Creeps and Gooseflesh.—Daredevil Ward, member of U. S. Aviation Corps, in patriotic cause, proves he is fine material for war service.—*Fairfax Hotel, Norflok, Va.*

Collapsing Fire Trap Kills Three Firemen.—Scores injured in lodging house fire that burned like tinder.—*San Francisco, Cal.*

Dedicating World's Largest Salt Water Park, Cardinal Says Mass for Our Boys.—Columbus Park scene of impressive ceremony as Cardinal O'Connell prays for safe return of our soldiers and sailors abroad.—*Moston, Mass.*

Southern Commercial Congress and Foreign Ambassadors Receive New York's Tributes.—At City Hall, Mayor Mitchel receives notable gathering that included State Governors and Ambassadors from Siam, Cuba, Panama and Servia.—*New York City.*

World's Greatest Naval Base Formally Opened.—Operating unit impressively dedicated and receives 1,300 men from old station.—*Norfolk, Va.*

Sub-Titles.—On an eight-mile hike to their new quarters. Left to right: Admiral Dillingham, Commander of New Base, and Captain J. H. Dayton of the Old Base. Humanity's symbol floats over it.

Engineers Unfold Bag of War Tricks for the President.—Bridge building, landing fighters under fire and other war maneuvers witnessed by Nation's head.—*Washington Barracks, D. C.*

"Hourless" Defeats "Omar Khayyam," Setting New World's Record and Wins $10,000 for Red Cross.—On Belmont's gallant three-year-old colt thrills 20,000 in great turf battle. On two-turn track runs 1¼ miles in 2 min., 2 secs.—*Laurel Race-Track, Md.*

First German Sea Wolf To Actually Invade New York Harbor Is One With Fangs and Venom Removed.—U-C-5, captured and tamed by the British, will rest in Central Park and help Bond sales.—*New York City.*

France's Immortals Honored for Bravery.—No sex distinction in rewarding the spirit that has made France the idol of Humanity.

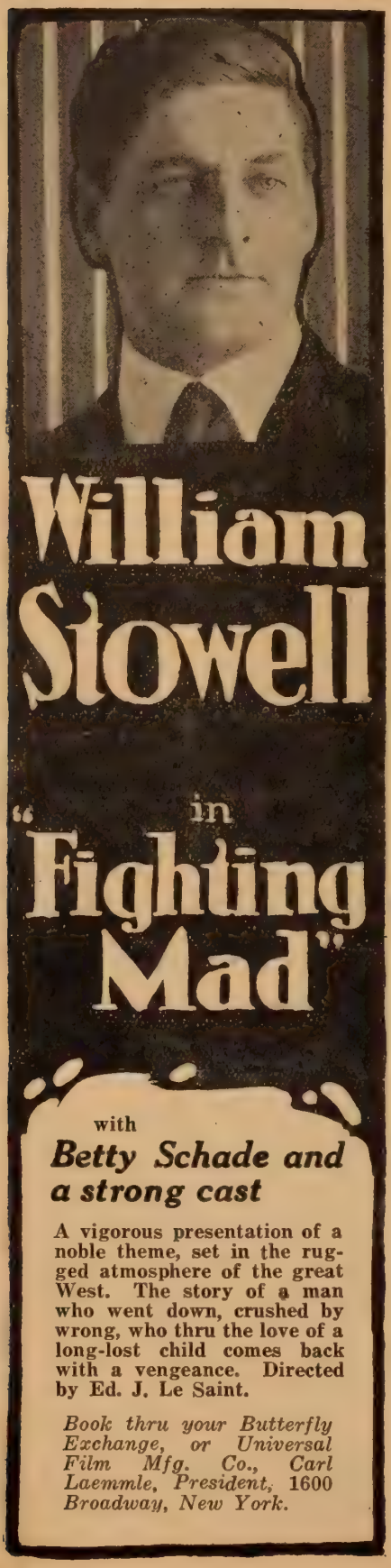
CARTOONS
from the
World's greatest newspapers.

"UNCLE SAM AT THE BAT."
By Darling, in
The Buffalo Evening News.

"CAN'T GO TWO WAYS SAME TIME, ROBERT."
By Darling, in
The Boston Herald.

"WHO WILL INDORSE THIS SNAKE?"
By Blackman, in
The Birmingham Age-Herald.

HughieMack in "HULA-HULA HUGHIE"
L-KO
COMEDY SCREAM
Sylph-like Maidens in
—this latest L-KO laughing fest, inspire "Hughie" to pull some of his funniest stuff. Hughie is a riot as a Hula dancer. He trips the light fantastic toe with the ease and grace of an elephant. His "cow-quettishness" gets over like a house afire. "Hula-Hula Hughie" will give your patrons a spasm of fun. Book all L-KO'S and keep your crowds coming. Released week of November 13.
Book through any of our 73 Universal Exchanges


William
Stowell
in
"Fighting
Mad"
with
Betty Schade and
a strong cast
A vigorous presentation of a noble theme, set in the rugged atmosphere of the great West. The story of a man who went down, crushed by wrong, who thru the love of a long-lost child comes back with a vengeance. Directed by Ed. J. Le Saint.
Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, President, 1600 Broadway, New York.

CANADIAN NOTES

By R. S. PECK

THE new Allen Theatre of Toronto is rapidly nearing completion and will throw open its doors to the public in a few weeks, if present plans carry. Without question, this theatre which occupies a wonderful site in the downtown district of one of Canada's largest cities, will the theatre de luxe of the Dominion. In keeping with the high policy that has already been set by the Allen Brothers, contracts have just been closed with Canadian Universal Film Co. Limited for the Screen Magazine to be shown in this house for a period of one year. This is just another instance of the great popularity being achieved by this filb. The Screen Magazine is now being used in Canada by a number of the leading houses, and they unanimously endorse it as one of the most pleasing and best crowd pullers that they have used.

Henry Fischer, manager of State Right Features at Head Office in Toronto, has returned from a very successful trip through Eastern Ontario. Mr. Fischer has a wide connectio nthroughout Ontario film circles and the business that he has been getting on State Right Features is a tribute to his sales ability.

"Finley Nature Study Subjects" are going to be handled in Toronto by Mr. J. R. McKenny, who will take these interesting pictures under his Bluebird wing. Mr. McKenny states these pictures should go big in Canada and has alreadv assurances from various exhibitors in Toronto that they will take these pictures as soon as an opportunity affords. Mr. McKenny is of the firm belief that with these films the exhibitors will realize a want that has existed among movie fans for pictures of this type. Films on educational interest seems to be very popular in the Toronto territory and these films should go across big.

Jerry Ruck who is now on Butterflies exclusively is very enthusiastic about this brand and has added many new accounts to Universal books on Ontario territory. The Butterfly Picture "The Secret Man" was an especially strong one and has pleased all those exhibitors who have booked it.

Queen's Theatre, Niagara Falls, has booked the State Right Features picture "Sirens of the Sea." Mr. Ed. Huttelmeyer, manager of this theatre was in Toronto a few days ago and after seeing the film did not hesitate to book it. Contract was taken by Mr. Jerry Ruck.

The Motion Picture Distribution Committee of the Food Controller's office, of which Mr. Clair Hague, General Manager of the Canadian Universal Flm Co., Limited, is one of the three members, are making arrangements to show the second Food Conservation Film throughout Canada. The title of the first film was "Everybody's Business," which was shown a few weeks ago in the leading houses in Toronto to large audiences.

The film now being booked is entitled "Waste Not, Want Not," an English film of which the committee has received six prints for Canada. The film goes into detail showing how food can be prepared with the least waste and also showing to what splendid purposes even the waste can be put to by the careful housewife. Mr. Hague states to the correspondent that the food Controller's office officials are very enthusiastic about the manner in which the film is being utilized to bring home vital facts to Canadian people. The Government realizes that in the film they have at their disposal a power second to none but the press for the dissemination of the public intelligence.

Announcement of importance to the film trade in Canada has been made by the Superfeatures Limited. This film company has closed all negotiations for the purchase of the entire Canadian Rights to the feature "20,000 Leagues Under the Sea," and already have secured some splendid bookings in the larger theatres. Mr. Chas. Stevens, who is General Manager for Superfeatures Limited, is one of the best-known film men in the industry in Canada and has always been noted for big winners.

He has cleaned up on "The Whip" which he controlls in Canada with the exception of a small bit of Quebec. It is still the talk of the Industry.

"20,000 Leagues Under the Sea" has never been shown to Canadians, although practically every exhibitor knows of the picture through the wonderful advertising campaign which was conducted on this picture when first brought out in the United States. The first booking will likely be in one of the largest houses in Montreal for a two-weeks' run. Mr. Stevens is at present in Montreal closin negotiations. The film will likely go to Ottawa and then to Toronto.

The following exhibitors were in town during the past week: Ernest Moule, of Brantford; John C. Green, of Galt; Leo Longo, of Kitchener, and Mr. Weller of Toronto. Mrs. Moore, who is running the Moore's theatre in Grimsby, spent a day and a good deal of cash in an extended shopping tour. Her visits to the Canadian Universal exchanges were nothing more than "Hello, good-by."

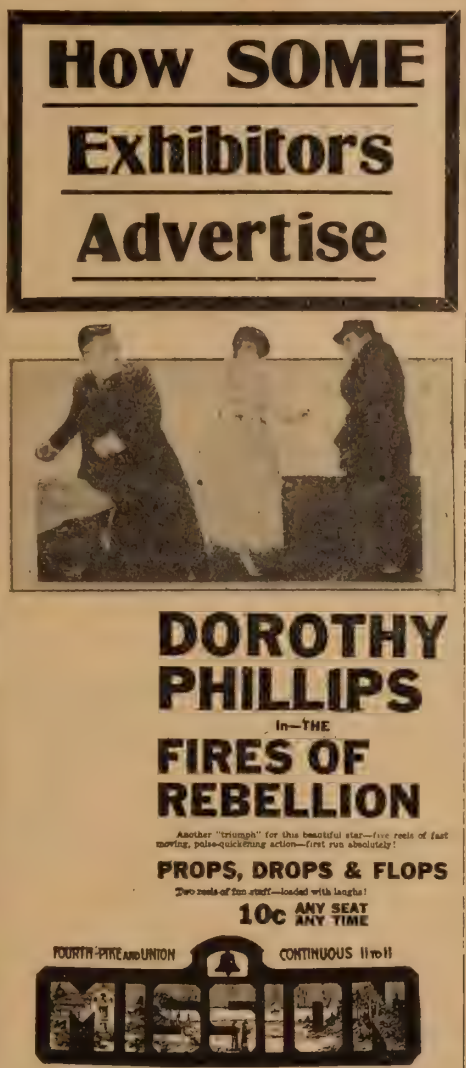
4 DAYS ONLY
STARTING TODAY
FIRST RUN
STRAIGHT SHOOTING
Straight Shooting is one of those Western features (five reels) where the cowboys are real horsemen that can ride—and do ride. A feature that is action—action—all action! Harry Carey is co-starred with Molly Malone.
"From Cactus to Cahill"
A comedy
First time shown in Seattle
The salmon industry on Puget Sound—from the trap to the can!
FOURTH-PIKE AND UNION
CONTINUOUS 11 TO 11
MISSION
ANY SEAT 10c ANY TIME

A four-column ad. of the Mission Theatre in the Seattle Times.

NEWSPAPER advertising is one of the most important adjuncts in the successful exhibitor's box o' tricks. On this page are reproduced the advertisements of three well-known houses—America, in Denver, the Mission, in Seattle, and the Liberty, also in Seattle. The Liberty has the reputation of being one of the most profitable and important houses on the Western coast. It is one of the most consistent and extensive advertisers in the United States. The Mission Theatre is also one of Seattle's finest theatres, and a heavy advertiser.

NEWS: DENVER, COLORADO.-SUNDAY, SEPTEMBER 23, 1917
MOVING PICTURES
AMERICA
DENVER'S FINEST THEATER
Days 10c Nights 10c—15c
STARTING TODAY—FOUR DAYS ONLY
JEWEL PRODUCTIONS, INC., PRESENT
DOROTHY PHILLIPS
(STAR OF "HELL MORGAN'S GIRL")
in "Pay Me!"
A POWERFUL DRAMA OF THE WEST
DARING, THRILLING, FASCINATING
After seeing this you will say as we did—"SOME Picture!"

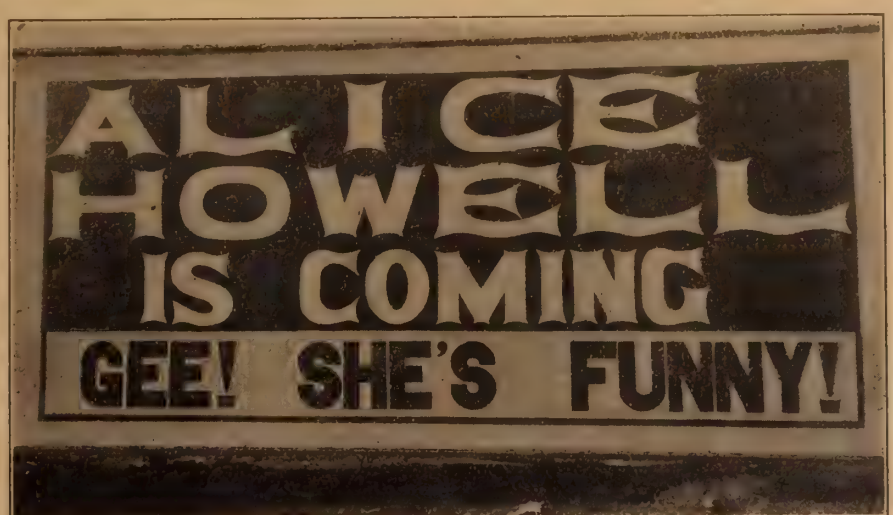
A quarter-page ad. in the Rocky Mt. News, Denver, Colo.


How SOME Exhibitors Advertise
DOROTHY PHILLIPS
in—THE
FIRES OF REBELLION
Another "triumph" for this beautiful star—five reels of fast moving, pulse-quickening action—first run absolutely!
PROPS, DROPS & FLOPS
Two reels of fun stuff—loaded with laughs!
10c ANY SEAT ANY TIME
FOURTH-PIKE AND UNION
CONTINUOUS 11 TO 11
MISSION

A four-column ad. in the Seattle Times.

Sunday Times
AMUSEMENTS
LIBERTY
First at Pike—Continuous 11 to 11
Admission 15c—Children 5c
OPENING SUNDAY NOON CONCERT
Intermezzo ..... Charles S. Johnson
Schon Rosmarin ..... Kreisler
My Own United States .... Julian Edwards
Aida ..... Grand Selection ..... Verdi
OLIVER G. WALLACE
$35,000 WURLITZER UNIT ORCHESTRA
STAR-LIBERTY NEWS WEEKLY
JEWEL PRODUCTIONS PRESENT
HE POKES A GUN IN MY FACE AND BACKS ME ACROSS THE ROOM TO A MINISTER AND A GIRL I NEVER SAW BEFORE AND SAYS—
Come through!
SEVEN REELS
"Come Through" has been the sensation of the season wherever shown. From the dramatic opening to the thrilling finish you realize that it is a big feature. It's a picture that must be seen to be appreciated.
See Those Stunning Sea-Grass Girlies in "A Shanghaied Jonah"—A Keystone in Hawaii

A four-column ad. in the Seattle Sunday Times.



The way the California Film Exchange is billing Alice Howell in 24 sheets.

"Mother 'O Mine"

The Sweetest Story ever told

RUPERT JULIAN
RUTH CLIFFORD
MRS. RUBY LA FAYETTE

Direction Rupert Julian

The story is of the most devoted, the most unselfish love in human hearts: Mother Love. It is a story that appeals to all classes and earns their enthusiastic praise. It is crowded with heart-appeal and sweetness. It is superbly acted—perfectly directed—wonderful photography.

Be sure to book this human story. Write or wire your nearest BLUEBIRD Exchange for bookings, or

BLUEBIRD Photoplays,
(Incorporated.)
1600 B'dway, New York

FINLEY NATURE PICTURES.

UNIVERSAL SPECIAL.

Photographed Under Direction of Wm. L. Finley of Oregon Fish and Game Commission.

"Wild Birds and Animals at Home," is the subject of the first installment of the Finley Nature Pictures, released in one-reel specials, and taken under the direction of Wm. L. Finley of the Oregon Fish and Game Commission. Mr. and Mrs. Bob White making their home at the foot of a tombstone, according to the new law which makes every cemetery a refuge for birds, are shown first. A wild duck home in the marsh comes next, with the Cinnamon Teal and her nest. The Hawk, the hunter of the bird world, is presented in intimate views, with the Great Horned Owl, and his cousin, the Snowy Owl, to follow. The White-footed Mouse, upon which Mr. Barn Owl loves to feed, is seen trying to escape his fate. The Wood Pussy, or Skunk, runs to his home, and the Raccoon is seen in his favorite perch, an old tree. The Weasel, the Kangaroo Rat, and a baby Jack Rabbit, just one day old, follow. Then we see a Coyote den, with a litter of pups, a few weeks old.

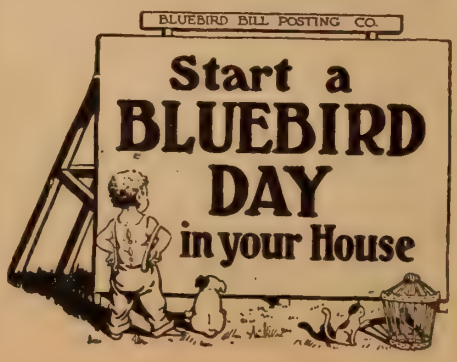
FAMOUS INDIANS ON THE SCREEN.

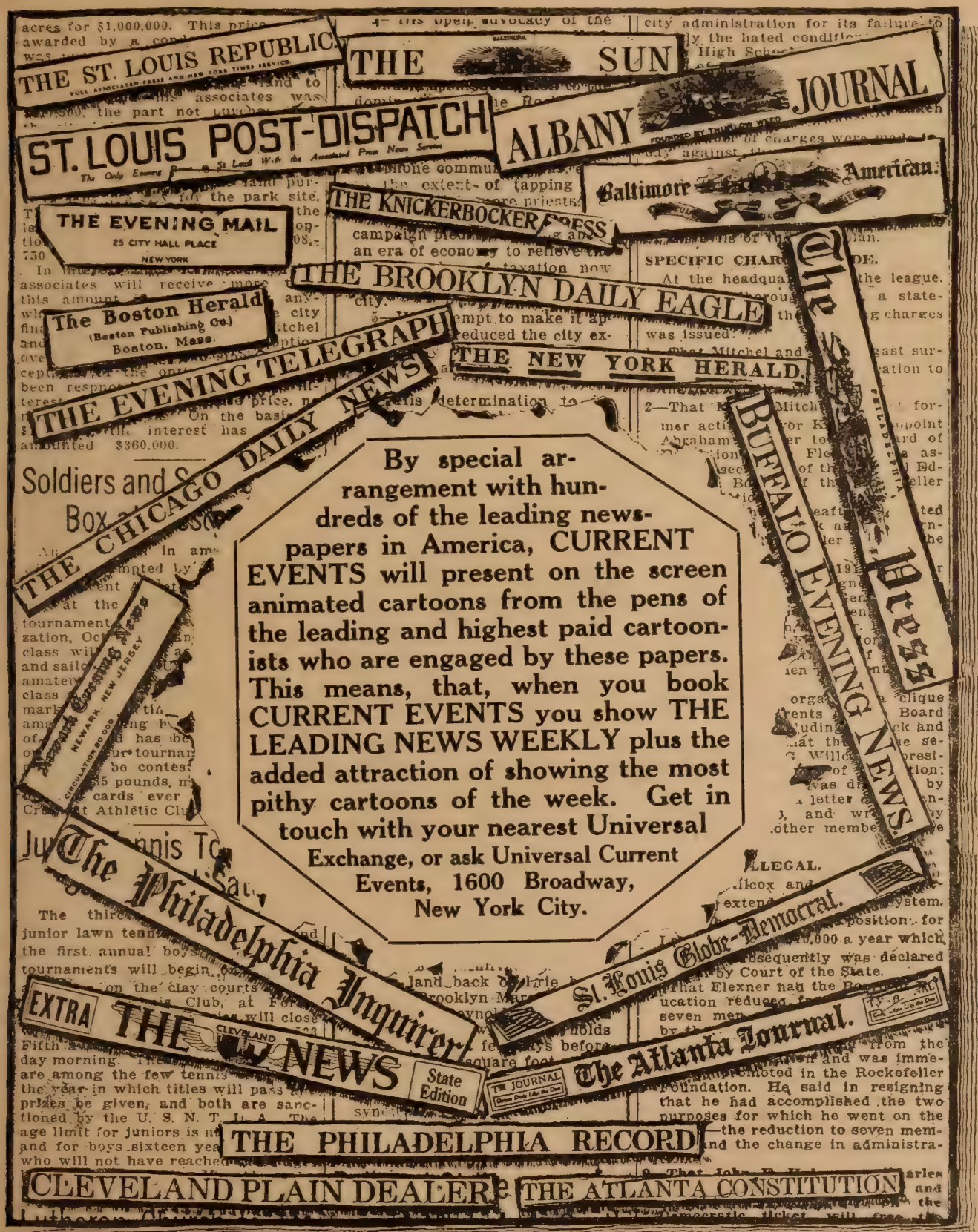
TIME was when the redmen of motion pictures appeared on the payroll under such names as Dennis Flynn, Ole Olson, or Nicholas Ivanovitch and other aboriginal cognomens. Many old-timers recall scenes staged in the wild and woolly New Jersey palisades, in which an exhausted brave, camouflaged under a few feathers, a lion-cloth, and a lot of grease-paint from the jar labelled "Indian bronze," would stagger up to the commander of the fort and gasp:

"Heap big paleface chief wants yez to come wit' yer gang right away. He's just after hearin' that the savage redskins are goin' to pull off the mix-up to-night, and he wants a bunch of yez to come and help clean 'em out."

But those artless, easy-come-easy-go days are gone forever, with the high-wheel bicycle and the breakfast pie.

When the Butterfly Picture, "John Ermine of the Yellowstone,"" made by Francis Ford from Frederic Remington's story, is released, the fans will see the real aborigine in all this native glory. "The truth and nothing but the truth" "has become a studio motto, and at Universal City the imitation is never employed when to obtain the real thing is within the bounds of possibility. The colony of Indians numbers fifty men, women and children, who have been brought there from all parts of America. Every tribe is represented, so that a director who knows something about Indians may find just the type he has in mind. Many of them are celebrated characters, and of high intelligence. Their knowledge of the history, dress, and other matters connected with their own race is of the greatest assistance to the technical directors of the picture capital.




THE ST. LOUIS REPUBLIC
THE SUN
ST. LOUIS POST-DISPATCH
ALBANY JOURNAL
THE EVENING MAIL
25 CITY HALL PLACE
NEW YORK
THE KNICKERBOCKER PRESS
Baltimore American
The Boston Herald
(Boston Publishing Co.)
Boston, Mass.
THE BROOKLYN DAILY EAGLE
THE EVENING TELEGRAPH
THE NEW YORK HERALD
THE CHICAGO DAILY NEWS
The Press
BUFFALO EVENING NEWS
By special arrangement with hundreds of the leading newspapers in America, CURRENT EVENTS will present on the screen animated cartoons from the pens of the leading and highest paid cartoonists who are engaged by these papers. This means, that, when you book CURRENT EVENTS you show THE LEADING NEWS WEEKLY plus the added attraction of showing the most pithy cartoons of the week. Get in touch with your nearest Universal Exchange, or ask Universal Current Events, 1600 Broadway, New York City.
The Philadelphia Inquirer
St. Louis Globe-Democrat.
EXTRA THE NEWS State Edition
The Atlanta Journal.
THE PHILADELPHIA RECORD
CLEVELAND PLAIN DEALER
THE ATLANTA CONSTITUTION

Bluebird Ideas for "The Lash

MANY a moving picture theatre is doing a way-below-normal business because its owner, thinking only of the business to be obtained in the immediate vicinity of his house, neglects to cultivate the business to be had in the outlying territory.

Practically every man, woman and child is a picture fan. All that is needed to attract their patronage is a bit of judicious coaxing.

Take the Bluebird production "The Lash of Power," featuring Carmel Myers and Kenneth Harlan. This subject is one of intense interest to every photoplay patron. Seen in any theatre, it will win friends for that particular house. The exhibitor should therefor do his leved best to coax the people into seeing this production.

A Kansas exhibitor who had reason to believe that he was just about getting all the business possible out of his community, found that he was merely breaking even. Analyzing his proposition, he decided that there was no reason why people residing in surrounding communities should not become patrons.

He thereupon hit upon the idea of admitting all people residing in these surrounding communities at a cut-rate price. The election lists gave him the names he required for his purpose. Sending out a thousand postals, he invited the recipients to visit his theatre on the following Monday—which was his poorest day of the week. The card, presented at the box office, entitled the patron to two admissions at half price.

The Kansas exhibitor made every effort to give the people who came to see the Monday show the best entertainment they ever had the pleasure of seeing. A good percentage of the people who received the postal cards attended and the show presented left so favorable an impression that the majority of them became regular patrons, even though their own community boasted of a picture theatre.

This plan will work just as well in any community, whether it be a neighborhood proposition in a big city, or just a small town. Simply regard the day on which the cut-rate admission price is worked as an investment, the dividends of which will consist of additional patrons. At the same time, care should be taken to limit the reduced admission price to those people who reside outside your community.

In working up local interest in "The Lash of Power," make use of the old essay idea. This Bluebird lends itself splendidly to this business booster since it furnishes any number of essay ideas.

Announce that you will give one or more prizes to the school children submitting the best essays on "The Lash of Power." To keep clear of the lottery law, publish a synopsis of the story in your local paper, or through any advertising medium that you deem advisable. The lottery law forbids the holding of a "game of chance" in which only such people as pay for the privilege of submitting essays to only those children as pay an admission fee, is likely to cause you to run afoul of the law. Where participation does not cost the contestants anything, no trouble will be encountered. At the same time, knowledge that the picture shown at your theatre will give them a better idea of the story than the cold, printed version, will cause the majority of the would-be contestants to take in the show.

Enlist the aid of the school teachers and the principals of the local schools and get them to co-operate with you. Their desire for publicity will un-

"PUTTING IT OVER"

THE central character in the Butterfly production, "John Ermine of the Yellowstone," is a man who was brought up man who was brought up among the Indians, and who, though white, has become as much of a redman at heart as any of his adopted brothers.

A ballyhoo that will attract attention will result if you hire a tall, good-looking chap to don Indian garb. As shown in this production, John Ermine wears buckskin clothes, plentifully befringed. A cloth band in which a feather is stuck, encircles his forehead. A costume such as this is easily obtained, and with an old rifle, is all the equipment you need.

Across the man's back fasten an oil cloth or muslin sign about eighteen inches square. This sign should contain copy advertising your presentation of "John Ermine of the Yellowstone." Here is a suggestion for this copy:

JOHN ERMINE OF THE YELLOWSTONE
will be shown at the
(name of theatre)
on (date here)
It's a story of the old West—
the West our fathers knew.
Francis Ford in the leading role.
Same Poular Prices.

The number of letters contained in the title of this Butterfly production, also offers you the opportunity of holding a contest that is always popular with the fans.

Announce that you will present a prize of $2.50 to the person submitting the best sentence in which the letters contained in "John Ermine of the Yellowstone" figure. The contest should commence about a week or ten days prior to the showing of this feature. The prize winner should be announced on the night the production is presented and the prize awarded.

AIDS TO CONDUCTING.

By M. WINKLER.

Start and Fnish of a Number.

BEFORE attempting to conduct a piece of music the conductor must, of course, have settled what tempo he is going to adopt. He must know by personal experience or tradition what is the usual tempo, and if he chooses to depart from such tradition he must be prepared to justify his innovation by results. Having settled the tempo, he must have the opening tempo firmly fixed in his mind before he starts the piece, and he must settle each change of tempo to himself a few bars before it actually takes place. If there is any uncertainty on the part of the conductor there will be more on the part of the players. The actual starting of a piece is brought about by a preliminary up-beat in the exact time of the movement; a good start largely depends on the firmness of preliminary beat.

Correcting and Annotating Orchestral Parts.

It is a conductor's duty to see that the parts are corrected, and that any "cuts" or other special marks are duly indicated. Some conductors add special bowing and breathing marks to the orchestral parts to produce a more perfect unanimity of rendering, while other conductors prefer to give their players more freedom. Together with this duty goes the responsibility of making certain alterations in the score of well-known works, such as Wagner's famous emendations in the Ninth Symphony, Richter's alteration of two trumpet passages in the Eroica Symphony, the changing of a dotted half to a half and a quarter note in the bassoon part near the beginning of the "Tannhauser" overture, or the almost universal substitution of a bass clarinet for a bassoon in a certain passage in Tschaikowsky's Sixth Symphony.

# of Power"

doubtedly enable you to induce two or three of the local educators to act as judges. The contest should close forty-eight hours after "The Lash of Power" has been shown, and the announcement concerning the victor made on the day of the week that is ordinarily the poorest in point of receipts. Don't forget that, properly worked up, an event such as this is considered of sufficient news value in a small town to merit mention in the local newspapers.

A LUCKY MOVE.

Chicago, Ill., Oct. 10, 1917.

Universal Film Exchange,
Chicago, Ill.:

Gentlemen—I just want to say a few words in favor of the Universal Screen Magazine. It is just lately that I have added this interesting reel to my regular program, and indeed it was a lusky move. My patrons are very pleased with it, this I judge from the favorable comments they give while passing out of the lobby.

Count on me as a regular Universal Screen Magazine exhibitor.

Yours very truly,
LOUIS BLUME,
Mgr. Monarch Theatre.
2123 W. Division St.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 44.

The first subject of the Screen Magazine, Issue No. 44, is a new method of teaching the violin, discovered by Dr. Mitchell of the New York University Summer School. A dummy violin of his own invention is used to teach the pupil positions, holding the violin and bowing. After only four weeks the pupils have made astonishing progress and can play simple pieces.

Nature study is represented by pictures of some of the less known fish of the ocean. The spade fish is a native of tropical waters and the crevally, a sort of mackerel which is very good eating, is introduced to us.

Industrial art finds its way to the screen in a series of pictures which show the cutting of a diamond. Uncut diamonds look worthless to all but the expert, but proper cutting more than doubles their value.

The Making of an Infantryman is the preparedness subject of Issue No. 44. Sir Douglas Haig says the decisive battles are won with bayonets nowadays, and we see some of our draft army learning the use of this arm.

A Miracle in Mud, by Willie Hopkins, the celebrated sculptor, closes the reel. It is called "Exemption Pleas" and is timely and amusing.

SIGN AND SEND THIS COUPON TODAY

CUT OR TEAR OFF ALONG THIS LINE

Universal Screen Magazine, ... 1917.

1600 Broadway, N. Y.:
Gentlemen—I wish to secure full information and figures on your widely advertised—

Universal Screen Magazine

which you claim to be the most interesting news reel on the market. You have made a lot of statements on how I can get business by running your Screen Magazine. All you have to do to get me to book the Universal Screen Magazine is to show me that it is superior to anything on the market, and to prove to me that it will pay me to run the Screen Magazine every week in my house. I am looking for novelties constantly like every other live exhibitor and will be glad to get all the facts from you. I understand that it can be booked thru any Universal Exchange. Please let me hear from you.

Name .....

Theatre .....

City ..... State .....

My House Seats.....

Hy. Mayer's cartoon shows the efforts of the Government to regulate supply and demand by artificial means. Possibly the trusts will jump through the hoop and possibly they won't. It's a question that interests every one who sees the Animated Weekly in which Hy. Mayer's drawing appear regularly.

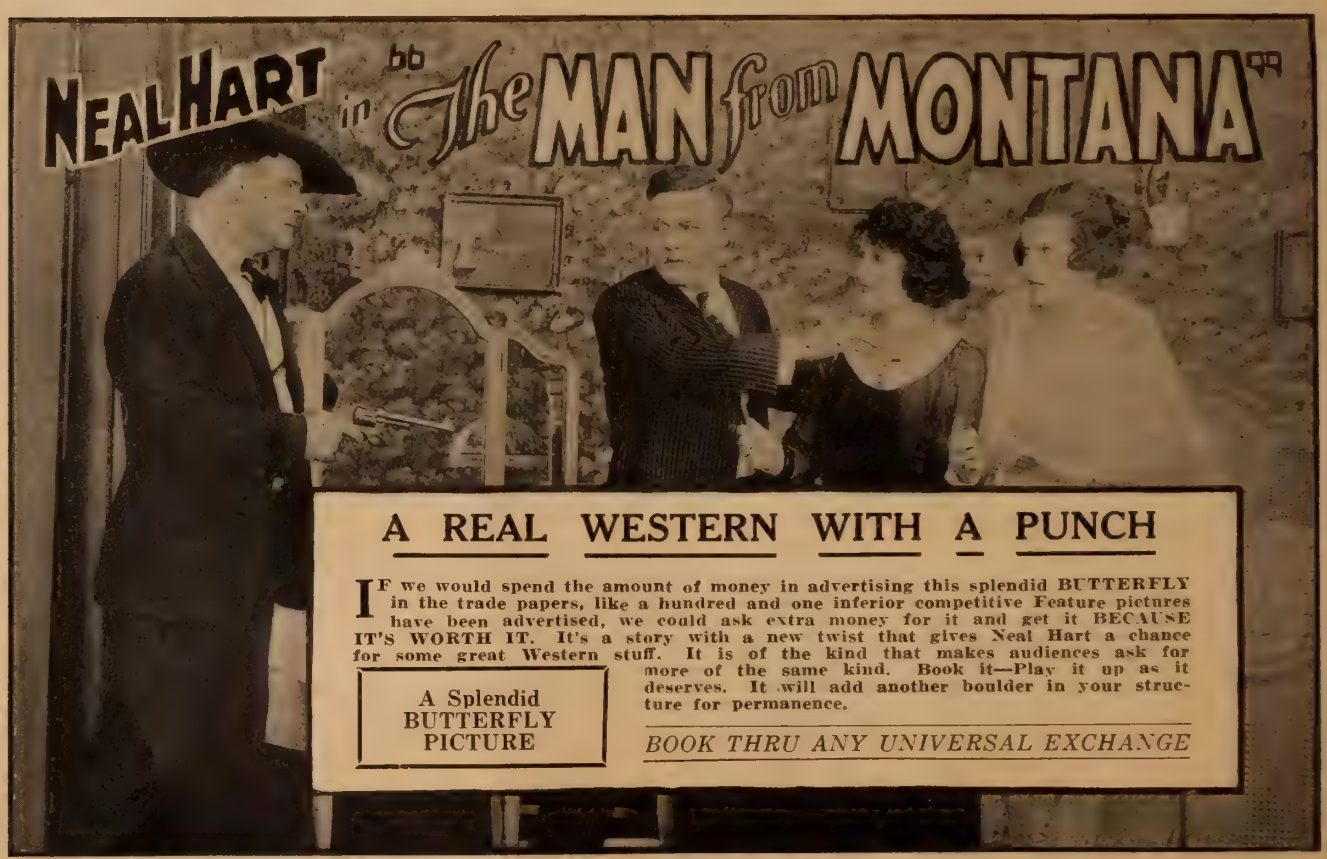
HARRY CAREY HAS "MOSQUITO HOUND."

HARRY CAREY, leading man of Universal Western pictures and star of the Butterfly picture, "A Marked Man," has added another dog to his kennels at his ranch near Universal City, making fourteen in all. There are four ribbon-winners among the pack; the rest, according to Carey, are of the ordinary back-alley breed.

Carey has a weakness for homeless and starving "mutts." The latest addition to his dog-ranch came to Carey's door early one morning and whined for admittance.

Carey took him in on probation, gave him a feed and a bath, and a week later when he was entirely rid of the wicked fleas he becames a member in good standing of Carev's kennel.

"He's no especial breed—just a little bit of everything," is the way Carey describes him. "I'm training him to chase mosquitoes away from the house. That's about all he's good for. I wonder," he added, "if there would be any profit in breeding mosquito-hounds for the market."


NEAL HART in "The MAN from MONTANA"
A REAL WESTERN WITH A PUNCH
IF we would spend the amount of money in advertising this splendid BUTTERFLY in the trade papers, like a hundred and one inferior competitive Feature pictures have been advertised, we could ask extra money for it and get it BECAUSE IT'S WORTH IT. It's a story with a new twist that gives Neal Hart a chance for some great Western stuff. It is of the kind that makes audiences ask for more of the same kind. Book it—Play it up as it deserves. It will add another boulder in your structure for permanence.
A Splendid BUTTERFLY PICTURE
BOOK THRU ANY UNIVERSAL EXCHANGE

Mae Murray in her unique costume and dressing-room at the Bluebird studio.

"PRINCESS VIRTUE" SCINTILLATES SUPREME.

(*Continued from page* 9)

Miss Gretchen Lederer, Wheeler Oakman, Paul Nicholson, Jean Hersholt, Clarissa Selwyn and Harry Van Meter, in the principal roles, and a large cast of minor characters. A complete equipment for playing roulette was only one of the "props" which had to be carried.

Of course, the subject of the star's gowns was an all important one. Miss Murray is famous for her screen clothes, though some of the roles she has played lately have been of the "gingham" variety. In this picture she was able to give her sartorial taste full play, and the result is a series of creations, which make the film worth while as a fashion show alone. Miss Murray wears a wondrous collection of morning dresses, evening dresses, beach dresses, opera clothes, hats, furs—a sartorial display which will put her in a class by herself.

More important than clothes or sets, the role gives her an opportunity for real acting, a display of the striking talents she possesses, talents which enabled her to make people forget her lovely dancing, as soon as she became associated with pictures. Taken by and large, "Princess Virtue" reaches a high plane in screen productions, and is worthy of the big reputation of its star and its director.

UNIVERSAL FILMS THE RAINBOW DIVISION.

(*Continued from page* 15)

that it was done in record time. This in spite of the fact that the picture taking had been sandwiched in between drills, meals, hikes and military duties of every character, and in all kinds of weather. The Rainbow Special shows better than anything else the efficiency and physical fitness for the work of war of the troops at Camp Mills. It shows the bayonet drills, the long marches, setting up exercises, field sports such as wrestling, boxing, running, jumping, etc. It shows famous athletes and stars of the stage who have been singled out from the enlisted men, and given an opportunity to entertain their fellows; it shows the work and play of a rigorously conducted but most efficiently managed camp which will play its parts in upholding the honor of the Stars and Stripes in France.

Each reel has a very fitting ending in that the crack signal man of each contingent of state troops wig-wags a signal of farewell to the folks at home. By special permission the Universal is able in a sub-title to de-code this message, and it may be the last one that will be given for some time to come.

Don't fail to take full advantage of this wonderful opportunity to see our boys of the Rainbow Division.

"THE RED ACE."

(*Continued from page* 17)

her sweetheart. As soon as the men have left, Virginia upbraids Winthrop and orders him from the cabin. Kelly and Little Bear follow Steele and hear him tell his men that they will wait half an hour and then return to the cabin. Kelly explains the true cause of the fight to Virginia, and while Kelly rides to Police Headquarters, she puts on Winthrop's clothes and dashes away, pursued by Steele and the other men; she wants to mislead them to give Kelly time to return to the cabin. She dismounts at a rope bridge and starts running across it, but before she reaches the other side, one of her pursuers cuts the ropes. As everything drops from under her, Virginia grabs at a guide rope.

Mr. Martin, manager of the Universal Exchange at Singapore, India, was a visitor at the L-Ko studio this week, having come all the way to personally meet the directors and the many L-Ko funmakers, who are, he says, responsible for all the laughs in that territory, and where the L-Ko comedies are, Mr. Martin states, very popular indeed. Needless to say Mr. Martin was royally entertained while here, and he left with an armful of photos and a face full of smiles.

BROWNIE VERNON

Butterfly Star in

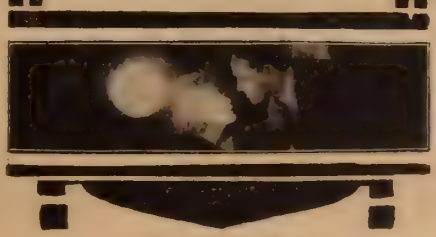
"FEAR NOT"

A Vigorous and Heart Appealing Melodrama With Murdock MacQuarrie and Joe Girard

The intensely interesting portrayal of a false accusation, a strange experiment with a startling climax.

A picture that will thrill and fascinate any audience. Brilliant stars and strong supporting cast, directed by Allen Holubar.

Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Broadway, N. Y.



They Are Working for You

These brilliant stars are appearing in the very finest five-reel features that are being produced anywhere in the world today. Your patrons want fine acting, players of grace and charm, dramatic skill, pleasing personality. Announcement of five of the latest BLUEBIRD Photoplays appear in this issue. Book through any BLUEBIRD Exchange or BLUEBIRD Photoplays Inc., 1600 Broadway, New York.

Musical Setting for "THE LASH OF POWER"

A BLUEBIRD PRODUCTION.

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "S" " Scene " " " "

THEME—"BARCAROLLE" (6-8 Moderato) by Rivella.

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	1 Min. & 35 Sec.	Heavy Dramatic by Oehmler
T	In the Age of Armies	3 Min. & 50 Sec.	Maximilian Overture by Ascher
T	Marion Sherwood, Whose Ambition	3 Min. & 40 Sec.	Tender and True (4-4 Allegretto) by Tobani
T	If You Loved, etc.	3 Minutes	Dramatic Maestoso
S	Interior of Courtroom	4 Min. & 50 Sec.	Serenade (2-4 Allegro Giocoso) by Cesek
S	Old Man With Wires	1 Min. & 10 Sec.	Dramatic Tension by Funck *
S	Interior of Meeting-Room	3 Min. & 25 Sec.	Theme
T	The Old Inventor Seeks, etc.	3 Min. & 35 Sec.	Melody (4-4 Andante) by Huerter
S	Explosion	5 Seconds	Produce effect
S	After Explosion	3 Min. & 45 Sec.	L'Adieu (12-8 Dramatic) by Favarger
T	John Rand Sells, etc.	3 Min. & 15 Sec.	Simple Aveu (4-4 Moderato) by Thome
T	John's Office On the Street	3 Min. & 50 Sec.	Theme
T	I Must Marry Social Position	2 Min. & 50 Sec.	Last Spring (Dramatic) by Grieg
T	Rand's Confidential Man	3 Min. & 20 Sec.	Reverie (Dramatic Andante) by Rissland
T	The Reception	2 Minutes	Popular One-Step
T	I Have Asked You Here, etc.	1 Min. & 50 Sec.	Theme ff
T	You Parasites	2 Min. & 10 Sec.	Dramatic Tension by Winkler
T	Our Engagement Is At An End	3 Minutes	Dramatic Adagio by Kretschmer
S	Rand In Automobile	35 Seconds	Hurry to action
S	Interior of Room	6 Minutes	Finale from "Ariele" (Allegro) by Bach
T	Will You Give Me One Day?	2 Min. & 10 Sec.	Dramatic Tension by Borch
T	Rand Must Be Crushed	3 Min. & 25 Sec.	Creepy Creeps (Marcia Mysterioso) by Tyers
T	Extra Followed Extra	2 Min. & 50 Sec.	Prelude to Act IV Kunihild (Dramatic) by Kistler
T	Society Has Robbed Me of You	1 Min. & 10 Sec.	Theme ff
S	Explosion	5 Seconds	Produce effect
T	And All Dreams of Power	1 Min. & 15 Sec.	Dramatic Tension No. 1 by Riessiger

* Note—Watch explosion.

Musical Setting for JOHN ERMINE OF THE YELLOWSTONE

A BUTTERFLY PRODUCTION.

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "S" " Scene " " " "

THEME—"RAMONA" (Indian Intermezzo) by Lee Johnson.

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	2 Min. & 50 Sec.	Dramatic Tension by Reissiger
S	The Fight	55 Seconds	Agitato to action
S	Indian On Hill	35 Seconds	Battle Hurry
S	Dying Man Near Brook	3 Minutes	Dramatic Andante by Ascher
T	Separated from His Kind	1 Min. & 40 Sec.	Indian song by Smith
T	Twenty Snows Had Come	4 Minutes	Morning On the Plains (Indian Moderato) by Wheelock
T	Lieutenant Butler, etc.	6 Min. & 10 Sec.	Sieste (Lento) by Laurens
T	Major Searles, etc.	3 Min. & 30 Sec.	In Lover's Lane (Moderato Intermezzo) by Pryor
T	White Weasel's Soul, etc.	3 Min. & 20 Sec.	Theme
T	A Wagon Train Leaves	4 Min. & 50 Sec.	Hurry to action
T	The Whites Need Help	1 Min. & 45 Sec.	Tomahawk Dance (Indian Characteristic) by Herman
S	Battle Scene	2 Min. & 45 Sec.	Battle Hurry to action
T	They're Fighting Hard	1 Min. & 30 Sec.	Another Battle Hurry
T	The White Woman	1 Min. & 30 Sec.	Theme
T	It Was a Worn, But, etc.	4 Min. & 30 Sec.	Indian Love Theme by Winkler
T	You Dirty Half-Breed	3 Min. & 45 Sec.	Theme
T	You Scoundrel, etc.	1 Min. & 30 Sec.	Moderato Agitato by Becker
S	Girl Enters Ermine's Cabin	1 Min. & 40 Sec.	Dramatic Adagio by Kretschmer
S	The Fight	45 Seconds	Agitato to action
T	Good-By, White Man	1 Min. & 55 Sec.	Galop to action *
T	Father, I Have Killed, etc.	3 Min. & 50 Sec.	Battle Hurry
T	The Attack On the Stockade	5 Minutes	Rustles of Spring (Dramatic Agitato) by Sinding
T	What Is the Life of Ermine?	1 Minute	Pathetic Andante by Margis Berger

* Note—Begin pp.

Butterfly Stars

In This Issue

Five Notable Butterflies

Look through this issue of the Moving Picture Weekly and pay particular attention to the announcements of coming Butterfly Pictures. There are five in all. Each is a gem of its own kind. Every one of them is the sort of picture that pulls people into the moving picture houses. Clear photography; brilliant acting; notable stars; big stories ably directed—these are what the BUTTERFLY Brand stands for.

Book them thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Broadway, New York.

Spending $50,000 more on a $50,000 Picture

ELAINE HAMMERSTEIN
IN
"THE CO-RESPONDENT"

LOCK-STEPPED with the purchase of "The Co-Respondent" from Messrs. Lee Shubert, Arthur Hammerstein and its producer, Ralph Ince, Jewel Productions, Inc., herewith announces the appropriation of a *publicity dollar* for every *purchase dollar* in behalf of that noteworthy photo-play.

NOW running with brilliant success at the Broadway Theatre "The Co-Respondent" gives Miss Elaine Hammerstein, ably supported by Wilfred Lucas, the widest opportunity of her striking career.

THE appropriation is unusual, but "The Co-Respondent" is inherently worth every penny of it and Jewel Productions, Inc., is well able to spend the money—for we purchase or book only those *few, rare plays* which we know will succeed. We have no failures to write off—no error-born necessity to retrench.

THEREFORE, we can afford to offer you—the *maximum amount of free publicity on* this unusual play.

"The Co-Respondent" is from the stage play by Alice Leal Pollock and Rita Weiman

Intensive Publicity—from City to Hamlet

IN behalf of "The Co-Respondent," Jewel Productions, Inc., offers the Exhibitors of the United States a newspaper campaign which blankets the entire country.

Space That Dominates

Half-pages and Quarter-pages of the most dominating character will work for You and "The Co-Respondent"—the best written, most strikingly laid out publicity that money can buy from expert advertising men.

Plus Able Reviews

In addition, full reviews of "The Co-Respondent" will run in the reading columns of the foremost papers of every leading city. These papers are

The Giants of the Mediums

These newspapers are without exception the most important dailies of the biggest moving picture centers of the country—the giants of the newspaper world—reaching from Massachusetts to Oregon and forming the opinions of 30,000,000 readers.

THE powerful mediums do far more than merely cover the cities—they cover the country as well. And in the country they bring with them the tremendous prestige of the metropolis, and the influential facts of a brilliant city run.

The Power of Prestige

Attracted by the dominating space, the compelling copy and the shrewdly worded reviews, they will see that "The Co-Respondent" is a New York play which has run to tremendous receipts at New York's most popular photoplay-house—and they will show quick appreciation of your enterprise in securing it for them.

Telling 30,000,000 People

$50,000 Will Be Spent In The Following Newspapers On "The Co-Respondent" Alone

New York	American Journal
Los Angeles	Examiner
San Francisco	Examiner
Atlanta	Georgian
Boston	American
Chicago	American Examiner
Providence	Bulletin
Buffalo	Courier & Inquirer News
Rochester	Democrat-Chronicle Union-Advertiser
Syracuse	Herald Journal
Philadelphia	North American Bulletin
Baltimore	American News
Washington	Times
Pittsburgh	Post & Sun Press
Cleveland	News & Leader Press
Cincinnati	Post Times-Star
Toledo	Blade News-Bee
Columbus	Dispatch
Dayton	News
Louisville	Herald
Detroit	News Journal
Indianapolis	Star News
Milwaukee	Journal
Minneapolis	News Tribune
St. Paul	News
Des Moines	Register-Tribune
Newark	News
Omaha	Bee News
Kansas City	Post Star
St. Louis	Globe-Democrat Post-Dispatch
Memphis	Commercial-Appeal
Dallas	Times-Herald
Houston	Chronicle
Forth Worth	Star-Telegram
Oklahoma City	Oklahoman
New Orleans	Item Times-Picayune
Denver	News & Times Post
Salt Lake	Tribune
Butte	Post
Portland	Oregonian Journal
Seattle	Times
Toronto	Star Telegram
Montreal	Star
Birmingham	News
Spokane	Spokesman-Review

For a Company devoted solely to marketing to spend this unparalleled sum on a single play can mean only that "The Co-Respondent" is more than worth it.

Your Success is Our Success

WHILE you might succeed without Jewel Productions, we're frank to say that without You—*your* favor, *your* friendship, *your* assistance—Jewel Productions, Inc., could never reach the high goal it seeks.

FOR this reason we chose for this unusual expenditure of $50,000 a Play and a Star which will bring you equally unusual receipts. And we have put the same unusual effort into the *execution* of the advertising matter.

BUT you already know the *extra care* with which Jewel Productions, Inc., surrounds its every smallest step. Perhaps the best proof is the fact that after several months of active business we have chosen for you, or released, only Eight Pictures.

AND this, added to the already achieved success of "The Co-Respondent," plus this nationwide campaign, will lead you to book this play and make money.

"The Co-Respondent" may be seen or booked at any of the Jewel Exchanges or at the Home Office, 1600 Broadway, New York City

JEWEL
PRODUCTIONS
INC.

READ THESE TWO JEWEL LETTERS

What VON HERBERG of the LIBERTY THEATRE SEATTLE Thinks

This is One of the finest houses in the West

LIBERTY THEATRE SEATTLE

Mr. John R. Meldrum, Mgr.,
Jewel Productions, Inc.,
Seattle, Wash.

Dear Mr. Meldrum:—

In justice to the merits of the first Jewel production shown in Seattle, I feel that I should tell you that "Come Through," which opened for an indefinite engagement at our Liberty Theatre yesterday played to more people and took in more money, on opening day, than any other picture we have ever shown since we entered the amusement field in Seattle years ago.

Although this ltter is being sent to you absolutely unsolicited, you have my permission to make any use of it that you may desire.

With very best wishes, believe me to be

Yours very truly,
(Signed) J. VON HERBERG,
Liberty Theatre,
Seattle, Wash.

See What McARDLE of SHEA'S HIPPODROME TORONTO Says

SHEA'S HIPPODROME TORONTO

State Rights Features,
106 Richmond St., West,
Toronto, Ont.

Gentlemen:—

I have just screened your two first productions to be released under the State Rights Brand, namely, "COME THROUGH" and "PAY ME."

Both these pictures to my idea should be great business getters in our house, as I could heartily recommend them as both thrilling pictures, as well as being away from the regular run of releases that have recently flooded the market. They are exceptional.

Please arrange dates on both to be shown at our theatre at your eaerliest convenience.

Yours for success,
E. A. McARDLE,
Manager.

Spending a lot of Money on a Picture

that you show only one night is exactly the same as paying for a banquet and eating only the soup. In other words, you spend a lot of money to let your patrons know about your big feature, and you don't give the feature itself a single chance to draw extra houses that it would on a two or three day run.

You get the full value of every Penny

you spend in advertising -- you give your patrons all a chance to see the production—you secure a sliding scale of price and you got increased attendance as the mouth to mouth advertising gets in its work. This is a cold business proposition with you. It means getting the maximum out of every production.

Repeat Bookings is Your Answer.
Book the Three Bluebirds listed below

FRANKLYN FARNUM IN "THE CAR OF CHANCE"

DOROTHY PHILLIPS IN "THE RESCUE"

MYRTLE GONZALEZ IN "SOUTHERN JUSTICE"

BLUEBIRD STARS

Mae Murray
Violet Mersereau
Carmel Myers
Franklyn Farnum

Book thru your local Bluebird Exchange, or communicate with

BLUEBIRD PHOTOPLAYS, Inc.

1600 Broadway, New York

BLUEBIRD STARS

Dorothy Phillips
Monroe Salisbury
Ruth Clifford

Century Comedies present "NEPTUNE'S NAUGHTY DAUGHTER"

Released Nov. 1st

Featuring

Alice Howell

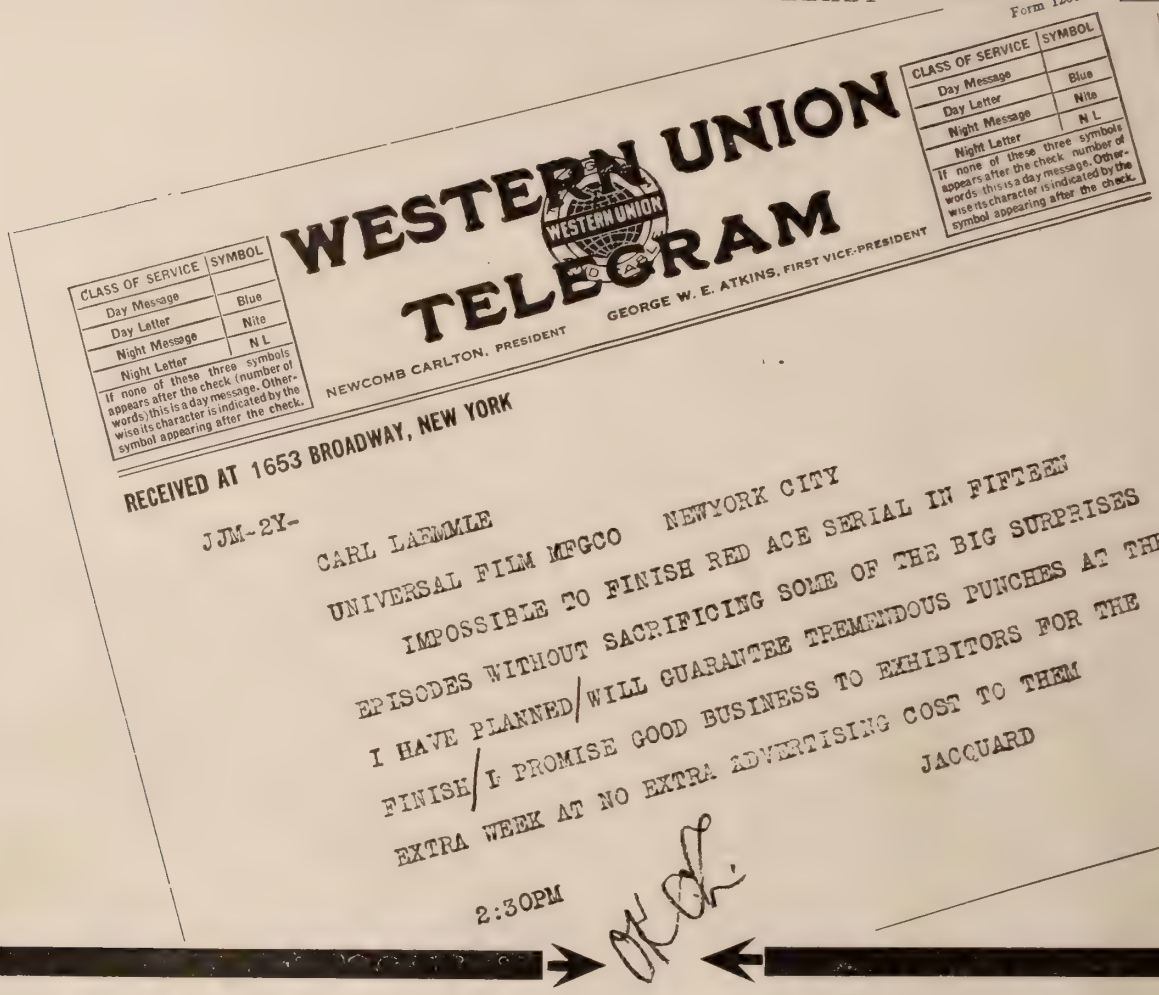
J. G. BLYSTONE

Director General

FROM coast to coast—CENTURY COMEDIES are sweeping the country. Exhibitors who became tired of booking "flivver" comedies and who sought the remedy were advised TO SEE CENTURY COMEDIES at the nearest LONGACRE DISTRIBUTING OFFICE, with the result that CENTURY COMEDIES have fairly leaped into instant popularity. Recognized as the greatest commedienne on the screen in the world, ALICE HOWELL is bringing in more real coin to exhibitors than ANY comedies on the market. Proof?—MARCUS LOEW, largest individual theatre circuit owner in the world now showing CENTURY COMEDIES in more than a score of his houses. THE STRAND, America's finest Photoplay Theatre—The Broadway and scores of the best houses that MUST have the best, using CENTURY COMEDIES. Releases as follows: "BALLOONATICS," Sept. 1st—"AUTOMANIACS," Oct. 1st——"NEPTUNE'S NAUGHTY DAUGHTER," Nov. 1st—"HER BAREBASK CAREER," Dec. 1st. Be FIRST in your territory to show the world's best comedies.

LONGACRE Distributing Company

Mecca Building, New York City.



Form 1204

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 1653 BROADWAY, NEW YORK

JJM-2Y-

CARL LAEMMLE
UNIVERSAL FILM MFGCO NEWYORK CITY
IMPOSSIBLE TO FINISH RED ACE SERIAL IN FIFTEEN
EPISODES WITHOUT SACRIFICING SOME OF THE BIG SURPRISES
I HAVE PLANNED/WILL GUARANTEE TREMENDOUS PUNCHES AT THE
FINISH/I PROMISE GOOD BUSINESS TO EXHIBITORS FOR THE
EXTRA WEEK AT NO EXTRA ADVERTISING COST TO THEM
JACQUARD

2:30PM

Mr. Exhibitor Do You Know What "O.K.-C.L." Means?

It means that Mr. Carl Laemmle, the man who has the Exhibitors' interest at heart more than any one man in the trade, has passed his judgment on something of vital importance and given his orders to "go ahead." It means a stamp of approval that results in more profits to every Exhibitor doing business with the Universal.

"O. K.—C. L.," written on the above wire received from the West Coast studios from Jacques Jaccard, director of the tremendously successful serial, "THE RED ACE," means that "THE RED ACE" will be lengthened from 15 to 17 episodes. It means that without one extra cent of advertising cost to you, you will get two more weeks of capacity crowds.

It means that your public will appreciate the goods you are giving them in such liberal measure. It means extra dividends to you, prestige to your house and popularity for your Universal Serials. "O. K.—C. L.," is your guarantee, your safeguard, your insurance and assurance for profits. If you haven't booked "THE RED ACE" yet, the time to do is NOW.

Universal Film Manufacturing Co.

CARL LAEMMLE, President. *"The Largest Film Manufacturing Concern in the Universe"*

1600 Broadway, New York

MOVING PICTURE WEEKLY

NOV 3, 1917,
VOL 5, NO 12,
PRICE 10¢

CARMEL MYERS

with Kenneth Harlan in "The Lash of Power"

The gripping Story of a Man crushed by the Weight of his own Riches and Might

This BLUEBIRD Photoplay is as big as its title. The story, the players, the settings are not merely good, they are great, and you may rest assured that the stars will delight your audiences with perfect entertainment.

Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

MONROE SALISBURY

BLUEBIRD STAR

IN

"THE SAVAGE"

AND IN

"THE DESIRE OF THE MOTH"

by Eugene Manlove Rhodes

TWO UNUSUAL BLUEBIRD PHOTOPLAYS

MONROE SALISBURY is a BLUEBIRD Star that you should identify with your theatre NOW. Of commanding presence and with an engaging personality, he is the type who wins his audiences and creates a following. See him in "The Savage," as a half-breed torn between two natures, and in the virile drama, "The Desire of the Moth," by Eugene Manlove Rhodes, and you will recognize Mr. Salisbury's box-office value.

Book through your BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc., 1600 Broadway, New York

MAE MURRAY

BLUEBIRD STAR

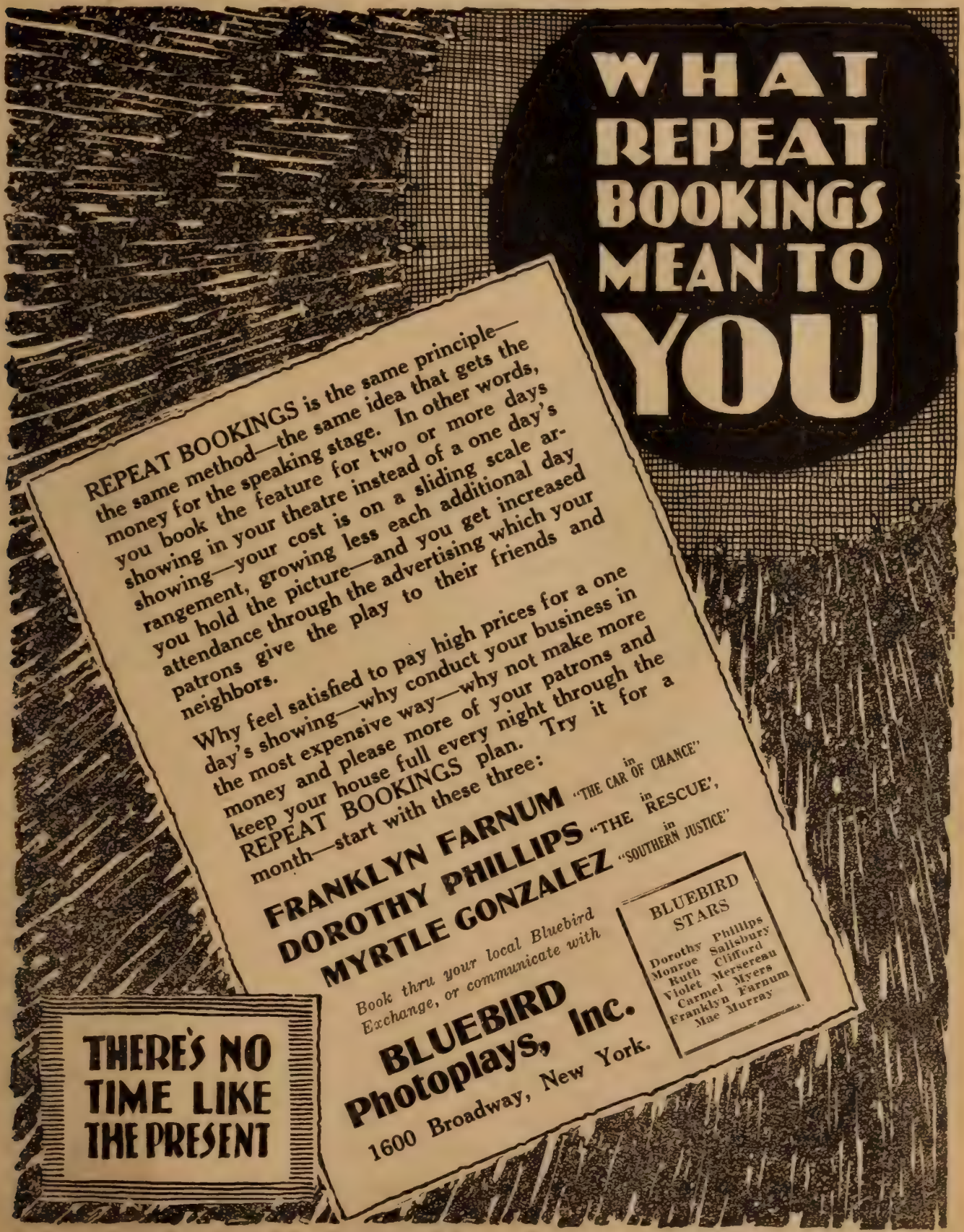
IN

"PRINCESS VIRTUE"

"Poor Little Princess Virtue, who hesitated because she did not know which was Passion, which was Desire and which was Love." An ultra smart play peculiarly adapted to Miss Murray's unique personality.

Book through your BLUEBIRD Exchange, or BLUEBIRD Photoplays Inc., 1600 Broadway, New York

Watch for MAE MURRAY in "FACE VALUE"


WHAT REPEAT BOOKINGS MEAN TO YOU
REPEAT BOOKINGS is the same principle—the same method—the same idea that gets the money for the speaking stage. In other words, you book the feature for two or more days showing in your theatre instead of a one day's showing—your cost is on a sliding scale arrangement, growing less each additional day you hold the picture—and you get increased attendance through the advertising which your patrons give the play to their friends and neighbors.
Why feel satisfied to pay high prices for a one day's showing—why conduct your business in the most expensive way—why not make more money and please more of your patrons and keep your house full every night through the month—start with these three:
REPEAT BOOKINGS plan. Try it for a
FRANKLYN FARNUM in "THE CAR OF CHANCE"
DOROTHY PHILLIPS in "THE RESCUE"
MYRTLE GONZALEZ in "SOUTHERN JUSTICE"
Book thru your local Bluebird Exchange, or communicate with
BLUEBIRD Photoplays, Inc.
1600 Broadway, New York.
BLUEBIRD STARS
Dorothy Phillips
Monroe Salisbury
Ruth Clifford
Violet Mersereau
Carmel Myers
Franklyn Farnum
Mae Murray
THERE'S NO TIME LIKE THE PRESENT

Greene in The New York Evening Telegram.

Brown in The Chicago News.

Seitel in The Albany Knickerbocker Press.

THE BEST CARTOONS IN All Leading Newspapers are Shown in CURRENT EVENTS

Biggest Scoop in the history of Screen News Weekly

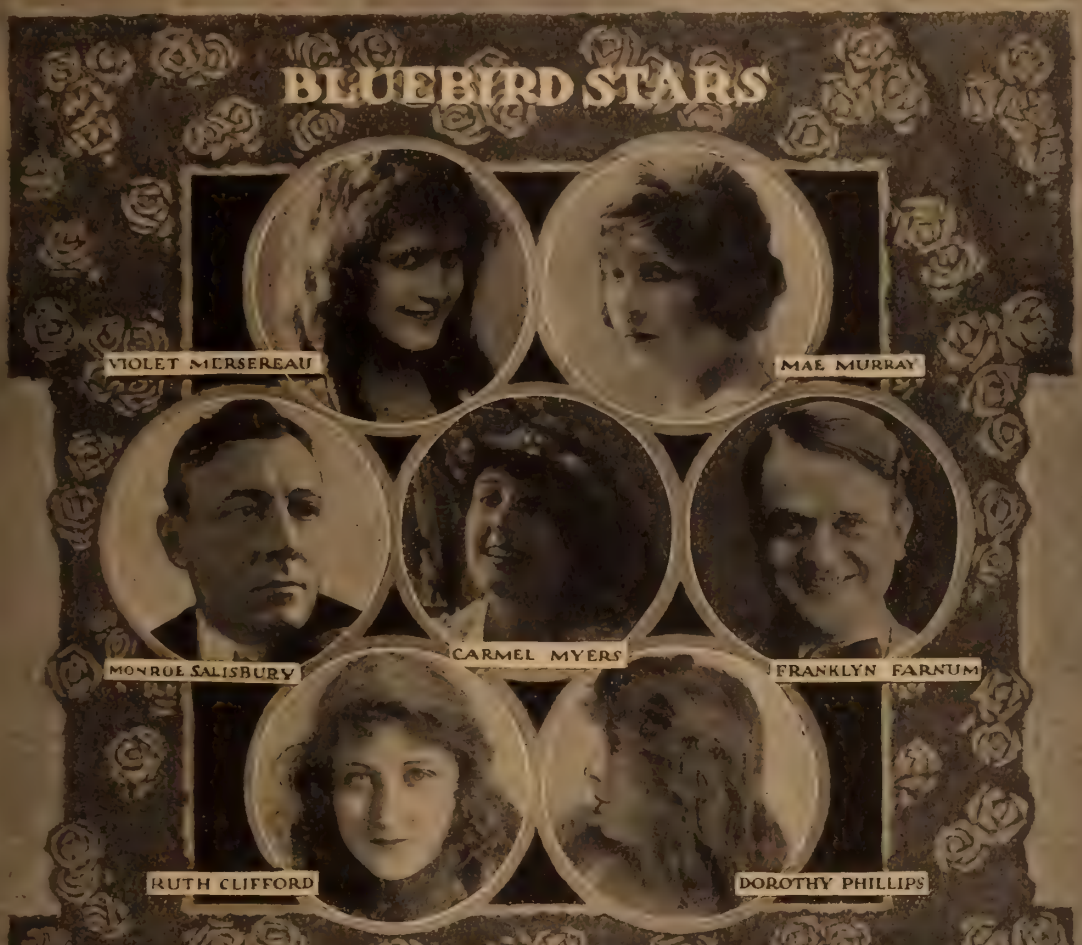
It's the Wedding of the Press and the Screen

This new scoop of "CURRENT EVENTS" has made even senators and governors sit up and take notice. It has made such a hit with the most prominent men of the nation that most of them took the time and the trouble of wiring Pres. Laemmle congratulations on his great beat of linking the press with the screen.

Watch each issue of the Moving Picture Weekly for reproductions of the many telegrams that have been sent.

Book this leading weekly and show your patrons what the nation is doing—the great events of national interest that are daily happening, ALL shown on the screen through "CURRENT EVENTS," together with the most pointed, the most pithy cartoons of the week animated and crowded with interest.

"CURRENT EVENTS" now has the same big crowd drawing power of every popular star in filmdom.

BOOK IT THROUGH YOUR NEAREST UNIVERSAL EXCHANGE, OR UNIVERSAL CURRENT EVENTS, 1600 Broadway, New York.

GREAT BLUEBIRD PLAYS

LOOK through this number of the MOVING PICTURE WEEKLY and read of the super-BLUEBIRD Photoplays that are being released every week. Your audiences are entitled to the best there is, and that is the kind that will get the crowds and money for you. Start a BLUEBIRD Day in your house and watch your profits grow. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays, Inc., 1600 Broadway, New York

"John Ermine of the Yellowstone"

a Butterfly Picture

AN appealing heart-interest story that touches the tenderest chords of human emotion. The narrative of a white child raised as an Indian, his romance with a beautiful white girl, his despair at her refusal, all weave into a story of power and splendid interest. A story to which all the world nods a welcome.

BOOK IT

Book through any
UNIVERSAL Exchange

Butterfly Stars

Book and Boost

BUTTERFLY Pictures are money-makers, because they please the people. Strong, vigorous, dramatic stories of wide appeal; stars with the personality that gets over; casts of fine players skillfully chosen for their parts; lavish productions and the very finest directing—these qualities are combined in BUTTERFLY Pictures—consequently their popularity is growing by leaps and bounds. Book BUTTERFLIES and boost BUTTERFLIES, and watch your popularity and profits grow.

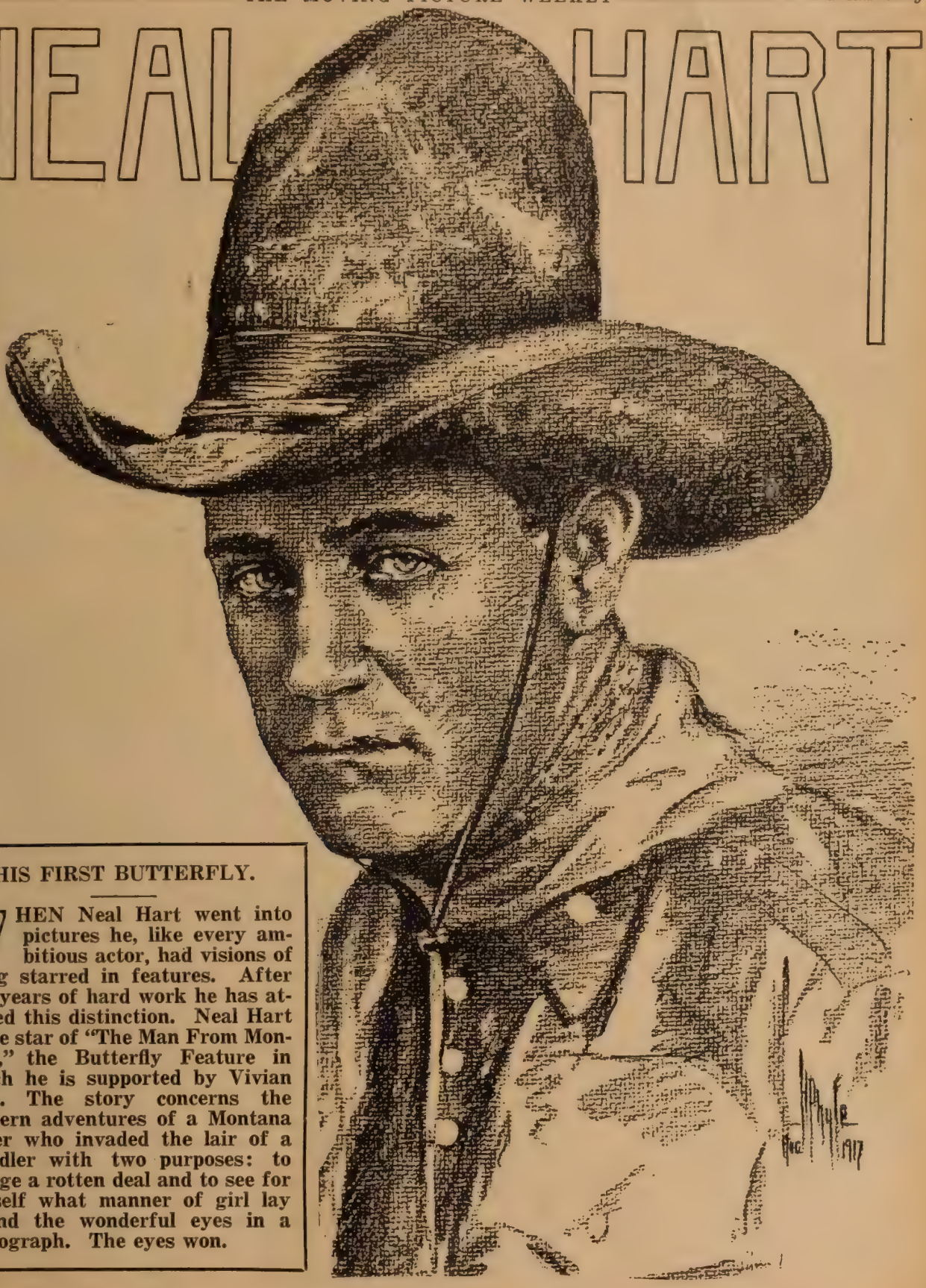
Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 *B'way, N. Y.*

Scenes from the Butterfly Picture

NEAL HART

IN "THE MAN FROM MONTANA"

NEAL HART



HIS FIRST BUTTERFLY.

WHEN Neal Hart went into pictures he, like every ambitious actor, had visions of being starred in features. After two years of hard work he has attained this distinction. Neal Hart is the star of "The Man From Montana," the Butterfly Feature in which he is supported by Vivian Rich. The story concerns the Eastern adventures of a Montana miner who invaded the lair of a swindler with two purposes: to avenge a rotten deal and to see for himself what manner of girl lay behind the wonderful eyes in a photograph. The eyes won.

THE MOVING PICTURE WEEKLY

VOL. 5. NOVEMBER 3, 1917. VOL. 12.

A Magazine for Exhibitors and others interested in films. Published Weekly by the

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PAUL GULICK..... Editor JOE BRANDT.....Business Manager

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NOTICE—TO THE TRADE.

The following are titles of productions which have been started at Universal City. The titles have been looked up at Washington and enjoy priority.

THE STRAW CELLAR
THE SWEETEST SIN
A MUDDY MUDDLE
WHOSE MODEL?
THE BULL'S-EYE
TO THE RESCUE
THE WOOING OF THE WOLF
UNCLE OLIVER'S CHRISTMAS
SANTA CLAUS' ASSISTANT
THE MAN WHO WOKE UP
FIGHTING MAD
AT SWORD'S POINTS
LOVE'S MADNESS
THE HOODOO TRAIN
HOW McGRAW GOT AN ENGINE
BARTER
THE GOLDEN GIRL
THE PHANTOM RIDERS
THE JOY RIDERS

VIOLET MERSEREAU in "THE RAGGEDY QUEEN"

WRITTEN BY NELL BRONSON

In this virile interpretation of a little tousely-headed girl who believes she is descended from royalty, Miss Mersereau gives your audiences an entertainment that will bring the tears and smiles, and send them out asking for more of the same kind of BLUEBIRDS. Book through your BLUEBIRD Exchange.

DIRECTED BY THEO. MARSDEN

"THE SHAME OF THE BULLCON"

NESTOR COMEDY

with
William Franey
and
Gale Henry

IT was the spring of the year in the far north Bullcon country, and the mining camp and the "Empty Poke" dance hall, presided over by Nifty Nancy, were doing a thriving business. But Nancy had a yearning for something better.

Then homeless Herbert blew into town. He was a real tough guy and he wanted everyone to know it. The entry into the "Empty Poke" dance-hall was not to his liking, so he made it. Having duly impressed those present with his importance, he bade them all drink on him, and they did. But even then his cup was not full. Something was lacking, and that something Homeless Herbert discovered was Nifty Nancy. So he brought her there. Nancy was anything but pleased with the masterful man of the wilds, particularly when his opened poke disclosed nothing but sand. Homeless Herbert declared that it took sand to buy booze in the Bullcon country without money, and that he had lots of it—meaning sand.

Pinkie Pete, the manager, thought otherwise. In the fight which followed Nifty Nancy's eyes were opened for the first time to real love. She fell for the stranger, and she fell hard. Then she prevailed upon him to lead a better life. Forthwith Herbert set out upon his quest of the better life.

Then to Nifty Nancy came the realization that as she was she could not hope to be what she wanted. To be worthy of her knight, meaning Herbert, Nancy must need put the old life behind her. With palpitating bosom she nails the door of the "Empty Poke" shut. However, while thus engaged, her knight, Herbert, dashes fearfully up to her for protection from an angry Indian squaw and a raft of children. In courting Nancy, Herbert had for the moment forgotten that he was an already married man with many responsibilities, but his husky, dusky wife had not, and Herbert is led away to split the winter's wood while Nifty Nancy looks out upon a bleak and uninviting existance.

CAST.

Nifty Nancy.....Gale Henry
Homeless Herbert.....Wm. Franey
Pinkie Pete.....Milburn Moranti

Wonderful Finley Nature Study Series

THE Universal has just closed a deal whereby they've obtained the rights to the "Finley Nature Study Subjects." The man responsible for these pictures is William L. Finley, of the Oregon Fish and Game Commission. Mr. Finley has produced a series of subjects that reveal a more intimate knowledge of the finny, furred and feathered world than it has ever been thought possible for man to obtain.

Finley photographed Mr. and Mrs. Deer right in their forest home. He's taken moving pictures of salmon fishing such as you have never seen before. He's obtained photographic shots of wild fowl, the like of which has never been shown on the screen. Bears and other wild animals seem to regard him as a member of their family circle, because they paid absolutely no attention to him while he got the most intimate pictures of them.

These pictures are in single-reel lengths and are released as specials —one a week. The release date of the first reel will soon be announced. Right here in New York City the Rialto and the Strand are each fighting tooth and nail to get the exclusive showing on Broadway. That's how wonderful these pictures are!

MacMurray

BLUEBIRD PHOTOPLAY

(*Copyright* 1917, *Bluebird Photoplays, Inc.*)

WHEN Robert Demarest, a rich Bostonian, married a chorus girl against his mother's wishes, his mother washed her hands of the entire matter until little Liane, her granddaughter, approached marriageable age. A society item from Paris, stating that Liane Demarest was known in Parisian circles as the Princess Virtue, aroused new interest in her grandchild. She sent Basil, a distant relative, to Paris to discover whether the child was worth rescuing from the ultra-fashionable set.

Liane had been reared in the atmosphere of ultra-French society; her principal schooling, the fashionable salon. Her childish imagination leads her to write fairy stories for her own delectation, and as she grows to girlhood her mind developes along the lines of visionary fancy. She had become a dreamer. Count Oudoff, her stepfather, had surprised Liane in the act of composing one of her fairy tales in which the heroine is referred to as "Princess Virtue," who is supposed to have three sweethearts—Prince Passion, Prince Desire and Prince Love. In Liane's fairy tale the Princess cannot decide which of her three suitors is Passion, which is Desire and which is Love, and she awaits the caprice of fate to aid her in her decision.

"PRINCESS VIRTUE"

BY LOUISE WINTER.

Directed by ROBERT LEONARD

Basil found Liane altogether too interesting for his peace of mind, but the spectacular pet of the set in which she moved was much too absorbed in her three suitors, Count Oudoff, Emil Carre, and Baron Stransky, to be more than civil to Basil, until in desperation he interferes so deeply in her affairs as to get himself challenged to a duel. Then Liane for the first time realizes the differences between a real American and a half-savage European with a title, and she saves Basil's life by a strategy which would have been a credit to a far older head than hers, and which provides a stirring climax to a most sumptuously appointed and interesting story.

As the American toes the scratch, Liane throws herself upon Basil at the crucial moment, begging him not to "kill (Strensky) the man she loves."

The duel ends in a fiasco; Basil takes the steamer for home. When he is in mid-ocean he discovers Liane is a passenger on the same ship. The obvious follows—the Princess has discovered which of her suitors is Love.

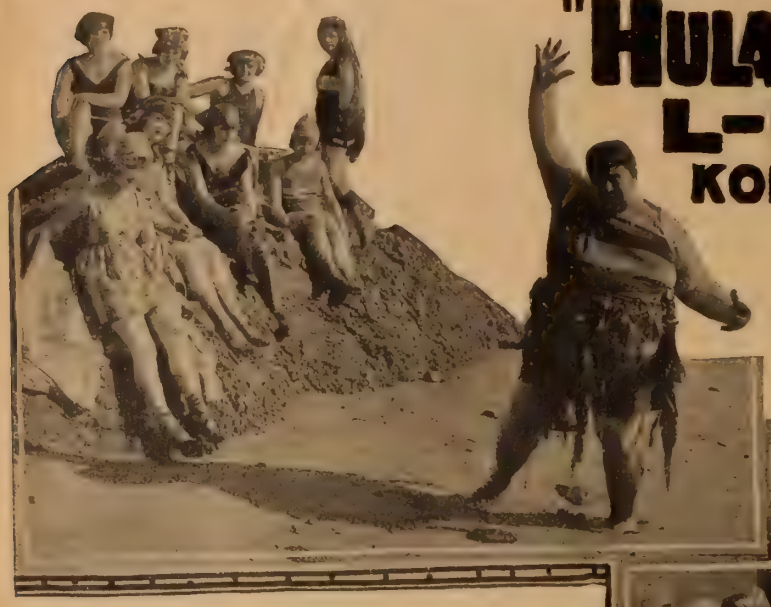
CAST.

Liane Demarest.....Mae Murray
Clara Judkins Demarest.....Lule Warrenton
Basil Demarest.....Wheeler Oakman
Countess Oudoff.....Clarissa Selwynne
Mlle. Sari.....Gretchen Lederer
Count Oudoff.....Harry von Meter
Baron Strensky.....Paul Nicholson
Mon. Emil Carre.....Jean Hersholt

REMARKABLE GOWNS.

MAE MURRAY in her first Bluebird production, "Princess Virtue," will wear a number of remarkable gowns of costly material and most unusual design, some of them in fact—those for the ballroom and dinner scenes—being really very striking.

The new Bluebird star has been an artist from her early childhood days, and most of the clothes which she wears away from the studios are of her own designing. She keeps in close touch with the modistes who make gowns for the pictures, and she is one of the best-dressed women in screenland.



"HULA HULA HUGHIE"

L-KO KOMEDY

Featuring
HUGHIE MACK
With EVA NOVAK

Directed by J. D. DAVIS.

Under Supervision of J. G. BLYSTONE.

(Copyright 1917, L-Ko Motion Picture Kompany)

HUGHIE has a better half who is oh! so much better than he is! She leaves the dressing of their little girl to him, of a morning, and so the kiddie is neatly costumed in a pillow case, with the horns cut off.

The most important people in the town, outside of Hughie and his missus, are the Purity League, with the Judge Knott at their head.

Hughie takes his small daughter to the beach and puts her in her baby-wagon in the shade to sleep it off. The kiddie is a fine swimmer and goes in for a dip. The life-guard is very sleepy, and seeing the empty wagon gets in for a nap. Hughie and the Judge both pick out a beach-peach and proceed to have a good time. Some one pushes the wagon and the life-guard is shoved into the sea. Hughie thinks it is his kiddie, and pursues madly. Mrs. Hughie is on the beach, and catches her child in bathing, thinks she is drowning and calls wildly for help. The life-guard brings her in, while Hughie is having a lovely time with the prettiest girls. One of them dresses in a seaweed skirt and does a Hula Hula. They tell Hughie that he would be a terrific hit as a dancer and wreath him in seaweed.

Of course Hughie believes all this hot air about his being a vision in a Hula Hula outfit, and he dances his head, arms and legs off just to prove it. Mrs. Hughie never said anything like this to him, and the exhilarating effect of the beach maidens causes him to double his exertions until he drops limp on the beach like a baby whale.

The Purity League resolves to clean up the beach, and the whole bunch is arrested and taken to the station. There they recognize Judge Knott, and threaten to give him away if he fines them. So he lets them all go.

The prettiest girl writes a note to Hughie asking him to meet her on the beach that night. When he goes she prepares to let her confederate in to rob his house. Wifie wakes and finds the note. Hughie, tired of waiting, returns to the house and meets the girl. He hides her in his wife's room. Mrs. Hughie has met the life-guard, whom she brings home with her. The girl tells Hughie there is a strange man with his wife. Hughie and the guard fight. Then Hughie's kiddie comes in and asks for the pretty lady who was there, and the fat is in the fire. Wifie calls the cops, and Hughie's finish is a rapid one.

CENTURY GOSSIP

ALICE HOWELL, besides being the star of the Century Comedies, is the master of five different languages, but there is another one she will have to learn if she wants to read a certain book that was sent to her from Bombay, India. This book, after an interpreter had been called in, turned out to be a recipe book for the preparations and cooking of dishes of the Far East. The book was sent to her by one of her many admirers, and Alice said she is going to use it—some day. It would go well with the submarining in "Neptune's Naughty Daughter."

Director General Jack Blystone of the L-Ko Film Company and his star, Alice Howell, of the Century Comedies, leave the studio every morning at seven o'clock, and that's all we see of them until late at night, for their scenario calls for locations that are far from the studio. In the latest story, as yet unnamed, Alice is the teacher of a country school, and among the many novel as well as hazardous stunts, is one where Alice, while on her way to the schoolhouse, is held up by a gang of bandits, and after a struggle gains her freedom by jumping from a twenty-foot bank onto the back of a runaway mule. After a thrilling ride through the hills and a fall over a precipice, the runaway mule stops dead in his tracks at a window of the schoolhouse and pitches Alice head first through the window and into the classroom where the little school children have been waiting for their teacher.

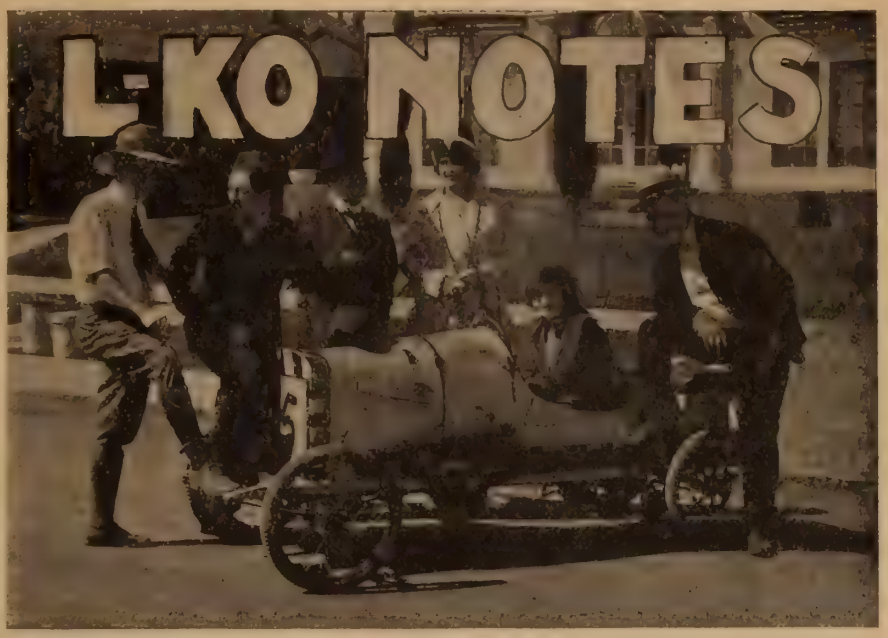
L-KO NOTES

HUGHIE MACK is going to present to the public another one of his accomplishments. Although he weighs 450 pounds, Hughie has a good claim to the champion Hula-Hula dancer of the world. At a private house-party given by one of the members of the L-Ko, Hughie illustrated his Hula abilities, and those present were handed the laugh of their lives. Jim Davis, recently with the Vogue comedy company has joined the L-Ko forces and is directing the Hughie Mack company. The first story is an outdoor one, and the action takes place at the beautiful Santa Monica Palisades and the beach, where big jovial Hughie is surrounded by a bevy of the famous L-Ko beauties. Title, "Hula Hula Hughie."

Lee Lawson, technical director of the L-Ko, and his force have been working overtime lately rushing to completion an immense boiler and steam engine-room set that is to be used in a forthcoming L-Ko funfest.

Director Vin Moore has started production on another L-Ko funfest, the locale of which is centered in a Pacific island. A complete Hawaiian village set has been erected for this picture, and rollicking Mert Sterling, the comedienne of this company, besides being ably assisted by tall lanky Al Forbes, has in her company ten real and original dyed-in-the-wool Hawaiian Hula-Hula dancers.

A new L-Ko has been announced. Its title is "Kid Snatchers," and it features Eddie Barry and Gladys Varden. There is some of the funniest kid stuff in it that has ever been pulled off at the L-Ko studios.



An impromptu scene from "The Joy Riders" with Director Fred Clark telling Phil Dunham a new piece of business.

Among the many events that happen at the L-Ko Studio was one this week in which Miss Leona Roberts, the cashier and Mr. Bill Bevan, comedian with Phil Dunham Company played the principal part. These two persons after the night had become dark stealthily stole away from their homes, and after riding nearly all night through five different counties, finally found a minister who tied the nuptial knot. So far very, very happy indeed.

Bobbie Dunn, a former featured Keystone Comedian, is now working under the L-Ko banner, and at present is busy on a story which, at the start, shows him in the character of a janitor of a police station, and where eventually, through a series of comedy situations he becomes the chief of police. He has as his main foil Ed. Kennedy. Robert Kerr, formerly associated with Mack Sennett in the production of Keystone Comedies has been secured by the L-Ko Company to direct the comedies which will feature Bobbie Dunn, and is already busy on a story.

Julius Stern, president of the L-Ko Kompany, held the Twentieth Century half a minute last Saturday so that he might buy a return ticket to New York. Mr. Stern likes Hollywood all right, because that is where the funny L-Ko's come from, but he always arranges for a strategic retreat to little old New York.

Miss Eva Southern, known for her beauty and her wonderful eyes, and until very recently one of the Keystone Prize Beauties, is now a member of the L-Ko. Miss Southern is playing the leading part of a vampire in Director Archie Mayo's new comedy, "Gee! What a Mix-up."

Alice Howell, the star of the Century Comedies, while doing a very hazardous scene in her new comedy was slightly injured and has been confined to her home for several days. The injury, while it was not a serious one, was very painful. Miss Howell is now convalescing.

One of Hy. Mayer's original conceits for the Universal Animated Weekly.

A Monroe Salisbury Vacation

Top — Monroe Salisbury beside the oldest abode hut in the Sabodo Indian village. Saboda Village was the last home of "Ramona" and "Alessandro" before being driven to the San Jacinto Mountains which rises above the reservation.

Below—Monroe Salisbury and his dog, "Julio Sandoval." He's a black and tan like the character Salisbury plays in "The Savage."

Bottom—Monroe Salisbury and his friends the Isidor Costos full-blooded Mission Indians, taken during the Papoose Party.

Top—Monroe Salisbury and his mother.

Centre—Monroe Salisbury in the cactus enclosure in Saboda Indian Reservation.

Bottom—Monroe Salisbury and his namesake Monroe S. Costo. The latter is a full-blooded Indian—and—Monroe Salisbury in his citrus grove, holding up some of the luscious fruit for inspection.

Top — Monroe Salisbury on the Saboda Indian Reservation Fiesta Grounds—near San Jacinto.

Below—Monroe Salisbury between pictures in his Indian bungalow on his citrus ranch in Valle Vista near Riverside.

Bottom—Monroe Salisbury beside the oldest grave in the cemetery of the Indians in Saboda Village—This is one of the landmarks in "Ramona."

MONROE SALISBURY, leading man of Director Rupert Julian's Bluebird Company, has just returned to Los Angeles from a two weeks' visit to his ranch near Riverside, California. Salisbury had been engaged for several months in strenuous work in connection with the feature productions, "The Desire of the Moth" and "The Savage," and Director Julian while preparing for his next picture, "Anthony, the Absolute," told Mr. Salisbury to go away for a fortnight and enjoy a well-earned rest. Telling of his visit to the ranch, Salisbury, who it will be recalled, gave a remarkable portrayal

(*Continued on page* 17)

Harlan as society sees him—

as he appeared in "Sumurun."

lishing and banking establishments of intimates of the family. Only the flicker of the footlights held any interest for him.

With the exodus of the summer boarder, mushroom-like, there sprung up, overnight, dozens of musical comedy and dramatic stock companies, and with one of these young Harlan played many a part. Up in New Britain, Conn., he became a matinee idol, but no matinee idler, when he essayed, with a very great deal of ability, leading juvenile roles. He returned to New York shortly after this stock engagement, and with a number of prominent English actors, gave benefit performances in the New York Keith Houses, where he grabbed off most of the spotlight. Then with Brady's "'Way Down East" he scored on tour. There was no acrobatic buffoonery in his work. He brought to it only a sincere desire to learn and to please. When he went on tour with Gertrude Hoffman in the gorgeous spectacle "Sumurun"—as the Shiek's son—his work earned enconiums of praise from critics throughout the country. It was in St. Louis that I interviewed Miss Hoffman, with Kenneth Harlan present. Studious, thoughtful, unconscious of his overshare of physical beauty, he was decidedly at that time a quantity to be reckoned with. With T. Roy Barnes he appeared in "See My Lawyer," then played a short engagement with "The Fortune Hunter," "The Boys of Company B," "The Lottery Man," and "The Country Boy." Eva Burrows-Fontaine paid high tribute to the young man's ability when he appeared with her, with marked success, in vaudeville in New York and on tour.

His first picture was "Betsy's Burglar," a Fine-Arts production, and with the discontinuance of that company he went with Thomas H. Ince. As the Stranger in Dorothy Dalton's picture "The Flame of the Yukon," Mr. Harlan did some of the very finest acting that has so far been brought to any moving picture screen.

When Miss Weber looked about for a male lead for her latest production, "The Price of a Good Time," there was not a single moment's hesitation in her selection of Kenneth Harlan.

"Kenneth went on the stage because he could not keep away from it," said Mr. Harlan, Sr. "The same irresistible impulse drew him before the camera. He has not gone into pictures with any great idea of 'up-lift,' 'radical change' or 'turning the tide o' things,'" continued this justly proud parent. "He has earned everything that has so far come to him absolutely unaided. He has had no one to help him along any of the steps of the thorny or roseate path that leads to success or failure, and it is a matter of great pride in our family now that he has reached his success solely through his own unaided efforts. He writes me that he wants to make for himself a place in pictures, and he is working toward that end day and night. He is not obsessed by any exaggerated idea of his own importance. He would not believe you if you told him he was handsome. He doesn't understand why he should get so many notes from girls. He doesn't care anything at all about flattery or exaggerated compliments. He is a serious, earnest, sincere student of pictures and that, with his extreme lovableness, coupled with his real manliness has made for him the place, I feel, that he has secured. We were all opposed to his going on the stage and to his going into pictures. We all feel now a little bit guilty—and a little bit sad—that we did not help him by our encouragement and sympathy—a little bit sooner."

And when Mr. Harlan, Sr., sees the work of Mr. Harlan, Jr., when he comes to the screen with beautiful Carmel Myers in the Bluebird Super-feature, "The Lash of Power," he is going to be mighty happy in his rightful role of justly proud male parent of a film quantity that the motion picture magnates had better keep their shrewd orbs of vision securely fastened upon.

Following "The Lash of Power," in which Kenneth Harlan played a very important role, he will be seen in "Molly and I," adapted from Frank R. Adams' novel, and "One Clear Call," adapted from the magazine story of the same name by Larry Evans.

But this is the picture his father likes.

Serial Heroines

Neva Gerber is Lady to be attacl Jinx. Will the Work Out in thi The Next Lead

FATALITY seems to be walking hand in hand with the heroines of Universal serials. It is a dangerous occupation—to walk with Fatality. First Marie Walcamp broke her arm in "Liberty." Then Priscilla Dean broke hers in "The Gray Ghost"; and now in "The Mystery Ship," which is just starting, Neva Gerber who plays Betty Lee, the beautiful young heroine, has had an attack of appendicitis which kept her from the studio almost four weeks.

Another Universal serial has just been started to follow "The Red Ace" when it finishes. But it would be extremely indiscreet to mention the name of the serial or the name of the heroine, for fear Fatality might grab her, too. Let's hope the rule that three things must happen before a series is over will obtain in this case.

When Miss Gerber was cast for the role of Betty Lee in "The Mystery Ship," she had just finished her work in "The Voice On the Wire." Her role in that serial was extremely difficult, and required strong emotional acting all of the way, particularly in the latter episodes. The serial was barely over when she had to start right in selecting costumes for "The Mystery Ship." Whether or not this made her any more susceptible to the attack of appendicitis is neither here nor there. Suffice it to say that she was not through with the first episode of the new serial before she was suddenly stricken, and fell in a faint on the stage. Miss Gerber was taken immediately to the Universal City hospital, and there restored to consciousness. The doctors there diagnosed the case as appendicitis, and Miss Gerber's own physician was summoned. He removed her to the Clara Barton Hospital in Los Angeles. That very night the case became acute, and an operation had to be performed immediately. Thanks to her strong constitution and the health which follows a life outdoors, the operation, though extremely serious, was successful, and Miss Gerber was soon on the way to recovery. But it was well over three weeks before the doctors would let her undertake any work at the studio, and then it was necessary for her to be very careful. Fortunately, the scenes in which she was needed were on the water, and this helped to restore Miss Gerber to her strong and magnetic self. When the little star returned to her home in Hollywood, where she lives with her mother, a surprise was awaiting her in the shape of a new Victrola and a whole cabinet of the most

BEWARE!

the Third Leading ed by the Serial Rule of Three Case and Permit o go Unharmed?

cheerful music that her mother could pick out. Her mother is firmly of the belief that this music has had a great deal to do with the rapid recovery of her daughter.

Miss Gerber has been with the Universal now for almost two years, and in that time has played in a number of important productions including the second Butterfly, "Like Wildfire," with Herbert Rawlinson, "The Spindle of Life" with Ben Wilson, and a number of two and three-reel dramas. Then she made her biggest impression with Universal audiences as the heroine in "The Voice on the Wire" serial, playing opposite Ben Wilson. This established her so firmly that when it was decided to put Ben Wilson in another serial, it was unanimously agreed to have Miss Gerber play opposite him again.

In height she is only five feet two inches, and she only weighs one hundred and twelve pounds, but height and weight are only comparative figures when it comes to the films. She has brown eyes and hair, and her face registers perfectly. In "The Mystery Ship" she has a typical heroine's role. As the daughter of James Lee, she is commanded by her dying father to find a treasure which was hidden by him under circumstances which seemed to indicate to his pardner that he was false to their friendship. In giving her a map which proved the location of the treasure, he told her of the danger which would beset her path, and in particular warned her to beware of the man with a crescent scar on his right wrist. Betty accepted the parental command with filial obediance, equipped an expedition, and almost the first shot out of the box she saw the man with the crescent scar, and that is how the story begins.

From the moment she sees the scar Trouble, like a hungry beast, dogs her every footstep. The poor girl loses her ship, her fiance, her aunt, her map and her treasure. But what's all that to a serial queen? Why, nothing at all. Serials are made for no other purpose than to harrow up the beautiful heroine's feelings and create a sympathy on the part of an all too indulgent audience. The more she loses, the more she gains. And then it makes no matter if she does lose everything, as long as she gains her heart's desire.

There is a tremendous amount of suspense, adventure, mystery and romance in "The Mystery Ship," enough almost to put over two serials, and Neva Gerber, the heroine, will play a large part in its success.

BEN WILSON
NEVA GERBER
UNIVERSA
THRIL
The Season's Big
$35.000.00
spe
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The MYSTER

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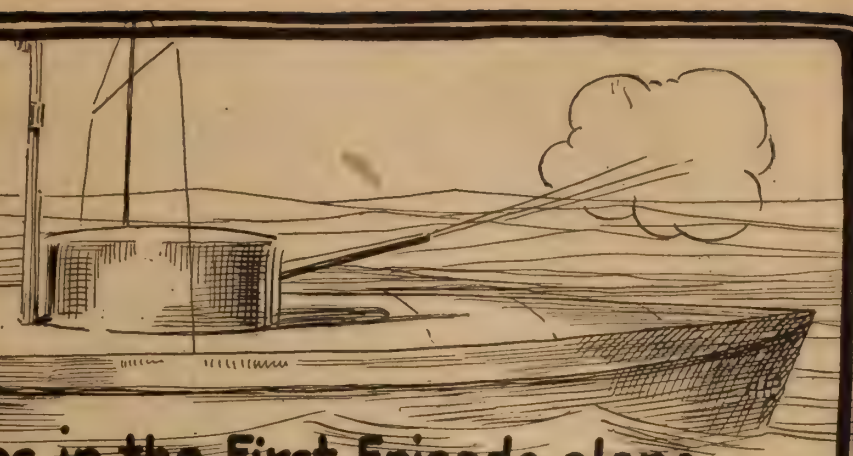

for 200 Feet of Scenes in the First Episode alone.
ng anything in the History of Serials.- Featuring Ben
-Neva Gerber and brilliant supporting Cast.

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How To Find Out That "The Mystery Ship" is all we say it is---and more

GO to your nearest Universal Exchange. Request the Manager of that Exchange to put on this first episode of "THE MYSTERY SHIP." Watch with care every scene. Then tell the manager of that exchange your candid opinion. We are going to sell the serial itself to you without a word from the Exchange Managers. The serial itself is the best answer. (Ask the Exchange Manager for a copy of the big MYSTERY SHIP Ad campaign book.) See what we prepared for you. DO IT NOW—TODAY.

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"Largest Film Mfg. Concern in Universe."
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"The MYSTERY SHIP"
The "Million Volt" Serial - the Serial with the Wallop - the Serial that will electrify your Audiences. Episode after Episode with tremendous "come-back" Punches. 16 Weeks - 32 Reels of thrilling Photo Play
BOOK NOW
thru any Universal Exchange

CANADIAN NOTES.

By R. S. PECK.

RAYMOND S. PECK, editor of the Motion Picture Bulletin in Canada, has received the following message from the Hon. W. J. Hanna, Food Controller for Canada. This message will be delivered to the Canadian exhibitor through columns of the Motion Picture Bulletin exclusively.

"Realizing the possibilities of the Motion Picture Theatre as an influence in almost every Canadian community, I have authorized the formation of a Motion Picture Committee to organize the educational work of the Food Controller's office for the screen.

"This Committee consists of one representative from my office and leading representatives of the motion picture industry in Canada—Messrs. Jule and Jay, J. Allen and Mr. Clair Hague, who have patriotically volunteered their services.

"I count on the patriotic spirit of Canadian exhibitors in asking them to co-operate with these gentlemen toward giving the greatest possible publicity to the special films and slides produced for the information of the public on the important war measure of Food Control."

Mr. H. Fischer, manager of State Right Features has returned from a very successful trip in Eastern Ontario. He succeeded in making the following splendid booking: Regent Theatre, Ottawa, "Neptune's Naughty Daughter"; Empire Theatre, Ottawa, Alice Howell in "Balloonatics"; Imperial Theatre, Ottawa, "Come Through"; Francais Theatre, Ottawa, "Sirens of the Sea"; Francais Theatre, Ottawa, "Come Through"; Empire Theatre, Ottawa, "Sirens of the Sea"; Wonderland Theatre, Cornwall, "Sirens of the Sea"; Regent Theatre, Ottawa, "Sirens of the Sea."

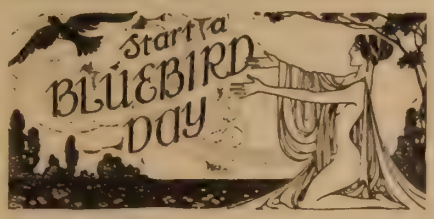
"Sirens of the Sea" has also been booked in Toronto at the Rialto Theatre, while the Peter Pan Theatre, Toronto, has booked "Come Through" for early showing. Odeon Theatre, Toronto, will show Alice Howell in "Balloonatics" the latter part of this month.

Mr. T. O. Byerle, manager of Bluebird Photoplays, Inc., Montreal, was in Toronto this week conferring with Mr. Clair Hague of the Canadian Universal Film Co. Limited. Mr. Byerle states that conditions in Montreal at the present time are very encouraging and that he is going to put Bluebirds "over the top" in splendid fashion.

Mr. G. A. Margetts, manager of the Canadian Universal Film Co. Limited, of St. John, N. B., has been laid up with a seige of sickness for the past few weeks. Latest reports state that Mr. Margetts will be out and around within the course of a few days.

DETROIT NOTES—By B. B. GREENBERG.

TO show how pleased the exhibitors are with the "Red Ace," the copy of a letter received by Mr. Horwitz, of the Detroit Universal Film Co., from Mr. Charles F. Nevison, manager of the "Del-The" Theatre, Detroit, Michigan, is shown in this and the adjoining column:



Fred Delodder D. C. Milleville
Joseph Michels P. J. Ervinck
A. J. Singlyn
DEL-THE AMUSEMENT CO.
Offices: 1361 Mack Avenue corner Holcomb.
DETROIT, MICHIGAN.

Universal Film Co.,
Detroit, Mich.

My dear Mr. Horwitz—I am taking this opportunity to thank you for convincing us that your serial "The Red Ace" was worth considering. This picture was not only our most successful serial, but it broke all records at the Del-The. The attendance was far greater than we anticipated, but the manner in which the first episode was received was no surprise to us after you had screened the first few chapters for us, for we knew that "The Red Ace" was just what the public wanted.

Guaranteeing that any exhibitor who books this serial, (and then shows signs of life), will have the greatest box office attraction on the market, and assuring you that we are ready and willing to listen to any proposition you have to offer in the future, we are, with best wishes

Yours very truly,
DEL-THE AMUSEMENT CO.
Per: CHAS. F. NEVISON.

Ira Cohen, manager of the Toledo branch of the Universal Film Co., had a narrow escape from death in an interburban railway wreck, near Kalamazoo, Michigan, last week.

The car in which he was riding collided with another, upset, and caught on fire. His clothes burning, Mr. Cohen made his escape by kicking through the door and crawling out.

Mr. Cohen was cut about the face, his hands burned, and was badly shaken up. He was taken to the hospital in Kalamazoo, but left as soon as the doctors had treated him.

BROWNIE VERNON
IN
"FEAR NOT"
A BUTTERFLY PICTURE

Directed by ALLEN HOLUBAR.

The most popular form of play in the world is the melodrama when it is as wonderfully well done as is "Fear Not." To a strong story and a brilliant supporting cast charming Brownie Vernon brings a personality that always gets over big. A false accusation, a strange experiment and a startling climax make marvelous entertainment.

Book thru your Butterfly Exchange, or, Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Broadway, New York.

LITTLE
IN "THE

CAST.

The Cricket, a child	Zoe Rae
The Cricket, grown up	Rene Rogers
Saveline	Fred Warren
Cæsar	Harry Holden
Pinglet	Winter Hall
Pascal, a boy	George Hupp
Pascal, a man	Hal Cooley
Vera Raymonde	Gretchen Lederer

THREE old bachelors live in the same garret and have sworn never to let a woman come between them. One day a little girl, called the Cricket, is engaged in the theatre in which they are all employed. She makes a great hit, and they all proceed to fall in love with her. She is about six years old. They escort her home on the night of her debut, and find that her mother has succumbed to heart failure. They adopt her and live in perfect happiness, each winning success. Their first disagreement comes over her marriage. She is determined to wed none but Pascal, an actor, who first, as a boy, introduced her to the theatre. They are determined that she shall marry the son of their old friend, the banker. The quarrel grows, and ends in her leaving them for Pascal. Pascal and the Cricket win success on the stage, and one night the three foster fathers come to see them. One of them is asked by an usher if he may leave a child of one of the actors in his box. The child recognizes the old man from a photograph which her mother loves. The old fellow struggles with his pride, but finally steals the little edition of the Cricket, gets his two cronies together, and makes for the old garret for a reunion. The Cricket's

ZOE RAE
CRICKET"

parents are nearly distracted at the child's disappearance, when a note arrives begging them to come; and then peace is restored.

Elsie Jane Wilson Directed "The Cricket"

ONE of the cleverest woman directors in pictures was responsible for the staging of the latest Butterfly picture, "The Cricket," in which little Zoe Rae is starred. She is Elsie Jane Wilson, whose name has been identified with pictures as an actress for some time. Miss Wilson, in private life is the wife of Rupert Julian, the famous director of Bluebird photoplays, and she gained her first experience of the directoral authority as his assistant. When Butteflies were newer than they are now, she was given charge of a company, headed by the baby star, and produced "The Circus of Life," which was followed by "The Little Pirate" a still greater success. "The Cricket" is their third production. Miss Wilson played the lead in "A Fool There Was," the play which was inspired by the original picture, "The Vampire" about which Rudyard Kipling wrote his famous poem. She has appeared in many of her husband's productions, being the star of the Bluebird directed by him, called "The Evil Women Do," and also playing with Geraldine Farrar in "Temptation." Her reputation as a producer of pictures bids fair to exceed her fame as an actress.

The Kind of Picture that Makes Your House Popular

Neal Hart is one of the really Western men who put the real West into Western pictures, thereby making them popular at a time when they were being killed by fakers. In this big BUTTERFLY Picture—

"The Man from Montana"

Neal is partner in a mine. He goes East and his partner sells out to a band of sharpers. Neal rounds up the crooks and wins wealth and a regular girl in a climax that will delight your audiences. Don't let this get by you.

Book through your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Broadway, N. Y.

A BUTTERFLY PICTURE

CHICAGO NOTES.

By IRVING MACK.

ARTHUR S. DOWD, sales manager for Universal's Big "3"—Current Events, Screen Magazine and Universal's Animated Weekly — arrived in Chicago last week for an indefinite stay. He is boosting these reels throughout the conutry, and comes to Chicago after a two weeks stay in Pittsburgh. Mr. Dowd believes that Current Events are in their prime at this time, and thinks the Universal News reels are the greatest on the market. He states that fully 98 per cent. of the people of the United States are affected by the draft, and Universal's policy for Current Events hereafter will be to keep in touch with "Their Boys," thus making it a box-office attraction of no mean order.

"Pop" Plough, manager of the Chicago Universal office, realizing the importance of giving the exhibitors the news "hot," has ordered several new prints of these reels, and expects to do a land office business.

M. M. Wolf, formerly of the Milwaukee Universal office, has been transferred to the Chicago Universal office to take charge of the supplies.

When Mr. W. A. Bach, general service manager of the Universal Film Mfg. Co., installed a service department in the Chicago office, he placed in charge of his department L. M. Firestone, a clever young Chicago advertising man, who, since starting, has been swamped with work from exhibitors who are taking advantage of the new department.

At the private exhibition of "The Desire of the Moth," the first Monroe-Salisbury picture with Bluebirds, there were over seventy-five of Chicago's most prominent exhibitors present, and they all proclaimed this feature to be one of the best Western pictures seen hereabouts for some time, and quoting Mae Tinee of the Chicago Tribune, "It's a credit to the producers."

Joseph D. Roderick of the Laemmle Film Service announces that the New Central Park Theatre, at 3535 West 12th Street, owned by the Messrs. Balaban & Katz, and one of the finest theatres in Chicago, has decided to run Universal Animated Weekly and Universal Current Events first run each week. This is some victory for the two-a-week service, in view of the efforts made by opposition services to secure this business.

William Stowell
IN
"FIGHTING MAD"
With Betty Schade, Helen Gibson and a notable cast, Mr. Stowell gives a strong portrayal of a man crushed by wrong who is regenerated thru the love of his long lost child.
Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Broadway, New York.

2 GREAT SERIALS

CROWDED WITH PEP & PUNCH

"The Voice on the Wire"

Featuring BEN WILSON - NEVA GERBER
JOS. GIRARD
Direction Stuart Paton

A thrilling mystery that baffles solution by the most expert amateur Sherlock Holmes in your audience. The ghostly voice that comes over the wire warning certain men of their approaching death—the detached hand—and many other baffling situations hold the fans in enthralled attention and brings them back for every episode. Book this crowd-puller and clean up with it.

"The Gray Ghost"

Featuring PRISCILLA DEAN - HARRY CARTER
EDDIE POLO - EMORY JOHNSON
Direction Stuart Paton

Every one likes good "crook" plays. "The Gray Ghost" is just the style of "crook" play that keeps the fans pitched on their tiptoes of expectancy. Every installment is like a draft on the bank that's sure to be honored.
Based on the great Saturday Evening Post story, "Loot," by Arthur Somers Roche, it carries a tremendous ready-made audience right in your town who will turn out to see "The Gray Ghost."

Book "The Voice On the Wire" and "The Gray Ghost" through any Universal Exchange. They are yours for profits.

FROM THE HOME OF SERIALS

"In Mid-Air"

Written and Produced by Jacques Jaccard.

Scenes From the Fifth Episode of "The Red Ace."

TWO shots are heard, and Piccard drops to the floor—dead. The men start after Winthrop; he escapes into the adjoining room and bolts the door. Here Kelly comes to Winthrop, who gets away through a window and dashes away on Kelly's horse, while Kelly remains in the room until the men break in the door, and then he smashes the glass of a window and also escapes. Fouchard is the justice of the peace, and therefore issues a warrant for the arrest of Winthrop; he swears "Steele" and four other men in as deputies, and they start for Virginia's cabin.

Winthrop, weak from loss of blood, having been wounded, arrives with Kelly at Virginia's cabin, where he is put in another room. Soon Steele and his men arrive, and search the bunkhouse, the stable, and then come to the cabin.

Steele tells Virginia that Winthrop got into the fight because of getting mixed up with a woman in the dance-hall, and killing her sweetheart. As soon as the men have left, Virginia upbraids Winthrop, and orders him from the cabin. Kelly and Little Bear follow Steele, and hear him tell his men that they will wait half an hour, and then return to the cabin. Kelly explains the true cause of the fight to Virginia, and while Kelly rides to police headquarters, she puts on Winthrop's clothes and dashes away, pursued by Steele and the other men; she wants to mislead them, to give Kelly time to return to the cabin. She dismounts at a rope bridge and starts running across it, but before she reaches the other side, one of her pursuers cuts the ropes. As everything drops from under her, Virginia grabs at a guide rope.

CAST.

Virginia Dixon	Marie Walcamp
Sergeant Winthrop	Larry Peyton
Doctor Hirtzman	Harry Archer
Patrick Kelly	Bobby Mack
Steele Heffern	Charles Brindley
Red Fawn	Yvette Mitchell
Little Bear	Noble Johnson
Pierre Fouchard	L. M. Wells
Dutch Kate	Miriam Shelby

MARIE'S BIRTHDAY.

MARIE WALCAMP, star of the Universal serial, "The Red Ace," which is now in its fourth episode, is now, by her own admission, the most contented girl in the world—her greatest desire has been achieved.

Some time ago she confided to Jacques Jaccard, her director, that no one could surpass her in happiness if it ever fell to her good fortune to possess a horse, a dog and a rifle at one and the same time. A few days later Jaccard received a beautiful thoroughbred, fresh from the green pastures of Kentucky. He loaned the horse to Miss Walcamp to ride in the serial and immediately she fell in love with the chestnut beauty. Last week Miss Walcamp had a birthday—her twenty-second. Imagine her surprise and joy when Jaccard placed the reins of the sleek animal in her hands with the cheerful salutation, "many happy returns of the day."

A pedigreed Boston terrier was also a gift of Jaccard, and the members of the serial company presented her with a rifle of special design and workmanship. Fred Granville, chief cameraman of "The Red Ace" company, made Miss Walcamp a present of some very fine Eskimo garments and curios, which he had obtained while he was a member of the celebrated Stefansson Arctic expedition, and which the film star had much admired.

ANOTHER DARING FEAT.

"THE RED ACE" serial, ever since it started, has been noted for the wonderful, breathless, death-defying endings of the episodes. The first episode ended with Marie Walcamp just about to make a jump from a flying automobile to the rear platform of a swiftly moving train. In the second, Marie is snatched up bodily into a tree from a galloping horse. In the third she sinks below the waters of Lost Lake and fails to reappear. The fourth episode finds Sergeant Winthrop desperately holding a crowd of vengeance-crazed half-breeds behind a rapidly breaking door. In the fifth Marie is again put to the test. Endeavoring to escape from her pursuers, she starts to cross a rope bridge across the deep canyon. She is discovered, and the bridge is cut from under her feet. As it drops she clutches desperately at the guide ropes, and manages to grasp one of them in one hand. The episode ends with her dangling in the air, traveling hand over hand to the opposite bank with her relentless pursuer doing a rapid-fire act with his Winchester.

(*Continued on page* 33)

Too Much Realism Spoils Fight Scenes

"I'M convinced that there is such a thing as too much realism in motion pictures," remarked Larry Peyton, nursing a badly lacerated nose at the finish of a thrilling fight scene in the fifth episode of "The Red Ace," the Universal serial in which he is featured with pretty Marie Walcamp.

In the story Peyton is required to stand off a number of cowboys in a Western saloon. All went well during rehearsal, and Jacques Jaccard, who is staging the serial, gave the order to "shoot the piece." Guns barked, fists were swung without regard for the feelings of the persons they hit, and chairs were sent flying through the air. Peyton fought desperately in the midst of the melee, a lone man against the mob.

"Stop!" shouted Fred Granville, cameraman of the serial company, when the scrap was at its highest pitch.

"It was too exciting," he explained. "I just naturally forgot to grind the camera."

JACCARD has to retake wonderful fight, because Larry Peyton got a bloody nose.

Again the fight was enacted, even more vigorously than before. Peyton was struck on the nose with a flying chair, and a spurt of blood followed. Though in excruciating pain, he kept up the action to the end of the scene.

"Great stuff!" said Peyton, while a surgeon from the Universal City Hospital was dressing his injuries. "We certainly got realism enough that time."

"Yes, we did; but we can't use the scene," said Jaccard. "Several days ago we took the scene which immediately follows this one, and you didn't have any blood on your face then."

The action was repeated again before the camera, and this time the scene was secured without mishap.

ANOTHER DARING FEAT.

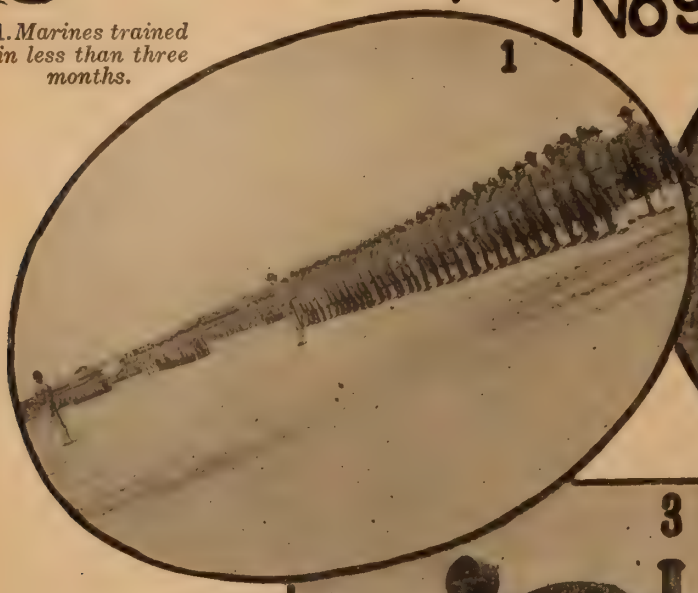
(*Continued from page* 32)

If you have ever tried to travel on an overhead rope by hand, you will realize how much nerve it took for Marie to even attempt this dangerous feat. Jaccard was very anxious to let a double take her place, but Marie wouldn't be denied the privilege of doing this, and several close-ups of her jerky progress across the canyon prove beyond doubt that she did it, and furthermore that she is one of the strongest and coolest of dare-devil heroines. The man Jaccard asked to double for her came to Miss Walcamp after it was over and said, "You certainly did that fine, Miss Walcamp. I am mighty glad Mr. Jaccard didn't make me do it. It made me sick just to look down two hundred feet into the ravine as you were going over it."

"The Joy-Riders"
L-KO
Fun--Fast and Furious
THE JOY-RIDERS travel so fast in this latest L-Ko, with such a whirlwind succession of laughs, it's difficult to follow them. Enough dare-devil stunts to satisfy the most blase fan. It's the kind of an L-Ko that has kept the crowds coming back for more of the same kind.
The Public Wants Comedies!
Answer the ever-growing public demand for comedies by giving them high speed L-Ko's. Lucille Hutton, Billy Bevan, and that convulsion producer Phil Dunham do SOME performing in "THE JOY-RIDERS." Book "THE JOY-RIDERS" and also
Book L-KO'S On Contract
BOOK
Thru any UNIVERSAL Exchange.
5

UNIVERSAL ANIMATED WEEKLY No 95.

1. *Marines trained in less than three months.*



2. *The web of the war spider.*

3. *Introducing the new American army mule.*

4. *Communicating war trench.*

5. *Comprehensive view of the tremendous tent camps "Somewhere in America."*

UNIVERSAL ANIMATED WEEKLY
No. 95.

From Bomb Boat To Bond Booth.—U-C-5, captured by British, makes last port in Central Park after perilous voyage.—*New York City.*

Cutting Loose On Our Merchant Marine.—Another submarine-defying carrier, is added to Uncle Sam's growing flock of ships.—*Shooters Island, New York.*

Sub-Titles.—Miss Cordelia Bookwater, sponsor. "I christen you Stian."

Lone Star State's Practical Food Conservation.—Gives boys breed hogs to increase pork production and helps youthful stock raisers.—*Houston, Texas.*

Sub-Title.—He's got his and is happy.

4,000 *School Teachers Review Fighting Sea Stock.*—Boys at Great Lakes Naval Training Station impress city's educators.—*Chicago, Ill.*

British Indians Celebrate Famous Festival.—On beautiful Hampstead Grounds of Lord Levershulme oriental pageant, "Hoolika," is held—*London, England.*

Sub-Title.—Their ancestral skill is fostered.

Colonel Teddy Shakes Off Fourteen Pounds.—Intensive training at Jack Cooper's Health Camp shortens the ex-President's belt three holes.—*Stamford, Conn.*

Boche Fire-Bombs Ravage Salonica.—Destructive raid of Austrian bombing planes causes frightful loss of life and property in British base.—*Salonica, Greece.*

Sub-Titles.—Over the ancient city on their mission of death and destruction. An infernal realization of frightfulness. The panic-stricken inhabitants saved what they could. Allied soldiers from many nations organized camps of refuge. The homeless and hungry were fed from the soldiers' rations. The new king of Greece and General Sarrail visit the ruined city.

U. S. Marines Quick To Prepare for the Front.—Training duplicates exact war conditions, turning out first-class fighting men in record time.—*Somewhere-in-America.* (Approved by U. S. Marine Corps Publicity Bureau).

Sub-Titles.—This magnificent body of men has been in training less than three months. The big tent camp and a squad in its third week of soldiering. Heliograph signalling—"Send us more guns!" A quick, sure answer—New American army mule brings up a 4.7 field piece over rough ground. The Marine Corps is famous for smooth, accurate shooting. Communicating trenches and bomb-proofs are built exactly as if for real battle service. The fearful web of the war spider, just as it is at the front.

Cartoons by Hy. Mayer, World Famous Caricaturist.

The Most Interesting Feature You Can Book is

SCREEN Magazine

SCREEN MAGAZINE will bring in a lot of extra people on the night you show it, because it features just the kind of interesting things that every one wants to see—

Science, babies, beauty, dances, industrial progress, the field of art, miracles in mud—it covers a host of subjects, every one bright and brimming with interest.

Hundreds of Exhibitors all over this country are cleaning up on it every week. You can do the same if you will cut out and mail this after you—

Sign Here

Theatre .....

City..... State .....

Name .....

My house seats.....

Universal Screen Magazine,
1600 *Broadway, New York.*

Lighthouse Built for Butterfly

ONE of the greatest examples of all-round efficiency in the world, is the Technical Department at Universal City. They are ready to build anything on the earth, above the earth or under the earth, at a moment's notice. Constructing a practical and habitable and sightly lighthouse for the Butterfly Picture "The Silent Lady," in which Zoe Rae is starred, was just an incident in the day's work for the Technical Department.

Most of the scenes in Elliott J. Clawson's story which was produced by Elsie Jane Wilson, are laid in and around a lighthouse, kept by three old men, who live there with their housekeeper, and the niece of the guardian of the light. Exactly the sort of a light which the script called for could not be found along the coast, so a hurry call was sent to the Department to build one. They complied at once, being used to requests for all sorts of things at a moment's notice and constructed the serviceable lighthouse shown in the picture, with the little house beside it in which the three old men and the little girl of the story live. In one of the scenes, Miss Gretchen Lederer who plays the title role, is seen climbing up to the light to turn it off, so that the ship of the man whom she fears to meet, shall not be able to find its way to the shore. Little Zoe rushes up the stairs after her and turns it on again. The tower had to be made solid and realistic enough so that these scenes could be filmed. A powful light was then installed, so that it could be seen turning its light and dark flash in the picture.

The Technical Department even remembered to plant small trees and bushes about the doors of the house, to make it look as if the old men had lived there a long time. A paling fence was erected in front, vines and flowers planted, and nothing neglected to add the effect of permanency to the structure which was erected in double quick time to serve for a few days' work on a feature play.

This is a striking example of the care and expense to which the management of Butterfly Pictures is willing to go, in order that realism shall be served.

THE BABY BERNHARDT.

LITTLE ZOE RAE, the six-year-old star of the Butterfly Picture, "The Cricket," has been called "The baby Bernhardt," for she announced more than a year ago that she had taken the famous French tragedienne as her model. Zoe is endowed with the most astonishing power over her emotions—she can tear a passion to tatters with all the abandon of a vampire. Her tears come at a look from the director. She portrays terrors, disdain, delight, and every other human emotion, with an uncanny insight which is pure dramatic instinct, for very often she does not understand the real meaning of the situation in which the photoplay places her. Yet off the stage, this baby is a real child. She laughs and romps, loves her dolls, thinks a night of camping in the woods the finest treat in the world, and her father and mother the greatest people on earth. In "The Cricket" she has a little scene in which she has to portray the disdain of a fairy tale princess for an ugly little boy, and her airs and graces, her dignity and scorn, make one of the most charming exhibitions that can be imagined.

BABY SCREEN STAR A REAL CHILD.

LITTLE ZOE Rae, though considered big enough to be advertised as the star of the Butterfly Picture, "The Cricket," is so much of a baby that she still loves to play with dolls. As a matter of fact, she is not yet quite seven years old, but her work for the screen is so mature that it is hard to imagine her being contented with childish amusements. However, outside the studio, Zoe is a real baby.

"Do you know that Santa Claus brought me the biggest doll in the world last Christmas?" she said the other day. "She is so big that she wears clothes of four-year-old size, and I save all my spare pennies to buy dresses for her, and I have a big trunk all full of them, and the maid washes them every week."

The entire "Silent Lady" company under Elsie Jane Wilson's direction in front of a wonderful prop.

PUTTING IT OVER

ADVERTISING SUGGESTIONS FOR THE BENEFIT OF EXHIBITORS

"THE CRICKET," the Butterfly production in which little Zoe Rae is featured, affords the exhibitor an excellent opportunity for stunt advertising.

An idea that will help you boost your matinee performance by attracting every fond mother, consists of the following. Through the medium of your screen and other advertising, announce that children under seven will be given an opportunity to demonstrate their dramatic talent at your theatre at the matinee performance of "The Cricket." You can use this copy:

IS YOUR CHILD TALENTED?

Do you think your son or daughter more talented than Zoe Rae, the six-year-old prodigy who is featured in the Butterfly production

"THE CRICKET"

If you do, bring him—or her—to the (name of theatre here) on (day and date here). The management of this theatre offers a prize of (whatever amount decided upon here) to the child under seven whose efforts prove most popular with the audience.

The management will be glad to supply further details upon request.

The "further details" should consist of information concerning the hour at which the contest is to be staged, filling out of entry blanks, etc. The contestants should either sing or recite. Since the average mother is firmly convinced that her child is a youthful genius, she will readily respond to your invitation if you approach her properly.

At the same time, do not take it upon yourself to act as a judge. Instead, let the audience decide upon the winner—the amount of applause each contestant receives being the deciding factor.

A CLEVER CHILD ACTOR.

FREDERIC REMINGTON'S famous story of the Indian wars, "John Ermine of the Yellowstone," has been made into a film play and will be seen as a Butterfly Picture, directed by Francis Ford. The story concerns a boy captured as a baby from the settlers, and brought up, under the name of White Weasel, by the Indians as one of their own race. He does not know that he is different from them until he reaches manhood and meets a white woman. Francis Ford directed the screen version, and plays the role of White Weasel, after he has grown up and changed his name to "John Ermine" himself. The little boy is played by Burwell Hamrick, one of the cleverest of screen juveniles, who has appeared in a number of Universal and Butterfly pictures. Being very dark, with keen eyes, he makes an excellent type for the picture and his work is highly satisfactory as the mischievous boy, who has endeared himself to the whole tribe of Crow Indians, among whom he has been brought up.

William Franey
IN
"WATER ON THE BRAIN"
You need comedies no matter what kind of film show you are giving your patrons. That is one form of photoplay that fits in with any program—and a crackerjack comedian like William Franey in a corking picture like "Water on the Brain"—one-reel Nestor comedy—will strengthen any show or program. One continuous laugh—all new stuff from the funniest comedian on the screen today. Book this and be glad of it. Through your nearest Universal Exchange.
NESTOR
RELEASED WEEK OF NOV. 22.

Musical Synopsis for "PRINCESS VIRTUE"

BLUEBIRD EXTRAORDINARY

By

James C. Bradford, Musical Director, Broadway Theatre, New York.

No.	Min.	(T) Title or (D) Description	Tempo	Selection
			REEL I.	
1	2	At Screening ..... (Liane at desk, close-up)	3-4 Allegro	Air De Ballet—Chaminade.
2	3	T. Staunch and Sturdy..... (Basil with letter)	4-8 Allegretto	Little Serenade—Grunfeld.
3	3¼	T. The Countess ..... ("It is quite evident")	4-4 Allegro Molto	Gipsy Dance—German.
4	3½	T. Who Can Love Me?..... (Liane alone)	4-4 Breve	*Willow Blossoms—Sousa.
			REEL II.	
5	2	T. Mlle. Sari ..... (Sari, close-up)	3-4 Tempo Di Valse	Sari Waltz—Kalman.
6	2	T. Others Resides ..... ("Will you go?" Fade out)	4-8 Allegretto	*Little Serenade—Grunfeld.
7	1½	T. Princess Virtue Holds ("Tell me of your home")	3-4 Tempo Di Valse	Riverside Bells—McKee.
8	2	T. At Home I Have Power.. (King and Queen fade out)	2-4 Maestoso	Pomp and Circumstance No. 2—Elgar.
9	1¼	T. If I Become Baroness.... (Moon, fade out)	4-4 Ala Breve	Willow Blossoms—Sousa.
10	3	T. 'Tis Education ..... ("What has love to do?" Fade out)	6-8 Allegretto	Serenade — Saint Saens.
			REEL III.	
11	3	T. An Emissary ..... (Liane leaves table)	3-4 Tempo Di Pollacca	Pobonaise — Tschaikowsky.
12	3	D. Liane Joins Basil ..... ("Where men work all day")	2-4 Allegretto	Selling Gowns—Romberg.
13	3	D. Guests Leave Table.....	3-4 Tempo Di Valse	Les Idoles—Allier.
14	1½	T. You Intrude ..... (Emile leaves room)	3-4 Moderato Con Agitazione	Dramatic Agitato No. 38—Minot.
15	2	T. Emile Has Challenged.... (Liane at staircase, fade out)	4-4 Ala Breve	*Willow Blossoms—Sousa.
			REEL IV.	
16	5½	D. Duelling Crowds ..... ("I could have killed him." Auto leaves)	9-8 Andante Con Espressione	Dramatic Finale—Smith.
17	1½	D. Basil and Liane On Beach (Kiss in auto)	2-4 Allegretto	*Selling Gowns—Romberg. (Ef.)
18	2	T. A Sad Emissary..... (Basil leaves apartment)	6-8 Andantino	Over the Waters—Hoffman. (A)
19	1	D. Gambling Table ..... (Basil enters house)	3-4 Tempo Di Valse	Artists Reverie—Aubry. (D)
20	1½	D. Basil and Liane Alone... (Basil and Liane enter library)	2-4 Allegretto	*Selling Gowns—Romberg. (Ef)
21	3	D. Basil Returns To Gambling Table ..... ("But she could not tell")	3-4 Allegretto	Coquette — Arensky. (C)
			REEL V.	
22	3½	T. Experience ..... (Letter insert)	3-4 Tempo Di Valse	Sous Les Etoiles—Seymour.
23	3	D. Liane Alone In Boudoir.. (Baron enters room)	2-4 Andantino Grazioso	Pizzicato Luette—Lack.
24	3½	T. Mr. Demarest ..... (Basil on phone. Fade out)	4-4 Ala Breve	*Willow Blossoms—Sousa.
25	2	T. Gaudiers ..... ("I wonder—be at dinner")	3-4 Tempo Di Valse	Loves Contentment—Types.
26	1½	D. Liane Runs To Phone... ("I need your help")	2-4 Allegretto	*Selling Gowns—Romberg.
			REEL VI.	
27	2½	D. At Cafe ..... (Basil close-up. Liane close-up)	2-4 Polka	French Spirit—Waldeufel.
28	2	T. You Are Not Happy..... (Sari informs Baron)	3-4 Tempo Di Valse	Sous Les Ponts De Paris—Scotto.
29	1½	D. Baron Stand In Front of Basil ..... (Baron challenges Basil)	4-4 Agitato	Agitato No. 6—Keifert.
30	2½	T. Realization ..... (Duellists in position)	4-4 Andante Sustenuto	Romance -- Frommel.
31	1½	D. Liane Runs Between Duellists ..... (Basil enters carriage)	4-4 Ala Breve	*Willow Blossoms—Sousa.
32	2½	T. Homeward Bound	2-4 Allegretto	*Selling Gowns—Romberg.

* Repeated selections.

(Musical Setting for "The Cricket" on page following)

LITTLE
ZOE
RAE
in "THE
CRICKET"
Directed by
Elsie Jane Wilson.
This delightful story of three bachelors — their friendship and their guardianship of a Paris waif; Bohemian and studio life, a charming love affair, and the exceptional acting of Little Zoe Rae, combine to make this a notable picture. It is—
A Wonderful
BUTTERFLY
It will please them all—children as well as grown-ups—tho it is in no sense a juvenile. The sort of picture that means popularity.
Book through your local Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Broadway, New York.

Musical Setting for "The Cricket"

Specially selected and compiled by M. Winkler

THEME—"TENDRESSE" (MELODY ESPRESSIVO) BY RAVINA

Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "S" " Scene " " " "

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	55 Seconds	.....Violin Solo to action.
T	Her Little Girl, etc.	1 Min. & 55 Sec.	.....Gavotte by Gossec.
T	In a Garret, etc.	2 Min. & 35 Sec.	Grazielle (Valse Italienne) by Kretschmer.
S	Boy Near Piano.....	35 Seconds	.....Continue to action.
T	The Manager of the Belleville	5 Min. & 50 Sec.	Illusion Intermezzo (2-4 Moderato) by Bustanoby.
T	A Week Passes	2 Min. & 25 Sec.	Martinique (Moderato Intermezzo) by Gottschalk.
T	Only a Broken Heart, etc.	1 Minute	..... Theme.
T	The Night of the First Performance	1 Min. & 5 Sec.	.....Piano Solo—improvise to action.
T	At the Rise of the Curtain	1 Min. & 25 Sec.	.....Dramatic Andante by Ascher.
T	At the Cricket's Hour....	45 Seconds	..... Continue ff.
T	After the Play.....	3 Min. & 10 Sec.	Melody of Peace (Dramatic Melody) by Martin.
T	They shared With Her...	2 Min. & 10 Sec.	Ballet Sentimental (Moderato) by Zamecnik.
T	Twelve Years Have Stolen	4 Min. & 40 Sec.	..Maesmawr (Valse Lente) by Braham.
T	An Old Man's Choice....	4 Min. & 25 Sec.	..... Theme.
T	I Am Going To See Pascal	3 Min. & 45 Sec.	After Sunset (4-4 Dramatic Moderato) by Pryor.
T	A Week Passed.....	5 Min. & 20 Sec.	.....Last Spring (Dramatic) by Grief.
T	I Should Not Have Believed	1 Min. & 40 Sec.	.....Dramatic Tension by Funck.
T	Pascal's Floral Decorations	3 Min. & 30 Sec.	Pastel Menuet (3-4 Allegro Giocoso) by Paradis.
T	Six Years Have Worn Away	2 Min. & 25 Sec.	.....Musical Comedy Extract.
T	The End of the First Act	3 Minutes	..... Theme.
S	Child In Automobile.....	5 Min. & 45 Sec.	....Intermezzo (Allegretto) by Pierne.
T	Not With My Make-Up...	1 Min. & 55 Sec.	Sweet Jasmine (Melodious Allegretto) by Bendix.

HARRY CAREY HURT.

Work on "Bucking Broadway," His Next Butterfly, Had to Be Halted by Peculiar Accident.

HARRY CAREY, star of the Butterfly Picture, "A Marked Man," has been interrupted in his work on his next Butterfly, by an accident which happened during the filming of a strenuous fight scene. The provisional name of the production, which is now being made at Universal City under the direction of Jack Ford in "Bucking Broadway," and in one scene Harry enters a cafe, attired in his Western garb, in search of his sweetheart, who is dining there with the scoundrel with whom she has eloped. He starts a fight, in which a dozen men join. He insisted upon making the scene realistic to the last degree, so when one of his assailants knocked him "realistically" through a lattice which formed the railing to a balcony, the force of the blow was sufficient to send him crashing to the ground, fifteen feet below. The fight raged on above him, as a band of his cowboy pals had by this time traced him to the cafe, and proceeded to clean out the place. Several men leaped from the balcony, and one of them alighted right on Carey's body. The breath was knocked completely out of him, and when he came to, it was discovered that a rib had been fractured. This is the second time in the course of a year that the cowboy actor has been injured in film making. He was performing a perilous feat in a railroad drama last year, and his shoulder was thrown out and severely hurt, the blade being fractured. He insisted upon finishing the scene on the spot, though suffering great pain, as he knew that if he waited the picture would be indefinitely delayed.

UNIVERSAL CITY GOES TO HEAR BILLY SUNDAY.

MORE than a thousand Universalites from every department of the big film plant "brightened the corner" where they were one evening recently, at Billy Sunday's tabernacle in Los Angeles, at the famous evangelist's invitation. Sunday and his people previously had been entertained at Universal City by President Carl Laemmle and Production Manager Henry McRae.

A section of seats had been reserved for the people of the film capital, and nearly every one of the Universal employees turned out with enthusiasm. Billy's theme was that there is so much good in the worst of us, and so much bad in the best of us that none of us has any right to "get up-stage" with the rest of us. When the noted revivalist asked the delegation from Universal City to stand up, 15,000 others in the audience heartily applauded them.

Little Zoe Rae

with

Gretchen Lederer

in

"The Silent Lady"

A brilliant company, superbly directed in a gripping heart drama. This strong feature photoplay will win your audiences at the start and hold them to the finish. It is

A Beautiful Butterfly

—a story of a woman with a broken heart who finds love and peace and happiness among the inmates of a lighthouse by the sea. Little Zoe Rae's irresistible appeal will entrance your patrons in this fine picture. Directed by Elsie Jane Wilson.

Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, President, 1600 Broadway, New York.

U. S. ARMY TRUMPET SIGNALS

By M. WINKLER.

WAR pictures are on every program today. News from the different battle fronts of our Allies; scenes from American training camps; battles; advances; retreats and many other things related with war are thrown on every screen from the Current Events and Animated Weeklies. Trumpet calls and all kinds of army signals are therefore a necessity for the motion picture musician of today.

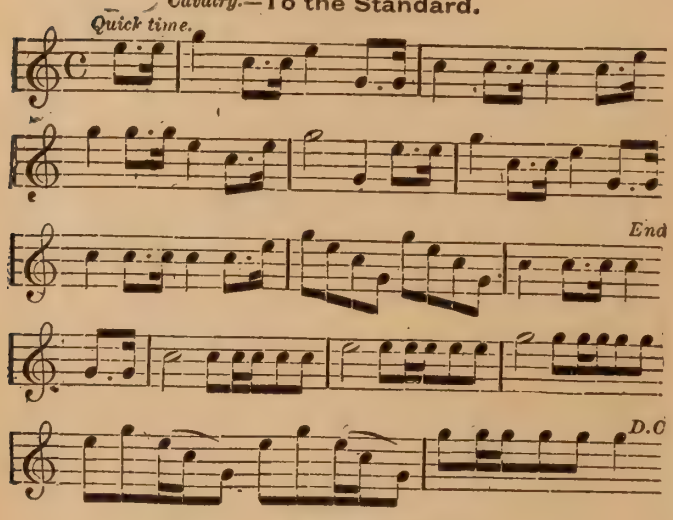
Several days ago, I witnessed a performance of a certain war picture. A bugler appeared very prominently blowing, as everybody could notice, the foregoing scenes "To arms." The trumpet player was clever enough to know what this bugle call was—but was not able to do it. Why? First of all, he never served in the army. Secondly he probably never thought of studying this subject.

For the convenience of those musicians who are particularly interested in this field and have to use them every day, we are here printing some of the most important trumpet signals for the United States armies.

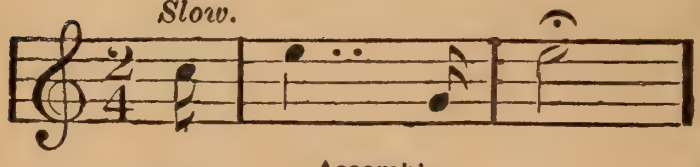
Bugle Calls

To the Color.

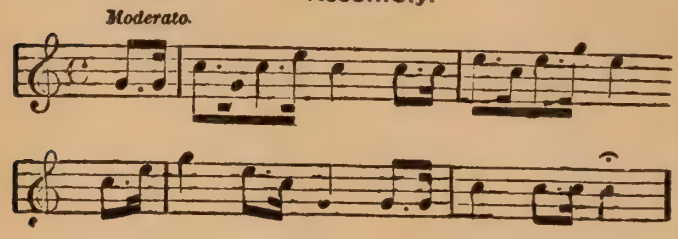
Cavalry.—To the Standard.



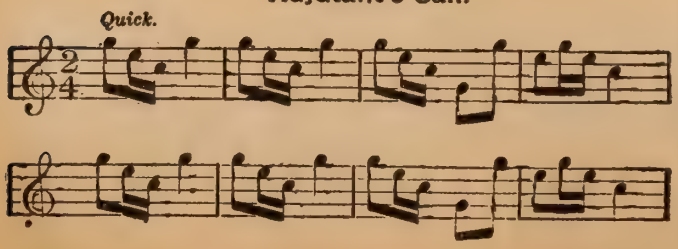
Attention.

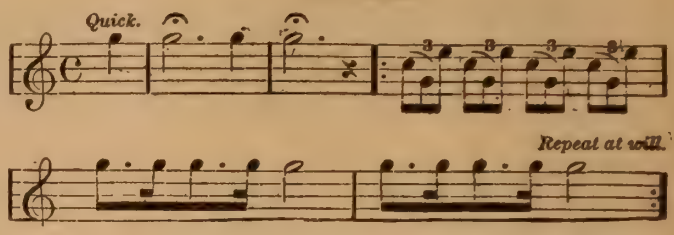


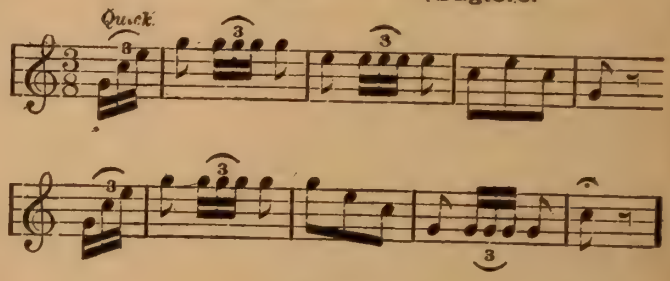
Assembly.



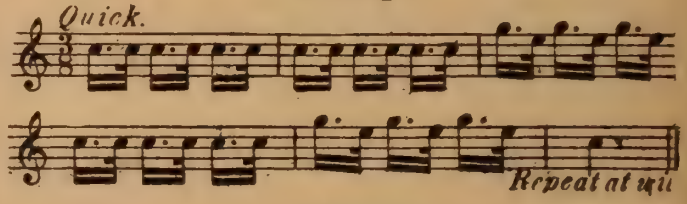
Adjutant's Call.



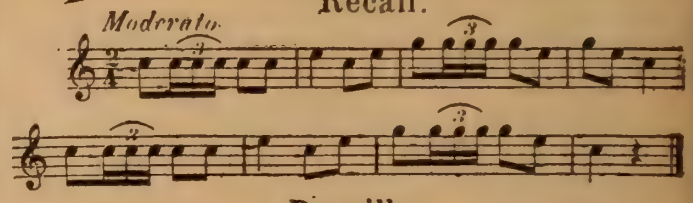
To Arms.

First Call.—Assembly of {Trumpeters. Buglers.



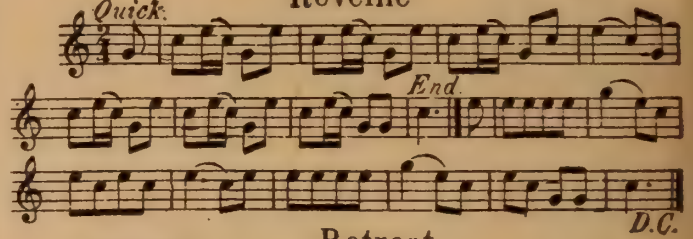
Charge.



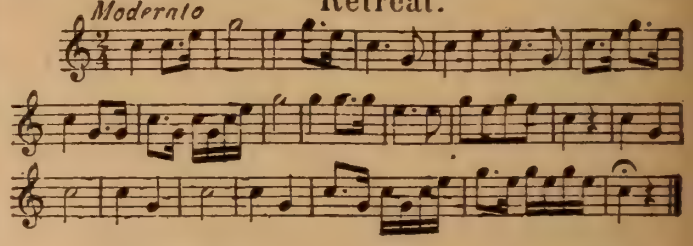
Recall.



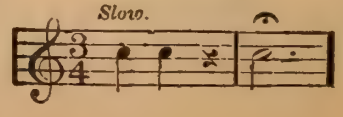
Reveille



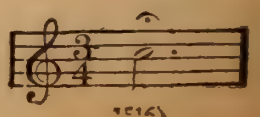
Retreat.



Forward.



Halt.



Bluebird Ideas for "Princess Virtue"

"PRINCESS VIRTUE" is a fitting vehicle for the introduction of Mae Murray as a Bluebird star. It is a most unusual subject—one that every female fan will rave over and set the male element of your audience a-talking.

Because it is the first Mae Murray Bluebird, do everything in your power to bring it to the attention of your community. Your advertising should be novel and away from the beaten path. The following idea will arouse interest and help you get the name of the subject into the minds of possible patrons.

Print up as many sets of slips or coupons as there are letters in Mae Murray's name. That is, one set should contain the letter "M," the second set should contain the letter "A," etc. Get the local merchants to work with you by having them distribute the letter sets. Also see to it that one of the letters is presented to every person purchasing a ticket at your box-office.

Announce via your screen, newspaper ad, and your other advertising mediums that a free admission to the performance of "Princess Virtue" will be given to every person presenting a complete set of the letters entering into Mae Murray's name.

Naturally, it should be made difficult for the photoplay patrons to obtain the full set. In distributing the slips among the merchants, be sure to see that no one of them gets all the letters entering into Mae Murray's name. This will help you considerably, since it will be to the merchants' advantage to let the public know the letters in their possession. At the same time, the utmost care should be taken not to print up too many complete sets, since this would crowd the house with too many deadheads. By limiting the number of "E's" printed, you can guard against this possibility.

To get the most out of the plan, it should be set into operation at least one week before the date of presentation of "Princess Virtue." This plan would be doubly effective if the picture were run for more than one day. No advertising campaign can be fully effective where a picture is presented for less than two or three days. If you cater to a high-class patronge, send out a printed announcement, gotten up to resemble an invitation, to the names on your mailing list.

THE MANAGEMENT OF
(*Name of Theatre Here*)
TAKES PLEASURE IN ANNOUNCING
THE PREMIER PRESENTATION OF
"PRINCESS VIRTUE"
"A BLUEBIRD PHOTOPLAY"
FEATURING
MAE MURRAY
ON
(*Day and Date Here*)

Prices for All Performances Remain the Same

Should you desire to raise the admission prices change the last paragraph accordingly.

"Mother 'O Mine"

Rupert Julian Ruth Clifford
Mrs. Ruby La Fayette

Direction.. RUPERT JULIAN.

"Mother o' Mine" has swept the country with its charming story of a mother's love that never failed or faltered. Its heart appeal—its sweetness—grips as few plays have the power to grip, and it brings smiles, tears, sighs and longing to every one who sees it. Book it through your nearest BLUEBIRD Exchange, or BLUEBIRD Photoplays, Inc., 1600 Broadway, New York.

Marie Walcamp's Sensational Leap for Life

The Red Ace"

Out-thrills Them All Sweeping the Country from End to End

YOU'LL admit that "SEEING IS BELIEVING." Then if you believe your own eyes, you'll book "THE RED ACE" or else you don't give a whoop what your patrons want. In "THE RED ACE" you give your patrons more thrills to the minute than any competitive serial does in a week. With

Marie Walcamp

World's Greatest Serial Picture Star.

backed by a huge cast, with a story that is the most timely serial story on the market, dealing with the overthrow of an international spy plot—with action faster than anything you've seen for months—"THE RED ACE" gives you the maximum pulling power.

Don't take our word for it if you don't want to. Go to your nearest Universal Exchange and ask them to project "THE RED ACE" for you and register the fact that there are

16 Episode Ending Punches

that ties this crackerjack serial into one solid entertainment that brings you back the crowds week after week without a break. "THE RED ACE" is sweeping the country. Exhibitors who coined money on "LIBERTY" with the same Star and same Director are coining money with "THE RED ACE." Each succeeding episode is better than the last. Plenty of time to book it if you book it NOW.

BOOK THRU ANY OF OUR 73 UNIVERSAL EXCHANGES

$50,000 Damages Awarded in favor of "The Co-Respondent"

WE are about to damage our bank account to the extent of $50,000 in order to bring your patrons to your theatre to see "The Co-Respondent."

This $50,000 is the largest advertising appropriation ever awarded any single production by any company devoted solely to the marketing of pictures.

But "The Co-Respondent" is worth it—and *you* are more than worth it. This great expenditure will come back to us with your confidence in every Jewel-chosen picture as well earned interest.

Where will this $50,000 be spent?

Read the great list of cities chosen in our circular on your desk. We have picked your patrons' favorite big-town paper. We have closed arrangements for half-pages and quarter-pages with every giant in the newspaper world —to reach 30,000,000 people.

How will it be spent?

Only in space that will dominate all other moving-picture advertising.

When will it be spent?

At the same time that "The Co-Respondent is released in your district.

The kind of advertising we shall give you in this nation-wide drive appears on the following page

JEWEL
PRODUCTIONS
INC.
1600 Broadway - - New York

A Miniature Reproduction of One of the Half-Pages Which Will Work for You and "The Co-Respondent"

JEWEL
PRODUCTIONS
Present
ELAINE HAMMERSTEIN
IN
The CO-RESPONDENT
RALPH INCE'S GREAT PHOTODRAMATIC PRODUCTION
With WILFRED LUCAS
Abounding with heart-throbs, romance, simplicity, tense moments and magnificent scenes. "The Co-Respondent" ranks as a really GREAT screen production. Tear drops follow exclamations of delight and the final scenes clinch a great moral. It's a picture you MUST see

REMEMBER! This big, beautiful advertisement, now running in the great New York dailies, actually measures 10 x 15 inches—a full half-page of compelling publicity that will work for you to the limit at not one penny's expense.

By its size alone it will dominate every other moving-picture ad in your paper, while completely outclassing them in eye-catching human interest. Most important of all, it will be run in each section *simultaneously* with all big bookings.

JEWEL
PRODUCTIONS
INC.
1600 BROADWAY NEW YORK

Exhibitors in Small Cities TAKE NOTICE!

THIS $50,000 Free Newspaper Drive in behalf of You and "The Co-Respondent" will have precisely the same beneficial result in the small towns as in the big cities.

For—just as our New York Exchange books "The Co-Respondent" for the wide radius of 150 miles from New York so the great New York dailies reach out this 150 miles (and farther) into the country —and the big-town paper nearest you does the same thing in exact proportion.

In addition—and please don't overlook this fact—the big-town paper which your patrons favor builds a prestige for You and "The Co-Respondent" which far outclasses the best their local sheet could offer.

Having played to tremendous receipts at the Broadway Theatre, New York—having been ably and fully reviewed by the Dramatic Critic they depend on—and being advertised in important space in the journal they trust—"The Co-Respondent" at once becomes one photo-play they will refuse to miss.

We are entirely within thetruth when we say that your enterprise in securing a New York Success for your Patrons will be just as sincerely appreciated as the enterprise of their local *modiste* in showing New York model gowns which had won prizes at a *Salon des Toilettes.*

And then—there is Elaine Hammerstein.

To see her is to love her.

JEWEL
PRODUCTIONS
INC.
1600 Broadway, New York.

RARE PICTURES —but Many Exchanges

ONE of the biggest factors in *your* success and *our* success is Distribution. Convenience in viewing pictures —Bookings quickly closed—Deliveries made promptly from the nearest Exchange—these make for satisfaction and profit to us both.

Rare Jewel Pictures You Can Now Obtain

"Come Through"
George Bronson Howard's greatest melodrama.

"Pay Me"
Dorothy Phillips in a Western drama with a Grizzly's grip.

"K" Produced by Lois Weber
From Mary Roberts Rinehart's 2,000,000-readers novel.

"Sirens of the Sea"
A Dream of Fair Women.

"The Man Without a Country"
The Great Patriotic Classic.

"The Co-Respondent"
Featuring Elaine Hammerstein. Produced by Ralph Ince. By Alice Leal Pollock and Rita Weiman.

ON THE POINT OF RELEASE
"The Price of a Good Time"
Produced by Lois Weber.

See and Book at any Jewel Exchange

Town and State	Address	Town and State	Address
NEW YORK, N. Y.	1600 Broadway	KANSAS CITY, MO.	1025 Main Street
DETROIT, MICH.	63 Elizabeth Street	OKLAHOMA CITY, OKLA.	116 West Second Street
PITTSBURGH, PA.	1201 Liberty Avenue	INDIANAPOLIS, IND.	56 West New York Street
CLEVELAND, OHIO	112 Prospect Street	PHILADELPHIA, PA.	1304 Vine Street
CHICAGO, ILL.	220 So. State Street	BOSTON, MASS.	60 Church Street
PORTLAND, ORE.	405 Davis Street	WASHINGTON, D. C.	419 No. Ninth Street
SAN FRANCISCO, CALIF.	121 Golden Gate Avenue	BUTTE, MONT.	52 East Broadway
LOS ANGELES, CALIF.	822 So. Olive Street	MINNEAPOLIS, MINN.	717 E. Hennepin Ave.
OMAHA, NEBR.	1504 Harney Street	CINCINNATI, OHIO	402 Strand Theatre Bldg.
DENVER, COLO.	1422 Welton Street	SALT LAKE CITY, UTAH	56 Exchange Place

Consolidated Film & Supply Co., Super Features Dept.
DALLAS, TEXAS, 1900 Commerce Street.

Consolidated Film & Supply Co., Super Features Dept.
ATLANTA, GA., 916 Healy Building.

Consolidated Film & Supply Co., Super Features Dept.
NEW ORLEANS, LA., 914 Gravier Street.

IN CANADA ADDRESS STATE RIGHTS FEATURES, AT:—

TORONTO, CANADA	106 Richmond Street	WINNIPEG, MANT., CANADA	40 Atkins Building
MONTREAL, QUEBEC, CAN.	296 St. Catherine Street	ST. JOHN, N. B., CANADA	87 Union Street
CALGARY, ALTA, CANADA	407 Eighth Avenue	VANCOUVER, B. C., CANADA	711 Dunsmuir Avenue

If there is no Jewel Office in your territory as yet, write us at Home Office, 1600 Broadway, New York

JEWEL
PRODUCTIONS
INC.

Century Comedies
present

ALICE HOWELL

IN

"Neptune's Naughty Daughter"

Directed by
J. G. BLYSTONE

"NEPTUNE'S NAUGHTY DAUGHTER"

Released Nov. 1. by the LONGACRE Exchanges Listed Here.

Past Releases

"Balloonatics" Sept. 1st

"Automaniacs" Oct. 1st

Here are the two biggest Feature Comedy productions of the season. If you haven't played them—you still have an opportunity to clean up. Communicate with any Longacre Office. See list, on the right.

ATLANTA—Consolidated F. & S. Co.; Super Features Dept., Rhodes Building. BALTIMORE—Baltimore Film Ex.; 412 E. Baltimore St. BOSTON—Longacre Distributing Co.; 13 Stanhope St., BUFFALO—Longacre Distributing Co.; 35 Church St. BUTTE—Longacre Distributing Co.; 52 E. Broadway. CHARLOTTE—Bluebird Photoplays, Inc.; 307 W. Trade St., CHICAGO—Longacre Distributing Co.; 220 So. State St. CINCINNATI—Longacre Distributing Co.; Room 504 Strand Theatre, 531 Walnut St. CLEVELAND—Longacre Distributing Co.; 850 Prospect Ave. DALLAS—Consolidated F. & S. Co.; 1900 Commerce St. DENVER—Longacre Distributing Co.; 1422 Welton St. DES MOINES—Longacre Distributing Co.; 702 Mulberry St. DETROIT—Longacre Distributing Co.; 75 Broadway. EL PASO—Longacre Distributing Co.; c/o Consolidated F. & S. Co.; 110 E. Franklin St. FORT SMITH—Longacre Distributing Co.; 24 S. 6th St. INDIANAPOLIS—Longacre Distributing Co.; 58 W. New York St. KANSAS CITY—Longacre Distributing Co.; 606-7 Shukert Building. LOS ANGELES—Longacre Distributing Co.; 822 So. Olive St. MEMPHIS—Longacre Distributing Co.; c/o Consolidated F. & S. Co.; 226 Union Ave. MINNEAPOLIS—Longacre Distributing Co.; 208 Film Exchange Building. NEW ORLEANS—Consolidated F. & S. Co.; Super Features Dept., 914 Gravier St. NEW YORK City—Ionacre Distributing Co.; 1600 Broadway. OKLAHOMA CITY—Longacre Distributing Co.; 116 W. 2nd St. OMAHA—Longacre Distributing Co.; 214 So. 14th St. PHILADELPHIA—Fairmount Feature Film Ex.; 1302 Vine St. PITTSBURGH—Longacre Distributing Co.; 934 Penn Ave. PORTLAND—Longacre Distributing Co.; 405 Davis St. SAN FRANCISCO—Longacre Distributing Co.; 125 Golden Gate Ave. ST. LOUIS—Longacre Distributing Co.; 3547 Olive St. SALT LAKE CITY—Longacre Distributing Co.; 56 Exchange Place. SEATTLE—Longacre Distributing Co.; 217 Virginia St. SPOKANE—Longacre Distributing Co.; 16 So. Washington St. TOLEDO—Longacre Distributing Co.; 439 Huron St. TORONTO—State Rights Features, 106 Richmond St., W. WASHINGTON—Fairmount Feature Film Ex.; 307 N. 9th St. WICHITA—Longacre Distributing Co.; 209 E. 1st St.

LONGACRE DISTRIBUTING CO.

HOME OFFICE—MECCA BUILDING, 1600 BROADWAY, NEW YORK.

THE UNIVERSAL'S GREAT

TWO A-WEEK NEWS SERVICE

Universal Animated Weekly & Universal Current Events

"TOPS 'EM ALL."

THERE'S only one answer to the amazing popularity of the Universal's "TWO - A - WEEK - NEWS - SERVICE" in its recent national spread from coast to coast, and that answer is—ALL THE WORLD'S NEWS FIRST ON THE SCREEN, IN MOST FASCINATING FORM.

Exhibitors who have never used a news service before have contracted for the "TWO-A-WEEK-NEWS-SERVICE" without being solicited, a new accomplishment in the film business. "TWO-A-WEEK-NEWS-SERVICE" tops 'em all. Not alone that, you get ALL the best news first, but—

You get all THE BIG EXTRAS

—that mean as much to you in pulling crowds as the big extras published by the big Metropolitan dailies mean to them in extra business. You can contract for the Universal Animated Weekly, or the U. Current Events separately, or you can book them both in the "TWO-A-WEEK-NEWS-SERVICE" and get a crowd-puller that equals your best features.

Besides the world's best news, you get an extra added attraction and big feature in the new addition of CARTOONS from the leading American dailies. Millions of people want to see the "TWO-A-WEEK-NEWS-SERVICE" each week. Book it at your nearest U Exchange and GIVE THE PEOPLE WHAT THEY WANT. Do it NOW.

UNIVERSAL ANIMATED WEEKLY & CURRENT EVENTS 1600 BROADWAY NEW YORK

PROCRASTINATION
Is The Thief of Time and Profits

The Mexican says "Tomorrow will do"—
The American says "To-morrow never comes"—
DO IT NOW

THE Exhibitor who WAITS for something to turn up . . . who WAITS for things to happen, ALWAYS remains on the waiting list. Time and time again, through advertisements in MOVING PICTURE WEEKLY, we've told you what other Exhibitors have done who have gone ahead, taken our tip, and started a BLUEBIRD DAY. If you could personally meet these men, to a man they would say to you—

Don't Wait Until Tomorrow

—start a BLUEBIRD DAY to-day. You may make an overwhelming success of it or you may only make an average success—but you can at least try it. The majority are making big money on BLUEBIRD DAY. They are saving much of their display ad money for all they have to say now in newspaper ads is "IT'S BLUEBIRD DAY."

BLUEBIRD STARS

Mae Murray
Dorothy Phillips
Franklyn Farnum
Violet Mersereau
Monroe Salisbury
Carmel Myers
Ruth Clifford

MOVING PICTURE WEEKLY

NOV 10, 1917
VOL 5, NO 13
PRICE 10¢

NEAL HART
IN
"THE MAN FROM MONTANA"

MAE MURRAY

BLUEBIRD STAR

IN

PRINCESS VIRTUE

A most unusual story by Louise Winter, of the ultra smart doings of the ultra smart set, produced in an ultra smart manner. The most lavish and striking production of the season, bar none. MAE MURRAY--BLUEBIRD Star--has a unique personality, wonderfully suited to this advanced type of photo drama.

Directed by Robt. Z. Leonard

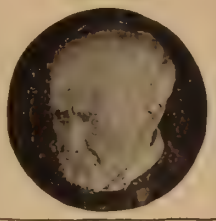
Watch for MAE MURRAY in "Face Value"

Book thru your local Bluebird Exchange, or Bluebird Photoplays (Inc.), 1600 Broadway, N. Y.

AS a child Clara dreamed that one day she would be married and have a little boy — his name would be Paul, but to her he would always be "Little Boy Blue." *Clara*—Ella Hall.

LITTLE Fred, too, had a dream. He was going to have a wife and love her very much. And the wife that he saw looked just like the girl who was dreaming of "Little Boy Blue." *Fred (grown up)*—Emory Johnston.

UNCONSCIOUS of any failing in himself, Fred's Uncle Oliver neither understood nor permitted a weakness in others. Clara had no place in his plans for Fred's future. *Uncle Oliver*—Winter Hall.



"MY LITTLE BOY"

A BLUEBIRD Photoplay that will live in the memory of millions. As exquisite as a breath of morn. Directed by Elsie Jane Wilson. Book through your BLUEBIRD Exchange, or BLUEBIRD Photoplays, (Inc.) 1600 Broadway, New York.

BEAUTIFUL sweet and altogether lovely though she was, romance had gone out of the life of Clara's mother, but it returned to her when Fred and Clara met and loved. *Clara's mother*—Gretchen Lederer.

JOE, bless him, had lived with the family for many years. "Fred," said Joe, "If you're like your father you'll lick your Uncle Oliver when you grow up. You can't help it. *Joe*—Harry Holden.

HIS name was Paul, but his mother called him "Little Boy Blue," as she had dreamed. And Uncle Oliver's dislike was turned to love only when he thought their "Little Boy Blue" was gone forever. *Paul*—Little Zoe Rae.

$35

Spent for 200 Feet of Scenes in the "The MYS

"THE MYSTERY SHIP" is the direct answer to thousands of Exhibitors fo a Serial that is a guaranteed winner. If you think this broad statemen is "just conversation"—go to your nearest Universal Exchange, ask to have th first few episodes of "THE MYSTERY SHIP" projected for you on the screen AND THEN PASS YOUR OWN OPINION.

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ben Wilson -- Neva Gerber -- Kingsley Benedict

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UNIVERSAL Film Manufacturing Company, CARL LAEMMLE, President.

"The Largest Film Manufacturing Concern in the Universe."

1600 BROADWAY, NEW YORK CITY.

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BUTTERFLY STARS

HARRY CAREY

MOLLY MALONE

LOUISE LOVELY

JACK MULHALL

ELLA HALL

ZOE RAE

"John Ermine of the Yellowstone"

From the romantic novel by Frederic Remington

"JOHN ERMINE OF THE YELLOWSTONE" is a great picture, even if no more were said of it than "It's from the pen of the great Frederic Remington." A thrilling tale of the virile West, where men are judged by worth. A picture abounding in unusual scenes, gripping battles with Indians, daring rescues, hairbreadth escapes. A picture with "The Punch," bound to draw and to hold audiences everywhere.

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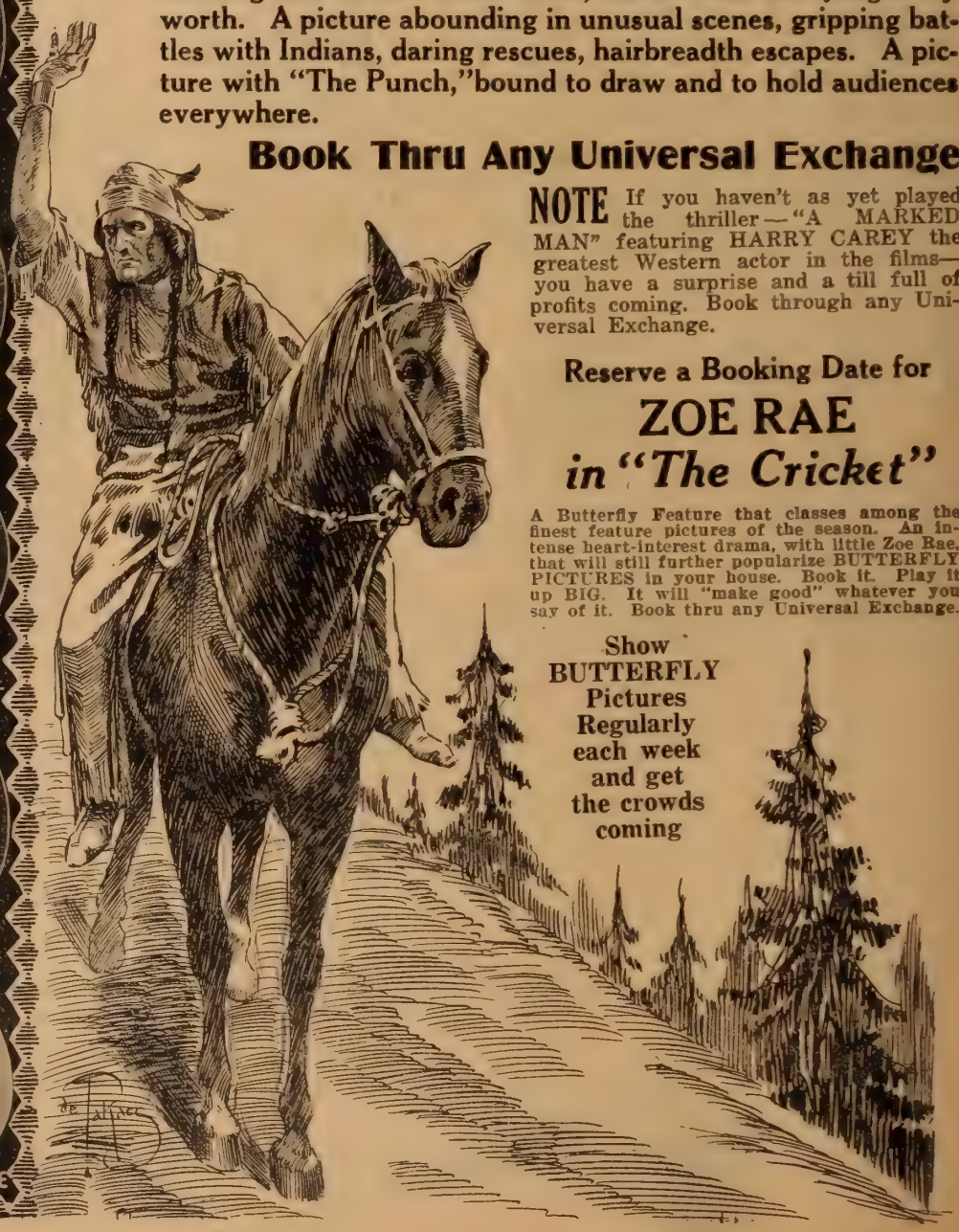


Reserve a Booking Date for

ZOE RAE *in "The Cricket"*

A Butterfly Feature that classes among the finest feature pictures of the season. An intense heart-interest drama, with little Zoe Rae, that will still further popularize BUTTERFLY PICTURES in your house. Book it. Play it up BIG. It will "make good" whatever you say of it. Book thru any Universal Exchange.

Show BUTTERFLY Pictures Regularly each week and get the crowds coming

First Aeroplane Close-Ups

Daredevil Deeds Caught by Intrepid Camera Man that will thrill and astound your Patrons.

1

2

—Aeroplane doing death-defying "loop." Caught in upside-down position.

2 —Tail spin—most dangerous feat of flying. One miscue means sure death.

3 —Vertical bank — flirting with death. The flyer and photographer.

3

ASTOUNDING BEYOND BELIEF—unparalleled in spectacular punch are the hair-raising scenes, in the TWO-A-WEEK-NEWS-SERVICE'S BIG SPECIAL of the first aeroplane close-ups ever taken in mid-air from a speeding companion aeroplane. Scenes that will grip every audience that witnesses the death-defying accomplishments of America's magnificent aviators. All of these astounding scenes are—

Shown Exclusively in UNIVERSAL TWO-A-WEEK NEWS... SERVICE

IT'S another smashing SCOOP. Another link in the chain of supremacy establishing the fact that in TWO-A-WEEK-NEWS-SERVICE you are enabled to show all the world's biggest news FIRST in your house. In the box on the side is explained the feats as performed by our aviators. If you are a regular subscriber for TWO-A-WEEK-NEWS-SERVICE you get all these big extra specials without cost.

Book This Thriller

—and contract immediately for TWO-A-WEEK-NEWS-SERVICE, thus giving your patrons the biggest treats of the week—twice every week, drawing them to your house with as much power as the biggest star in the picture firmament. BOOK NOW, thru any Universal Exchange, or communicate with the

TWO-A-WEEK NEWS SERVICE
1600 Broadway
New York City

If exhibitors could read the hundreds of letters received by BLUEBIRD PHOTOPLAYS (Inc.), on "Mother o' Mine" we wouldn't be able to produce prints fast enough to supply the demand. Description does not—CANNOT—do it justice. It MUST be seen to realize that it is all and more than has been said of it—concisely stated as—

A Magnificent Production

"Mother o' Mine" is the kind of a feature play that lives for years, and every day it lives it brings into the hearts of those who see it a desire for more pictures of this same character. This very factor enables you—to—

Double your receipts by playing it REPEAT

The unpurchaseable "mouth-to-mouth" advertising"—the hardest to earn and most fruitful of all, spreads itself everywhere by audiences who view this production. We recommend, yes, we URGE you to book this BLUEBIRD PLAY. We guarantee that your people will welcome it—enjoy every second of it. It will WIN for you, because the quality is there. Book thru any Bluebird Exchange, or

BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

See What They Think

A REAL PICTURE.

Bluebird Photoplays, Inc.,
Oklahoma City, Okla.

Gentlemen:—We used "Mother o' Mine" Monday as a Red Cross benefit at 15c and 25c admission, and want to say this picture is a real one—one that will please all classes. This picture now holds the house record, and it had to go some to do that.

Yours respectfully,

C. D. JACKSON,
Camera Theatre Co., Stillwater, Okla.

DEMANDS TWO DAYS.

Bluebird Photoplays, Inc.,
Omaha, Nebr.

Gentlemen:—Enclosed herewith is a copy of the Wayne Herald, and it tells what kind of business I did with "Mother o' Mine." Say, that was one of the best pictures I have ever shown. So many people were disappointed because they were not able to see it. If I get many more pictures like "Mother o' Mine" I will have to build a larger theatre. "Mother o' Mine" is a picture that ought to be booked for more than one day even in the smallest theatres, as the first day would bring out a bigger crowd for the second day. Well, here is good luck to you and Bluebirds, which are getting better right along. I had a big house last night with Ella Hall in "The Charmer," and that sure was good. Yours truly,

M. B. NIELSON,
Crystal Theatre, Wayne, Nebr.

BOOKED ALL.

Bluebird Photoplays,
Butte, Mont.

Gentlemen:—I have just received four Bluebird productions, "The Rescue," "Mother o' Mine," "The Show-Down" and "The Clean Up." The stories, the photography, settings, attention to details on part of directors appealed to me so much, and last but not least the action and general theme, that I booked all of them. They are in a class with the best productions that have appeared for months past on any program, and I am not the least in doubt as to the results they will obtain at the box office.

Yours very truly,

C. S. JENSEN, Mgr.,
Rialto Theatre, Butte, Mont.

HON. CHAMP CLARK,
Speaker of the House of Representatives.

To Exhibitors Everywhere: --

Telegrams to me from United States Senators and the Governors of many States show the national interest aroused by our exclusive innovation—the re-creation on the screen in UNIVERSAL CURRENT EVENTS of the most brilliant cartoons of the leading newspapers of all sections of the country. No new motion picture feature ever before received the spontaneous endorsement of such noted men or such enthusiastic welcome from the public, who recognize the importance of the newspaper cartoon in interpreting the thought of America. Read Champ Clark's message. Watch for others to come.

THE UNIVERSAL FILM MFG. CO.,
CARL LAEMMLE, President.

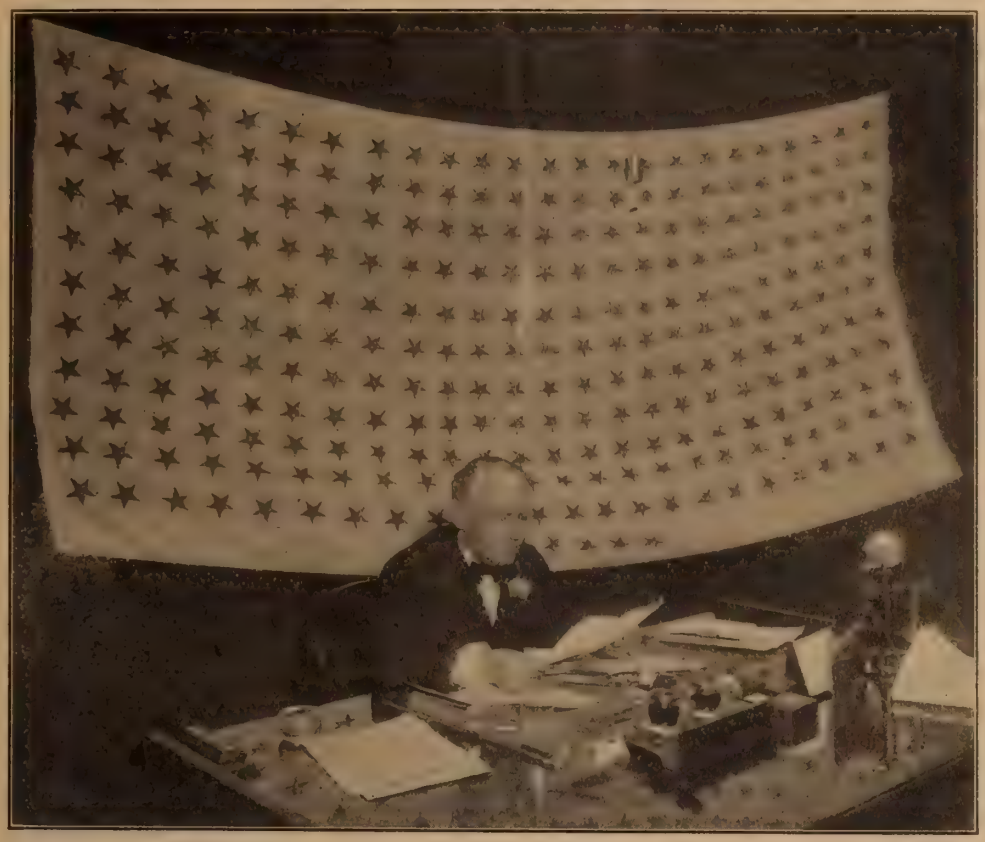
The Hon. Champ Clark

Speaker of The House of Representatives Says to Carl Laemmle

"The attention of all thinking men challenged by the plan to publish on the screens before literally millions, the newspaper cartoons that have proven effective. May I wish success and extend my warmest felicitations to you and to every newspaper co-operating.

BOOK Two-a-Week-News-Service thru any UniversalExchange and give your patrons this latest accomplishment—the biggest thing in screendom

Scenes from the Butterfly Picture
"FEAR NOT"
with
Murdock MacQuarrie, Brownie Vernon & Joe Girard



Carl Laemmle, president of the Universal, seated at his desk in front of the tremendous Service Flag.

Largest Service Flag in Picture District

Universal unfurls monster banner containing 271 stars. Its employes are serving their country in the air, on land, on sea and under the sea. Those who don't go, buy bonds.

LIKE a "floating piece of poetry," waving where Broadway's life pulses its most vivacious beat, is the United States Service Flag of the Universal Film Manufacturing Company, proudly displaying its galaxy of 271 stars, each star representing a man from Universal who has taken his place in the ranks of the country's defenders.

This flag, the largest in the motion picture district, was run out from a window of President Laemmle's office on the third floor of the building at Forty-eighth Street and Broadway, occupied by the Universal Company, at noon on Wednesday last to the accompaniment of cheers from the company's staff and the throng of spectators that blocked the street below.

The flag, made of the best bunting procurable, measures twelve by twenty feet in area. With its broad red borders and field of white thickly flecked with stars, each standing for a life offered to the Nation, it is strikingly visible for many blocks to the thousands passing up and down that busiest section of Broadway. The Universal men who have gone to the front represent every branch of the service of this, the largest of motion picture companies. Among them are actors from its studios on the Pacific Coast, cameramen, men from its home offices in New York and from its branches in all sections in the Union, and even from distant Calgary; men from its exchanges in all important centres, salesmen who toured the country in its service—men, in short, representing every phase of the motion picture industry.

And those Universal men are now to be found in every branch of the country military service—on land, on sea and in the air, and in the submarine service, for among them—Bluebirds as is most fitting—are two in strenuous training as aviators.

And among those who watched the floating of the service flag none looked upon it with interest as keen as that of President Laemmle, an interest akin to that of the father who gives his son to his country. For those young Universal men who now wear the Nation's uniform carry with them the kindly, paternal wishes of the head of their company. The flag raised in their honor is the latest of Mr. Laemmle's patriotic manifestations. From the first he has been in close touch with the officials at Washington and has co-operated with them in the spreading of the propaganda of patriotism through the ten thousand screens Universal supplies, and every day, in every town and city of the Union, his work is seen in the News

(*Continued on page* 39)

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BUCKING THE TRUST.

HARRY VON TILZER, the music publisher, informs the Moving Picture Weekly that he has resigned his membership in the American Society of Composers, Authors and Publishers. He informs us of this fact because he thinks that the exhibitors who are running Universal moving pictures have objected to paying the fee exacted by the society, and he wants them to know that he is now opposing this society with all his influence. Several other music publishers have adopted the same course. In addition Mr. Von Tilzer has promised to those houses who have singers that he will be glad to furnish the chorus of all of his songs on slides. These slides may be obtained for the following publications:

ORCHESTRA

Give Me the Right to Love you
The Old Town Pump (instrumental)
Just as Your Mother Was
Says I to Myself, Says I
Stolen Sweets (Instrumental)

PROFESSIONAL COPIES

Just as Your Mother Was
Listen to the Knocking at the Knitting Club
Give Me the Right to Love You
Says I to Myself, Says I
It's a Long, Long Way to the U. S. A., and the Girl I Left Behind

FRANKLYN FARNUM
in
"The Winged Mystery"

A TRULY remarkable story by Archer McMackin, having to do with twin brothers, one a patriotic American, the other an enemy alien. In the dual role Mr. Farnum does some of the most notable work of his always successful screen career, while the photography is simply marvelous. See this big drama and you will surely book it.

Get in touch with your local
BLUEBIRD Exchange

Universal City Has Real Fire Not on Program

Scenes at Universal City's $10,000 fire which destroyed a Western street and for a time threatened the whole city. The fire was unintentional, but they took advantage of it, just the same.

UNIVERSAL CITY was recently the scene of what promised for a time to be a disastrous fire. Starting in dry grass, it soon communicated to a two-story building in one of the Western streets located a short distance from the wardrobe building. The members of the Universal City fire department and practically every man employed at the plant turned out and extinguished the fire after half an hour's hard work. Sparks were carried to one of the stages, and set fire to a number of overhead diffusers. Actors and actresses working in elaborate sets on the stage were forced to leave the scene as burning cloth fell in menacing quantities in all directions, setting fire to and destroying the sets and "props." Sparks also fell on the roof of the new electric light studio, the construction of which was started only a few weeks ago, but a force of men was watching the building, and quick work prevented it from taking fire.

For a time while the conflagration was at its worst and while the buildings of the Western street were being rapidly consumed, there was a great apprehension that the $4,000,000 plant would be seriously damaged, but under the organized direction of the various department heads the 1,500 employees of the organization worked valiantly in assisting the fire department and prevented the spread of the flames. The loss is estimated at about $10,000.

Needless to say, the motion picture cameramen were alive to the situation, and a battery of cameras was turned upon the fire scenes, which will be placed in stock for use in future photoplay productions.

GRIPPING INTEREST.

THE deep silence of the forest was broken only by the moan of the wind in the pines and the uncanny cry of the far-off wolf. A beautiful white girl in the clutches of a half-breed. Suddenly a strange thing happens; the menace was lifted and her struggles promised to be rewarded by an odd trick of fate. See "The Savage."

Freak Storm Halts Players

ROUTED by "hailstones as big as hens' eggs!"

That's what happened to a company of photoplayers in the mountains five miles back from Seven Oaks, California, a few days ago.

Each and every member of the company declares that the hailstones were the largest he had ever seen. The company in question was that of Universal Director E. J. Le Saint, who had taken his people to a picturesque location high up in the mountains, for the picture provisionally called "Wolves of the North." The day was perfect and the director and his players were making excellent progress with the work that had been laid out for the day, when suddenly the sun was obscured by clouds and then came flashes of lightning and peals of thunder.

Several of the women members of the company were terrified by the phenomenal change in the weather, but soon calmed themselves. To add to their alarm a hailstorm followed, the stones of unusual size pelting, it seemed to the players, like so much shrapnel. Of course, there was a scurrying to shelter, but there wasn't very much to protect them outside a number of sturdy oaks.

There being no indication of a cessation of the storm, Director Le Saint sent several of his assistants away on their horses to find, if possible, more adequate protection for the members of the company. About five hundred feet higher up in the mountains and about a quarter of a mile distant from the location, several deserted cabins were discovered, and to these the Universal folk were removed in a hurry. The severity of the hailstorm was maintained for fully thirty minutes, and a heavy rainfall followed, lasting for the rest of the afternoon. Before the rain had ceased to fall, Director Le Saint and his players started back for their quarters at Seven Oaks.

On the way they were held up by a bewhiskered orchardist with the remark, "Hello, boys, fine rain for the crops—just what we need, don't you know."

"But rough on motion picture-making," answered Le Saint in a disgusted tone, "half a day gone to smithereens and the high cost of filming still going on."

"THE SAVAGE" WITH

(*Copyright* 1917, *Bluebird Photoplays, Inc.*)

JULIO SANDOVAL, a half-breed in the Canadian woods, holds his position as leader of the Indians, half-breeds and white traders through quickness on the trigger, and a cunning which he inherited from his mother, a full-blooded Indian. In years gone by Sandoval had rescued Marie Louise, the daughter of Michael Montague, a factor at the post, from a precarious position, and neither had forgotten the episode, although Marie was then only eight years old. When she came back from finishing school to the lonely outpost, Julio's affection for Lizette, his French-Canadian sweetheart, suddenly cooled. Of course, Julio did not know that Marie was engaged to marry Captain McKeever, of the Northwest Mounted Police.

CAST.

Marie Louise	Ruth Clifford
Lizette	Colleen Moore
Julio Sandoval	Monroe Salisbury
Captain McKeever	Allen Sears
Michael Montague	W. H. Bainbridge
Joe Bedotte	Arthur Tavares

But even if he had he could not have kept his bold eyes from glorying in the warmth of Marie's smile.

Lizette was a fiery little creature, and brooked no rival in Julio's affections. She took a distinctly feminine way of reawakening his interest. She tried to make him jealous by flirting with Joe Bedotte. Joe was the leader of a band of whisky runners, whose haunt in the mountains had never been invaded by the police. McKeever arrived at the post to arrest Bedotte, and to welcome his betrothed home at the same time. But Bedotte was too much for him, and his gang captured McKeever, and took him into the mountains. The next day Julio Sandoval's passion for Marie overcomes him, and he takes her willy-nilly to his cabin way up in the mountain. Here takes place a tremendous struggle between his innate chivalry and his desire, and before the contest is decided, mountain fever overtakes Julio. Marie, in spite of her danger, remains to nurse him, and is discovered there by the searching party the next day. In gratitude Julio joins her in the attempt to rescue McKeever, and at the cost of his life Julio fulfills his mission.

MONROE SALISBURY AND RUTH CLIFFORD

By ELLIOTT J. CLAWSON

A wonderful melodrama of a Canadian half-breed in whose savage breast a timely chivalry was born

Produced by

RUPERT JULIAN

SEVEN - YEAR - OLD TOT DARES ICY WATER FOR FILM SCENE.

LITTLE Elizabeth Janes, who is playing an important part in Rupert Julian's latest Bluebird Photoplay, "The Savage," proved recently that, though she is only seven years old, she has all the pluck required of a real grown-up motion picture star.

Julian's company, headed by Ruth Clifford and Monroe Salisbury, were staging scenes for the photoplay at Seven Oaks, up in the mountains. In one of the scenes Elizabeth had to plunge into the icy-cold waters of a mountain stream.

The day was extremely warm, and the shock to little Elizabeth when she went into the chilly water flowing down from the snow-capped peak was severe.

When she emerged the muscles of her limbs and body were drawn into knots that required an hour's massaging to relax.

However, the scene was not satisfactory and she had to do it again, and then a third time before the scene finally was declared perfect.

But Elizabeth never flinched—she's game all the way through.

Charming Claire De Brey, who usually poses as a vengeful vampire, is really an angel of mercy.

CLAIRE GIVES FIRST AID

SCARCELY a week passes that Miss Claire Du Brey is not called upon to render first aid to some one of her fellow actors or actresses at Universal City. In "The Winged Mystery" she was busy nearly all the time fixing up some of the cast who participated in the fray. The "fray" was not altogether a masculine fray, either. Miss Du Brey and Rosemary Theby knew that they had been in a fight before it was over. Miss Du Brey is known as "Doctor Angel" among the Universalites, and more than once she has saved the players from serious illness by applying first aid principles on the spot.

It was when she was only sixteen years old that this charming film player became interested in the science of health and proper living, subsequently taking a course in a hospital as a trained nurse. Discussing the importance of first aid several days ago, Miss Du Brey said:

"I suppose every one at sixteen feels that life is half over and that it is time to take the balance of one's existence seriously.

"I know at that age I left off reading lovely, thrilling historical novels about dashing young heroes—usually adventurous princes — always the most expert swordsmen in Europe, and doggedly set to work on philosophy. It was frightfully dull until in due time I got to Herbert Spencer, and then the science of living became my religion.

"The first study in this science must obviously be that of our own mechanism. Spencer says that a knowledge of the location of one's vermiform appendix is of more interest and importance than the origin of obscure Greek verbs.

"With me to become convinced is to act; I left my literary studies abruptly and entered the Los Angeles County Hospital School for Nurses.

"My year's training was invaluable. It laid a foundation and background for intelligent living that will influence me all through life.

"Many things should be learned in the interest of humanity. The average person does not know a minum from a drachm and the half dozen first aid rules so easily memorized are not known to one in a hundred.

"I think every one should complete his or her schooling with at least three months actual hospital service —a year's work in theory is not half as impressive, and the time will come when this most important course will become compulsory, and then what a clean hygienic old earth we'll have!"

Before Miss Du Brey had been at the Bluebird studios very long, it was discovered that she had the ability to portray vampire roles in a most convincing style. For that reason she has been cast in this kind of part almost exclusively. In "Pay Me" she had a role which, from the players standpoint was exceedingly "fat," and it lost nothing of its effectiveness through Miss Du Brey's most painstaking and convincing work. In "Anything Once" she had another vampire to play, and now in "The Winged Mystery" her vampiring is mixed up with secret service and spying on America under the direction of a foreign enemy. The culminating scenes of this play are extremely fast and furious, and in the fight which results in the capture of the two spies almost all the furniture in the three great sets —which represented a fine country home, and a goodly number of heads —were sadly broken.

Instead of wearing the Red Cross uniform in which she is shown on this page, Miss Du Brey ministered to cuts, bruises, black eyes, wrenches, scratches and sprains in a very becoming evening gown, which was now torn to tatters.

CLAIRE DU BREY IN YOSEMITE.

CLAIRE DU BREY, one of the principal players of Joseph De Grasse's company at the Bluebird studios, recently enjoyed a vacation of two weeks upon the completion of "The Winged Mystery," in which Miss Du Brey appears with Franklyn Farnum and Rosemary Theby.

After the last scene had been filmed Miss Du Brey loaded a large supply of gasoline into the bunkers of her roadster and started north. She did not have any definite idea of where she was bound for, but she finally arrived at Yosemite Valley after two days driving. There she drank in the grandeur of the Yosemite for a week, then motored back to the studios again, covering in all a distance of nearly a thousand miles.

"Murder will out" goes very well as "an old saying," but interest is increased immensely when the "old say" comes true before one's very own eyes. Herbert Rawlinson, star of Bluebird Photoplays, will demonstrate the truth of the adage in presentations of "The Man Trap."

CINCINNATI MISS "ADOPTS" KENNETH HARLAN.

KENNETH HARLAN, Bluebird actor, who is among the young men of the selective army of Liberty soldiers, has been "adopted" by a seventeen-year-old Cincinnati girl, who says he is to be her "cousin."

Mr. Harlan played a big role in "The Lash of Power" and in "Molly and I," and now is playing opposite Mae Murray in "The Eternal Columbine."

In a long letter, the Buckeye miss says:

"A movie club I belong to decided to do something patriotic, so we have been making bandages, etc. Then I suggested writing letters to soldiers in the trenches. We each adopted a cousin to whom we are going to write. You are to be my cousin, and I am going to send you cigarettes, chocolate and other things to make your life more pleasant.

"I've never had one relative or friend in the movies or one who has been a soldier, but I will have a cousin who has been both a movie star and a soldier, if you will let me adopt you.

"I am only seventeen years old, but for two years I have been taking care of my brothers and sisters since the death of my mother in 1915.

"Be as good a soldier as you are an actor, and the Germans will run across Asia and China and then commit suicide by drowning in the Pacific Ocean if they don't run themselves to death first."

SANTA CLAUS BRINGS YOU:

"MY LITTLE BOY" and "BELOVED JIM"

OH, yes, Christmas is quite a ways off still, and it isn't going to be such a selfish pleasure this year for all of us as it has been heretofore. But the Bluebird has found it good policy to do its Christmas buying early, and for that reason it has its Bluebird already on the wing. The title of it is "My Little Boy." It was written by Elliott J. Clawson and directed by Elsie Jane Wilson. In spite of the fact that this country is conserving its energy, and that its 1917 Christmas is bound to be a mighty economical one, the Bluebird has been extremely prodigal in the matter of stars in its Christmas picture. Just glance at this list that Santa Claus is bringing to the stocking of Mr. Exhibitor this year. Ella Hall, Emory Johnson, Little Zoe Rae, Gretchen Lederer, Winter Hall and Harry Holden. In spite of the fact that Ella Hall is the best known star in the cast through her Bluebird appearances in "The Crippled Hand," "The Love Girl," "Little Eve Edgarton," "We Are French," "Her Soul's Inspiration," "Polly Redhead," "A Jewel In Pawn," "The Little Orphan," "The Charmer," and "The Spotted Lily," the other stars in this picture will be a welcome present to the exhibitor.

"My Little Boy" was written especially for Christmas, and there never was a more fitting or touching Christmas story presented on the screen than this very delicately directed picture by Elsie Jane Wilson. "My Little Boy" will make up for the curtailment in Christmas presents which the tremendous sacrifice in Europe demands of this country.

Mr. and Mrs. Emory Johnson (nee Ella Hall).

UNDER orders from Mr. Carl Laemmle, President of the Universal Film Manufacturing Company, Stuart Paton has been relieved for the present from the production of serials, to put on five-reelers. Mr. Laemmle issued instructions that the annual Christmas Butterfly be directed by him, and after a search of the scenario department Mr. Paton picked a script entitled "Beloved Jim," written by a member of his own company, Joseph W. Girard, as being most appropriate and eminently fitting for a Butterfly Christmas picture. All who have seen it have agreed thoroughly with Mr. Paton's selection, and have congratulated him time and again on one of the most beautiful Christmas stories they ever saw. It is the tale of two Christmas nights, and is handled with all the artistic finish and wonderful concentration of interest for which this director is famous. The cast chosen by Mr. Paton for "Beloved Jim" is an extremely strong one, and many of the players have been seen in his company before. They include Priscilla Dean, Harry Carter, J. Morris Foster, Joseph Girard, Sidney Dean, Charles Hill Mailes and Frank Deshon. Mr. Deshon is a famous actor of the stage, and is making his first appearance under the Universal banner in this Butterfly production. Miss Dean, Mr. Carter, Mr. Girard and J. Morris Foster will be remembered in "The Gray Ghost" serial, which is just being concluded in thousands of theatres throughout the country.

Fresh From Honeymoon in Xmas Picture

ELLA HALL and Emory Johnson, Universal favorites, who recently were married and journeyed to the Yosemite Valley to spend their honeymoon, returned to Universal City to play the leading roles in "My Little Boy," the Bluebird production for Christmas week, started under the direction of Miss Elsie Jane Wilson. The young couple's honeymoon was cut short by the receipt of a telegram from Henry McRae, Production Manager at Universal City, telling them that they had been cast for the picture and requesting their immediate return.

The Emory Johnsons had just begun to revel in the remarkable scenic wonders of the beautiful Yosemite Valley when the summons to return reached them, but their loyalty to the organization with which they have been associated the past few years is so keen that they did not ask even for a day more away from the studios.

An hour after the receipt of the telegram at the Sentinel Hotel they turned their big touring car in the direction of home and soon were spinning along the road to Universal City. They made the distance in exactly twenty-four hours, and the following afternoon reported at the production office to McRae.

In the first part of "My Little Boy" Miss Hall and Mr. Johnson play the part of lovers, and you can imagine how well these scenes were performed. Director Wilson found it unnecessary to devote much time to the rehearsal of these scenes, which acted—no. they were not acted, they were just naturally done with sweetness and charm that gave great satisfaction to Miss Wilson.

"I must thank my lucky stars," said the director, "for having these newlyweds sent to me. They little knew that the sweets of their honeymoon trip would save a lot of valuable time in rehearsing at the studios. It meant fifty-two scenes the first day of the picture, which is quite a record, and without a single retake, either.

Found Criminal Type in Kitchen

A view of the apparatus used in "Fear Not" and a very dramatic moment in this Universal Butterfly.

"I WANT a man with a broken nose, a cauliflower ear, an eighteen-inch neck, a receding chin, a large carium and shaved head. He must look like a criminal—a degenerate of the worst sort—be sure he is perfect in every one of these details."

That's what Director Allen J. Holubar told Fred Datig, head of the employment department at Universal City, the other day. Holubar had just started production on a picture dealing with heredity and which has been christened "Fear not." A type such as he described to Datig was required to appear in several of the scenes of the photoplay.

Probably any other man in Datig's place would have thrown up his hands and said "There ain't no such animal out of the pen," but the employment chief knows no such word as fail, and set about to fill the bill.

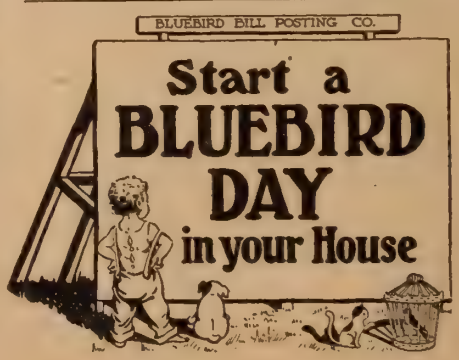
In just twenty-four hours he had landed his man. He did not find him as one would assume—at the city prison or the county jail, where all sorts of criminal folk are to be found—but instead in a large hotel where he was employed as a dish washer. When Datig took the man to Director Holubar the latter said he was exactly the type he wanted.

"Dame Nature certainly had a grouch when she bossed the job of this human being's making," was Holubar's sotto voice comment.

HOLUBAR needed a criminal's face, and it had to be attached to a body which was not in jail. He got it.

This criminal plays an important part in the drama, too, and although he never played a part before, and never acted before the screen or the footlights, he is certain to get a hand when "Fear Not" is seen. "Fear Not" concerns an hereditary weakness—one which is greatly accentuated through life by the constant fear of its occurrence. In the story a noted doctor is making experiments with a view to counteracting this tendency which in his opinion produced thousands of criminals. The state had permitted him for this purpose to examine the criminals who were sentenced to death. The innocent dish-washer was cast for the role of the criminal who is examined the night before his execution.

Very elaborate apparatus had been contrived by the technical department to make the tests look real and extremely scientific. The illustration on this page shows Brownie Vernon in the chair being photographed by ex-rays which are heightened by a tremendous mirror which throws a heavy stream of light into her face. The moment which is chosen for the illustration is an extremely dramatic one, for it shows the instant in which the hero realizes that it is his own sweetheart who is condemned to die on the morrow, and upon whom his friend, an alienist specialist, is experimenting.



MacQUARRIE BACK.

MURDOCK MACQUARRIE, well known as a character actor, and for many years associated with the acting forces of Universal City, has returned to Universal, and appears in a strong character part—that of a dope fiend—in the support of Brownie Vernon in the Butterfly picture "Fear Not." Murdock MacQuarrie has played a tremendous variety of characters, weak and strong, but none has given him the chance he enjoys in "Fear Not."

"The Joy Riders" L-KO

TWO-REEL Komedy of Speedomania. Directed by Phil Dunham and Frank Clark. Under the supervision of J. G. Blystone.

(*Copyright* 1917, *L-Ko Motion Picture Kompany.*)

The elevator and the speedster on the roof.

"Don't you go with that speed demon," cried Billy.

ZZZZZZ, boom, chug, chug, chug—bang!

Phil was a speed demon, and gloried in the fact, although his high pressure soul revelled in a baby speedster. As he brought his chugwagon to a stop on Main Street, a judge of the city court was endeavoring to repel his daughter's advances which had for their object his purchase of a car for her. She also was a speed demon, and Billy, her fiance, had not the wherewith-all for satisfying her incipient mania.

Graft had been rather poor with the judge lately, and he didn't feel like buying a car, either. In the extremity he cast sheep's eyes at the rich widow next door, and the widow seemed to favor his suit. At any rate, she gave him her watch and asked him to have it repaired. In the judge's eyes this was a most important commission, and indicated future financial security, but he promptly forgot the errand, and left the watch on the table.

It was this watch that caused all the complication, for daughter could not resist the temptation to go to ride with Phil the speed demon. Billy, calling to see Lucille, takes the watch and becomes mixed up in a terrible chase with Phil. The watch is stolen several times, and when the widow makes a demand for it the judge cannot produce, until finally Billy, who has been engaged in a mad chase of the watch through various adventures, rushes on with the watch in his hand. Then everything is all serene again, with the exception of the speed demon, who slinks away on low speed.

CAST.

Speed Demon	Phil Dunham
Beanless Billy	Bill Bevan
Lovely Lucille	Lucille Hutton
Justa Judge	Bob McKenzie

ALICE'S FUN.

Alice Howell, the 130-pound champion comedienne and funmaker of the world, and star of the famous Century Comedies, has been torpedoed and sunk by an enemy submarine. However, not in the flesh. Miss Howell had sent some autographed photos to some of her admirers in foreign lands, and while they were in transit the steamer was destroyed by a torpedo. Now she is sending more of the photos to the same persons. "If you do not get them," she said in the letter, "you better write to a certain individual known in Germany as the Kaiser, and request him not to destroy any ships that have my photos on them."

"Fighting Blood"

Great Universal Serial. Written and Directed by Jacques Jaccard.

CAST.

Virginia Dixon	Marie Walcamp
Constable Winthrop	Larry Peyton
Doctor Hirtzman	Harry Archer
Steele Heffern	Charles Brindley
Patrick Kelly	Bobby Mack
Pierre Fouchard	L. M. Wells
Dutch Kate	Miriam Shelby
Little Bear	Noble Johnson
Red Fawn	Yvette Mitchell

HANGING to the guide rope of the bridge, Virginia holds on by one hand and reaches for her gun with the other. As one of her pursuers is about to cut the rope with a hatchet, she fires at him and he falls over into the canyon. Then hand over hand, Virginia climbs up the rope until she gets to a tree, where she swings from branch to branch, and finally reaches the bottom and hides in the rocks, firing at "Steele" Heffern and his bunch, who return the fire. But one of the men scales the wall in the rear of Virginia and is dumfounded to see that she is a woman, for they had thought her to be Winthrop. He openly dares her to shoot at him, but she hasn't sufficient nerve, and allows herself to be taken prisoner. She is bound securely, and they all start back on the trail to the inn.

Meanwhile, Winthrop is at Virginia's cabin, under the care of Little Bear and Red Fawn, and Kelly is riding furiously to get help from the Royal Northwest Mounted Police. He informs the inspector of Winthrop's predicament, and immediately a party starts out to the rescue.

Heffern and his men ride to Virginia's cabin and take Winthrop prisoner and take him to the inn, where Steele tells Fouchard, the justice of the peace, to order Winthrop held for trial on a charge of murder. During the confusion, Virginia jumps onto a horse and rides wildly away, leaving all amazed.

Doctor Hirtzman is disgusted, having in two weeks been able to gain nothing but a worthless bit of paper, on which is written something about directions as to the cache of the platinum being in a certain ring. He is determined to let no one stand in his way, but to get rid of them.

Winthrop is put in a room at the inn, and left with a guard. Downstairs a half-breed succeeds in getting the people aroused against Winthrop, saying that the latter killed Piccard. Virginia is listening at the door and hears their words. Fouchard makes an attempt, apparently, to stop the crowd from going after Winthrop, but the people, impatient and excited, rush up the stairs, while Dutch Kate and Steele smile meaningly at each other.

Virginia climbs a tree and swings from a limb of it to the window of the inn, through which she enters. She finds Winthrop's room and quietly slips in; she grabs up a procelain pitcher and breaks it over the guard's head. Then she takes the guard's revolver, and goes to the head of the stairs, where she starts shooting to stop the mob. Winthrop is helpless, being weak from the loss of blood.

HERE'S THE ENDING.

THE ending of the sixth episode of "The Red Ace"—"Fighting Blood"—lives up to its title and to the reputation which the former endings have earned. Just before the end of the second reel, Marie swings out of a tree into a second-story window to come to the rescue of Winthrop, who is helpless up-stairs from loss of blood. A mob is trying to get upstairs to lynch him, being incited by Steele Heffern. When they finally get up, Marie is waiting at the head of the stairs and stands them off until the railing breaks, then they all go down in a heap.

Yacht Smashed in "The Mystery Ship"

THE steam yacht Calypso, which is being used in the Universal serial, "The Mystery Ship," collided with a floating pile one day last week and very nearly met with disaster. If it had not been for the prompt and effective service rendered the crew by several members of the company who were on board, the Calypso would now be resting under the Pacific, and "The Mystery Ship" would not be ready for release as it now is.

Properties which were essential for certain scenes in the initial episode of the serial were missing, and the director decided to make the trip in quest of these properties to San Pedro in the steamer Cabrillo, which plies regularly between Catalina Island, where the company was working, and the mainland.

It was found that the boat had left and, as the "props" were needed for use the following day, the Calypso was pressed into service for the run to San Pedro. Accompanying the director on the trip were Ben Wilson, his leading man, Kingsley Benedict, who plays one of the big parts in the serial, Rex Hodge of the Universal's production department and Chester Bennett, the company's location manager.

When about half the distance from Catalina had been covered there was a sudden crash against the bow, the engine started racing and then the yacht commenced drifting helplessly, much as the scenario of the first episode of the serial calls for.

A hasty examination showed that the Calypso had been in collision with a floating pile and that, in addition, the coupling in the driving shaft had been broken.

The party was at the mercy of the waves, and the sea was rough.

A few minutes later water commenced to flow into the vessel's hold. While the captain of the Calypso and his men devoted their attention to the leak and the shaft, the others busied themselves with the pumps and kept the hold reasonably clear of water. This was no easy task as the sea was rough, and the water not only found its way through the gash cut in the bow by the big pile but also washed over the boat. The Universalites were drenched to the skin, but stuck manfully to their unusual work.

About two hours after the accident had occurred a passing steam schooner was hailed and came to the crippled vessel's assistance. A ship's carpenter went into the flooded hold of the Calypso and made temporary repairs. He said that the strain on the vessel had been very severe and that it was fortunate that they were rescued so soon. Then the Calypso was taken in tow and an hour later was tied up at the dock at San Pedro.

"BOB," EQUINE ACTOR, CARRIES A SKELETON ON HIS BACK IN NEW BUTTERFLY, "FEAR NOT."

A SKELETON on horseback—that's what you'll see when the Butterfly feature photoplay, "Fear Not" is released in your house.

This play is a psychological drama and the skeleton is shown in an allegorical scene which opens the picture. This scene shows the victims of heredity journeying into the valley of the shadow of death, weeping and wailing as they proceed.

High up in the background on a pinnacle of rock stands a beautiful black horse, and mounted on the animal is the skeleton depicting Death who with a scythe is mowing down Humanity as it passes on. There are women with babes in their arms—shrieking creatures for whom life has been naught but sorrow; paralytics and other sufferers; men who had grievously sinned against their fellow men—all representing as they stumble helplessly along the souls that had been twisted and tortured during the time that had been allotted to them on this mundane sphere.

It makes a most weird spectacle and is artistically and photographically effective. The production was made by Allen J. Holubar, and the scene was filmed in a wild region of Chatsworth Park, twenty-five miles from the Universal studios, the location selected being especially well adapted for the results desired.

The horse that was used by Director Holubar is the best among the many in service at Universal City—Bob is his name and he has been in all sorts of pictures during the past five years. He seems to have almost human intelligence and is what is known as "camera wise," watching the machine at all times and paying as close attention to the director as the leading man or any one else. Bob had been through many a battle scene and knows how to avoid the hand grenades as they whiz through the air. In pictures where he is supposed to be shot Bob falls naturally and simulates death like a veteran actor.

Bob didn't mind that skeleton a bit. He sniffed at the grewsome "prop" when it was brought near him and he neighed a little when he found he had such a queer object on his back, then he resigned himself to the situation and patiently stood practically motionless while the scene was filmed.

HIGH SPEED Whirlwind comedy with a laugh a second. Fun in a bowling alley that is fast and furious. Get this and boost it hard. It will round out your show, and tickle the fans as they want to be tickled. Good comedies are all too rare; be glad you can make such a selection as "Strike One." Book thru your nearest Universal Exchange.

BOOK THRU ANY UNIVERSAL EXCHANGE

Scenes From The

Universal Serial

Canadian Notes

By
R. S. PECK.

AN event of universal interest to the Universal organization of Canada took place last Saturday, when Mr. Ed. S. Gronau, Montreal manager of the Canadian Universal Film Co., Ltd., was married to Miss Jeanne Lionais. Mr. Gronau is one of the most popular and efficient film men in eastern Canada, and has a host of friends, who extend to him their hearty congratulations. The bride and groom were the recipients of many beautiful and costly wedding gifts. On the eve of his marriage, the lucky man was tendered a banquet by exchangemen and exhibitors of Montreal, and the occasion was taken advantage of to make a presentation of a beautiful chest of silver to Mr. Gronau, which was given by his friends and associates in the film industry in Montreal. Practically every exchangeman and prominent exhibitor was in attendance at the banquet, which testified to the high regard in which this Universalite is held by the trade in general.

The Windsor Theatre, Windsor, Ont., is now on regular service for Butterfly Pictures. This is one of the most-up-to-date houses in the Windsor district. The manager, Mr. Hart, is a wide-awake exhibitor of the right type.

"Sirens of the Sea" has been booked for a week's run at Shea's Hippodrome Theatre, commencing Monday, November 19th. This is a State Rights production, and Manager McArdle of Shea's is looking forward to exceptionally good business with this high-class picture.

"The Red Ace," the Universal serial, is making an especially strong appeal to Canadian Exhibitors, due to the fact that a Canadian viewpoint has been injected into this great serial, insomuch as the scenes are supposed to have been laid in British Columbia. The Canadian Northwest Mounted Police take a prominent part in the film. Some exceptionally strong bookings have been secured, and it looks as if "The Red Ace" will be a winner for the Canadian exhibitor.

A large number of Toronto exhibitors have viewed the first two episodes of the latest Universal serial, "The Mystery Ship," and they left the projection room declaring that it is bound to be one of the greatest serials ever released by Universal. The big punch in the opening episodes fairly took them off their feet and created great enthusiasm. Indications are that "The Mystery Ship" will have a most successful run in Canada.

The State Rights feature "Come Through" opened at the Connaught Theatre last Sunday night to exceptional large business, despite the poor weather conditions. The management will run the film an entire week, and indications now are that business will be big during this run.

The consistency of Bluebird Photoplays and their power to play to repeat bookings is being exemplified in a striking manner at the Photodrome Theatre, Toronto, Ont. This down-town house has made a lot of repeat bookings on former Bluebirds, among them "Yaqui," "Devil's Pay-Day" and "Shoes." The business derived has been indeed very gratifying to the management of this theatre and they will continue to make repeat bookings on Bluebirds for some time to come.

The screening of the first three episodes of the new Universal serial, "The Mystery Ship" was held at the Strand Theatre, Montreal last Tuesday night, and the exhibitors were roused to great enthusiasm, and declared it was a masterpiece of a serial. Montreal may be depended upon to book "The Mystery Ship" heavily.

Miss Ella Murphy has joined the stenographic forces of the Canadian Universal Film Co., Ltd., offices, Toronto, Ont. Miss Murphy formerly was employed with Universal some years ago, and could not resist the opportunity of coming back to the Universal fold when the chance presented itself.

Among the various exhibitors who visited the Montreal office of the Canadian Universal Film Co., Ltd., this week to arrange programs were Mr. R. L. Vallie, Princess Theatre, Sherbrooke; L. Bertrand, Crystal Theatre, Reviere de Loup; M. A. J. Roberts, Gayety Theatre, Three Rivers; Mr. J. Bedard, Olympic Theatre, Quebec.

LITTLE ZOE RAE in
"THE SILENT LADY"
With Gretchen Lederer and a Strong Cast.
A strong dramatic story, to which that brilliant child actress, Little Zoe Rae, brings her grace and charm in a character portrayal that is all appealing. The scenes are laid in a big lighthouse where three old sailors watch over Zoe and to whom the "silent lady" comes with her mysterious past. Book this and boost it hard. It will get the money for you.
Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Broadway, New York, N. Y.

BUTTERFLY PRAISES

SECOND TO NONE.

Butterfly Pictures,
Omaha, Nebr.

Gentlemen—Last night we ran "The Field of Honor," and must say that it not only pleased our audience, but it even pleased me, and that's saying a good deal.

As a rule I am not in the habit of writing letters of praise, but in this case I feel justified in breaking rules. I have run pictures at double the rental you have charged for this Butterfly, and they were not any better, and believe me those were very good features.

If you can keep up the standard, the Butterfly Pictures will be second to none and better than most.

Yours very truly.
F. HEJTMANEK,
Clarkson, Nebr.

A KNOCKOUT.

Universal Film Company,
Oklahoma City, Okla.

Gentlemen—I feel it my duty to publicly compliment you on your Butterfly release entitled "High Speed." It was a knockout, and pleased everybody.

Please give me your first open Tuesday on "Straight Shooting" with Harry Carey. I am looking forward with much anxiety to the time when I can run this production.

Yours sincerely,
LINDSEY THEATRE,
Lubbock, Texas.

WON'T CHEAPEN IT.

Mr. Carl Laemmle, Pres.,
Universal Film Mfg. Co.,
New York City.

Dear Sir—As a friend who has no fear or favor, I want to say that I am perfectly pleased with the standard quality of the latest Butterfly pictures.

Not being connected in any line of exhibiting motion pictures, but simply interested in the making of artistic plays, have heard a rumor that some exhibitors cannot meet with the renting price for the presentation of the said brand of Butterfly pictures, and I am here, Mr. Laemmle, to congratulate you and the officials of the Universal Company in keeping your policy in high quality and standard, instead of cheapening your pictures in order to reach every small exhibitor, as another prominent company has done so short a while ago.

This will prove once more that the Universal Company is out in business for a future, and exhibitors who are looking for nothing but clean and wholesome pictures may depend on the Universal program.

Yours for your coming success,
SAMUEL OTIS,
New York City.

PRISCILLA DEAN IN
THE BUTTERFLY PICTURE
"Beloved Jim"
BE sure to reserve a date for "Beloved Jim," a corking good Butterfly soon to be released. Priscilla Dean happily married to beloved Jim is compromised by the latter's nephew, and is saved from ruin and disgrace by a complication of happenings that go to make up a particularly strong plot. The climax is surprising and dramatic. An offering that will please all your patrons. This is the Xmas Butterfly.
Book thru any Universal Exchange

TELEGRAM

Universal Film & Supply Co.,
Kansas City, Mo.

Shipping Harry Carey picture, "Straight Shooting," as per instructions tonight. Broke all box office records for two days run at Gem Theatre, "Hell Morgan's Girl" included, and I'll say it had to go some to beat that.

L. NATHANSON, Mgr.,
Gem Theatre,
Topeka, Kansas.

Thirty Cowboys Startle Broadway

Carey's cowboys dash up Broadway to the rescue.

SHOUTING like Indians, with their horses' hoofs beating a staccato tattoo as they galloped at top speed right down the middle of Broadway, the main business thoroughfare of Los Angeles, shortly after noon last Saturday, with the usual shopping crowd augmented by thousands of people who had turned out to witness a patriotic parade, a score of Universal cowboys created excitement nearly amounting to a panic while filming a scene for Director Jack Ford's latest feature production, "Bucking Broadway," in which Butterfly Picture Harry Carey is starred, with Molly Malone in his supporting cast.

The street was thronged with an unusually heavy traffic, and vehicles and pedestrians scooted into side streets, curbs and sidewalks before the whooping riders and their dashing mounts.

For ten blocks they raced through the busiest section of the city, flanked and followed by speeding motor-cars carrying cameramen who found it difficult, at the rapid pace, to keep their feet and operate their cameras at the same time.

Permission had been given for the filming of the scene on Broadway by Chief of Police Butler, and a squad of mounted officers had been detailed to ride ahead of the cowboys and clear the street for them, but the fleet cow ponies passed the police horses before they had gone a block, and at the end of the ride the "cops" were so far behind that they were lost from view in the traffic.

At the finish of the ride the thirty members of the company were the guests of Harry Carey, their leading man, at a luncheon at one of the fashionable cafes in the city, where the Universal rough-riders naturally attracted a great deal of attention.

The scene was taken in the city to represent New York City, and Broadway, Los Angeles, comes as near to looking like Broadway, New York, as any street west of the Rocky Mountains. In "Bucking Broadway," Carey's cowboys are supposed to be in New York City with a consignment of horses destined for war service. Carey, in search of his fiancee, who has been enticed away from her home to the big city, attacks her abductors in a blase cafe and is hard pressed. In his extremity he thinks of the cowboys and sends them a message. In a jiffy they are seen clattering up Broadway. This chase through the streets is one of the features of the photoplay, which is one of Carey's best efforts.

Director Jack Blystone, of the Century Comedies, who recently underwent an operation for tonsilitis, has now fully recovered.

PREPARE for a big day when you show this wonderful Harry Carey drama of the East and the West. A very unusual picture. Boost it hard and long. Unique features in the unusual plot, the swift action, the cowboys, headed by the popular Cheyenne Harry, "Bucking Broadway." Make a note of it now and watch for the release date. It's a great Butterfly Picture.

Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 *Broadway, New York, N. Y.*

A fascinating series of Nature pictures, presenting things we never saw or heard of—about strange creature of our Land—Sea and Air. A series that is our direct answer to the numberless requests we have received from Exhibitors all over the country for something really new, novel and unique. People have demanded just such subjects. Here's your big opportunity to draw the crowds and dollars and to—

GIVE YOUR PATRONS WHAT THEY WANT

This famous series, produced under the direct supervision of William L. Finley of the Oregon Fish and Game Commission, will be released first in full reel, the remainder in split reel form. Release dates to be announced later. Prepare and reserve a date of THE FINLEY NATURE PICTURES. Nothing like this series ever shown on any screen. Write this note down in your memo book. "RESERVE THE FINLEY NATURE PICTURES WHEN THE RELEASE DATE IS ANNOUNCED BY THE UNIVERSAL." To be booked thru any Universal Exchange.

UNIVERSALITES TAKE SECOND HELPING OF LIBERTY BONDS

WITH a determination to do even more than their share to help Uncle Sam in the present war crisis, the men and women of Universal City are responding heartily to the President's call for investment in the second series of Liberty Loan Bonds.

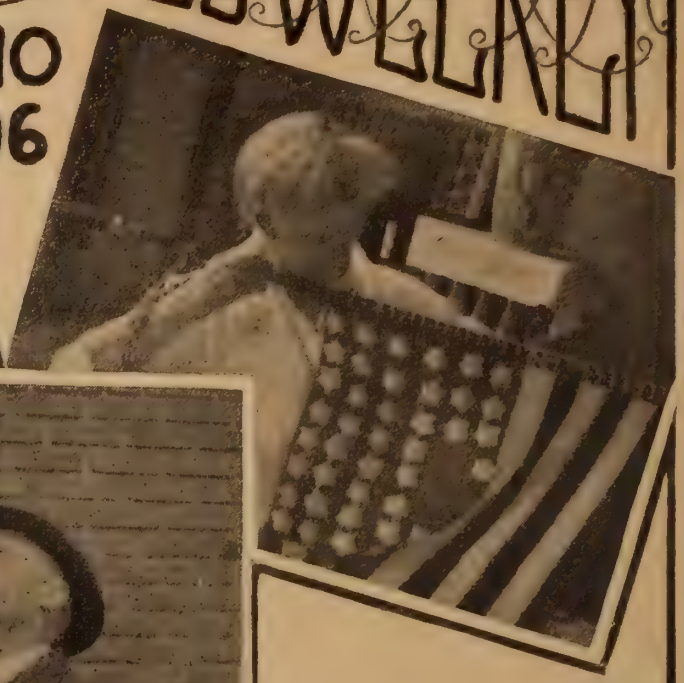
Subscription campaigns have been launched by the Universal Company itself and by many of the individual players and other employees. Sixty thousand dollars was invested by the people of Universal City in the first issue.

Among the players of the film capital who placed small fortunes at the disposal of the nation were Franklyn Farnum, who subscribed for $2,500 of the securities; Eddie Lyons and Lee Moran each $1,250; and Dorothy Phillips, Claire McDowell, Albert MacQuarrie, Charles Mailes and Joseph Girard, who purchased bonds in amounts of five hundred dollars or more.

The photoplay directors of the motion picture city were represented by Jacques Jaccard, Stuart Paton, Joseph De Grasse, Ida May Park, Allen Holubar and Elmer Clifton, each of whom invested to the extent of five hundred dollars, and a number of department heads, including Henry McRae, Col. J. E. Brady, E. H. Ullman, Milton Moore, etc.

UNIVERSAL ANIMATED WEEKLY

NO 96



"Our one grim, fixed purpose is to win the war if it takes our last dollar and our last man."

SEC'Y DANIELS to Western Jackies.

Pilots learning to use the sextant to shoot the sun.

A modern Betsy Ross. Mrs. Belle Acker crochets flag to be presented to President Wilson. It took three years and 26 skeins of yarn to complete the flag.

A view of "A city in the United States" from an aeroplane in remarkable flight.

Concrete power boat tried out by the Naval Reserve in Chicago for Uncle Sam's use.

Most Wonderful Picture Ever Shot

IT takes a whole lot of nerve to say "the most wonderful picture ever filmed." You doubtless have heard the statement before, but nothing else seems strong enough to apply to the aeroplane pictures which appear in this week's Universal Animated Weekly No. 96. Aeroplane evolutions have been filmed from the ground plenty of times, and there have been thrills aplenty furnished in this manner. But it is a totally different thing to see these thrills performed before you as they only can be seen when the picture is taken from another aeroplane equally high up. And that is exactly what Cameraman Conway, one of the regular Animated Weekly representatives, did when he secured the wonderful pictures which appear in this week's Animated Weekly.

In a measure it was done on a dare. The last time Conway visited the Home Office, Jack Cohn asked him why he didn't go up in the air and take a picture of another aeroplane. Conway explained how difficult this was to do, because the machines both were moving at a tremendous rate, and the vibration on the camera was something tremendous. The swift darts of each plane made it extremely difficult to keep the object filmed in the focal plane, or in view of the camera, at all, in fact. But when Mr. Cohn suggested that all of these things could be overcome, and that it was probably fear of the danger of such a trip that had prevented such a picture being taken thus far, Conway was nettled and shouted, "I'll take that picture or die."

And he did.

How he arranged his camera, and the extreme precautions which were taken to prevent vibrations, and to furnish a pivot so sensitive as not to require the ordinary "panning," which is the cameraman's term for making a panorama, and which could be instantly deflected without causing a jump in the picture, or a blur, are secrets of Mr. Conway's, and we shall not reveal them here. Mr. Conway's sensations as he came within less than fifty feet of another aeroplane, and with the consequent danger of both machines becoming entangled in the manoeuvres, is his own matter, too. Probably he was considerably excited, but the picture doesn't show it.

Carl Batts, the aviator, took Conway up in his machine, and the other aeroplane was operated by Ed Stinson, who trains air aviators for Uncle Sam. Stinson has fifty-eight con-

(*Continued on page* 39.)

Cameraman Conway in the Curtis biplane from which he took some of the most remarkable pictures ever made.

The Growing Importance of the Great News Feature

Exemplified in the Wide Popularity Recently Gained by Universal's Animated Weekly and Current Events.

THE open booking plan under which Universal's twice-a-week news service is now being handled is meeting with gratifying success. During the past summer the number of exhibitors using the Animated Weekly and Current Events have increased nearly 100 per cent. Issued on Wednesday and Saturday, respectively, these two pictorial chronicles of the world's happenings are enabled to cover every event of wide interest with almost unbelievable speed. On special occasions, such as the recent parade of New York State troops, entire reels have been photographed, titled, printed and distributed within a space of six hours.

A corps of news specialists has been developed who never miss an opportunity to secure the best record of events "just as they happen." News scoops put over by Universal cameramen that will probably go down in cinema history include the first pictures to reach this country of General Pershing's arrival in France and the scenes of the Russian revolution, to mention two special instances.

It is enterprise of this character which has raised the news feature to a plane of importance never before enjoyed. With the whole world in turmoil, people are looking more eagerly every day to the up-to-the-minute news feature for a graphic interpretation of the events that will be talked of by future generations.

The Animated Weekly and Current Events meet this demand in every particular with good photography, clever editing and brief, snappy titles.

A shot at a biplane flying upside down made from another biplane.

NEAL
"The Man From

Butterfly

Directed by
GEORGE MARSHALL.

DUKE FARLEY and Dad Petzel own two mines near the town of Green Water. The name of one was the Worm, and because it had never yielded anything was thought worthless. The other was a heavy producer, and they called it the Bumblebee. Dad was induced, in the absence of his partner, to part with the Bumblebee to a pair of clever crooks for $50,000 worth of bum stock. Dad had been deceived because the swindlers had a girl with them whose face he believed in. He liked her countenance so much that he asked for her photograph and got it. The two partners took their loss philosophically,

CAST.

Duke Farley	**Neal Hart**
Dad Petzel	**George Berrell**
Warren Sumers	**E. J. Piel**
Mrs. Sumers	**Betty Lamb**
Allen Spencer	**Willard Wayne**
Meta Cooper	**Vivian Rich**

and started to work the Worm. Duke then told his partner that he was going East. His avowed purpose was to get the swindlers who had stolen their mine, but his secret intention was to find the original of the photograph. He got both. He had no sooner left Green Water than the Worm turned. Dad sold it for half a million the next day; Duke didn't know this, but the swindler had an agent in Green Water, who informed him. Using the girl as a tool, he managed to gain Duke's confidence, and framed him with a nasty charge involving the girl's honor. The swindler almost got away with it, and if it had not been for a very fortunate

HART in "Montana" Picture

story by
HARVEY GATES.

circumstance, there would have been another ending to the story. Old Dad, failing to hear from Duke, decided to take the bunch and go East to look for him. After a week of wonders, they finally wind up on board a sailing vessel, shanghaied. Duke makes an appointment for the swindler at the dock. Thus the partners and their miners are united to bring the swindler and his band to justice, and it is some justice.

FAMOUS HORSEMAN.

LEADING lights of the movies give all sorts of reasons for their entry into the picture field. No one has a more original reason than Neal Hart, star of the Butterfly Picture, "The Man from Montana," in which he plays the part of a two-fisted hero. Hart went into the picture game because he loved horses. And he came by his love of them honestly. His people call Staten Island, New York, their home, and the family homestead has stood there for several generations, during which all the men of the name of Hart have interested themselves in the breeding and raising of fine horses. Season after season they earned trophies in leading their famous horses to victory in Madison Square Garden, New York. Six of their horses, Sir Roderick, Tycoon, Amherst, Fox Catcher, Richmond and Vulcan, in four successive Madison Square shows, took the highest honors in their class. In the big home of Neal's uncle, Charles Hart, in which Neal and his sisters were born, there is gathered together one of the largest collection of cups and ribbons in America.

Bluebird Pictures and What

Told by Themselves:

COULDN'T PULL HIM AWAY WITH A YOKE OF OXEN.

Bluebird Photoplays, Inc.,
Kansas City, Mo.:

Gentlemen—I very seldom recommend pictures, but in this case I will have to comply with your request. First of all, I wish to say that I only wish that I had the opportunity to run six Bluebirds a week instead of one.

I have run nearly all of them, and I will have to hand it to them as being the cleanest and most even pictures I have ever run in my house. I have run some of the so-called features and none of them come up to the Bluebird's action, titles and photography.

And during this hot weather (it was summer when this letter was written) I have nice houses on them, while on my other so-called features I run I do not have half the house that the Bluebirds bring me. I always have a balance in the black with Bluebirds, and in the red with the others. That alone proves to me that they are the best ever. You could not pull me away from Bluebirds with a yoke of oxen. What they have done for me, they will do for others.

E. T. BURGAN,
Mgr. Grand Theatre.
Beloit, Kansas.

CONGRATULATIONS.

Bluebird Photoplays, Inc.,
New York City:

Gentlemen—Let me extend to you congratulations on the merits of your Bluebird productions. I always found them very pleasing subjects—the stories being good and the photography and settings excellent.

W. S. BLAND,
Mgr. Duffield Theatre.
Brooklyn, N. Y.

Violet Mersereau
in
The Raggedy Queen
A BLUEBIRD Photoplay
THE kind of picture that makes stars popular; that pleases the people and adds prestige to the theatres that show it. There is no star on the screen today who can better portray artless youth and young womanhood than Violet Mersereau. As a child taught to believe she is a descendant of royalty, and of the happiness it brought her she will win the sympathies of your audiences and provide high class entertainment.
Book through your local BLUEBIRD Exchange.

HIS COMBINATION FOR BIG SUCCESS.

Bluebird Photoplays, Inc.,
Denver, Colo.:

Gentlemen—I used "A Stranger from Somewhere" Sunday and will say it was the best picture since "Love's Lariat," "The Secret of the Swamp" and "The Girl of Lost Lake." Am playing Kerrigan in "The Gay Lord Waring" to-day.

Here's a tip you can give to any exhibitor and especially the brother who is opening a new house. If they will tie onto Bluebird service, and boost and advertise it as they never advertised a service before, then have the exchange give them "Love's Lariat," with Harry Carey, as the first picture for an opening, then run "The Secret of the Swamp," and follow it up with "The Girl of Lost Lake," they will take the town by storm, and Bluebirds will be established in their territory and a foundation that will last forever, or as long as Bluebird puts out the pictures they are now giving the exhibitor.

The exhibitor who hasn't a Bluebird contract is like a full-rigged ship without sails. Brothers, tie to Bluebird and put the service over as I have outlined in this letter, and it's one thousand to one shot that your Bluebird night will be the banner night of the week.

Oh, yes! In regard to the Bluebird Day you advertised. Say, listen, I have been running a special Bluebird day since September. I have a banner which I use on these days with these words on it: "It's Bluebird today." Bluebird pictures have made more money for me than any other programs which I have ever used.

This is a pretty lengthy letter, but I had to let out a little praise for the service which made the Rex Theatre, and also the Gem in this town. I am,

Yours truly,
FRED McCOY,
Mgr. Rex Theatre.
Gallup, N. M.

MORE POWER.

Bluebird Photoplays, Inc.,
Detroit, Mich.:

Gentlemen—If your first picture that you sent me last Friday is a sample of your service, I will soon have to increase your service to two nights a week. More power to you.

Wishing you the best of success, I am, Yours very truly,
F. J. GRUBER,
Mgr. Temple Theatre.
East Jordan, Mich.

They Mean to Exhibitors

"ANYTHING ONCE" WILL GO ANYWHERE.

Bluebird Photoplays, Inc.,
Portland, Ore.:

Gentlemen—I want to call your attention to a Bluebird being distributed from your office at this time, entitled "Anything Once," starring Franklyn Farnum. We played this picture on October 7th, which by the way, was our starting date on the new series of Bluebirds, and both Mr. Moran and myself consider this the best picture of its kind ever produced. We did a capacity Sunday business, which is something unusual for this city, because every one here owns a motor-car, and whenever the opportunity affords itself, they drive out to the mountains.

In our estimation this picture will go anywhere and we would advise you to back it to the limit, because it produced more money and sent away more satisfied patrons from our theatre than any other picture that we have ever shown that cost us twice the rental.

Some bright sunny morning Douglas Fairbanks is going to wake up and find that Mr. Franklyn Farnum has registered a world of competition.

Sincerely yours,
H. L. PERCY,
Mgr. Moran-Percy Co.
Medford, Ore.

A GRAND SUCCESS.

Bluebird Photoplays, Inc.,
Oklahoma City, Okla.:

Gentleman—"The Greater Law," which I played last Tuesday, was great. The title drew good, and it pleased my patrons better than any program feature I have had for a long time. In fact, several told me they liked it better than any I had ever had, which is saying a whole lot. From a box-office standpoint it was a grand success.

Thinking probably the above would be of interest to you, I remain,

Yours very truly,
C. M. HARTMAN,
Mgr. Liberty Theatre.
Carnegie, Okla.

A REASONABLE REQUEST.

Bluebird Photoplays, Inc.,
Detroit, Mich.:

Gentlemen—replying to yours of September 22d requesting me to advise you how much express charges I paid on "We Are French" that arrived too late to show, will say that it is a relief and a pleasure to do business with a film exchange like yours which will meet the exhibitors half-way and are always willing to adjust any difference that may arise, even when the fault is not yours, and I feel that I should stand the express charges when you were not directly in the fault, and all that I ask is for you to give me "We Are French" again in the near future.

Thanking you for past favors, and wishing you the best of success, I am,

Yours very truly,
F. J. GRUBER,
Mgr. Temple Theatre.
East Jordan, Mich.

"KIDSNATCHERS"
ITS AN L-KO
L-KO'S are the Profit Makers
PRETTY girls—t'urribly bad willians—plain and fancy heroes—captivating nurses all mixed together with a lot of exceptionally fast action, makes "KID SNATCHERS" another L-Ko with a wallop. It's the kind of comedy that releases a laff a second—and that's what the public wants.
STARTING an L-Ko comedy night means building business on your big comedy nights. TRY IT. Begin specializing and boosting L-Ko comedies with ads, slides, posters (procurable for each release) and watch the results. Begin NOW. Start with "KID SNATCHERS."
BOOK IT ITS AN L-KO
Book L-KO'S thru any Universal Exchange

Remember!

TO MAKE THIS TEST.

PICK out ANY news, travel or educational reel produced by any competitor in the film business. Compare it to UNIVERSAL SCREEN MAGAZINE. See how utterly the SCREEN MAGAZINE towers above it in fascinating interest of subjects and manner presented. That's the reason that Exhibitors everywhere are booking the SCREEN MAGAZINE instead of other subjects to make up a complete well-balanced evening's entertainment.

UNIVERSAL SCREEN MAGAZINE

Every conceivable subject of broadest interest to the entire family shown every week in the SCREEN MAGAZINE. Science—Invention—Art—Household things—beauty hints—apparel hints—domestic economy. Something for everybody every week. Book it thru your nearest Universal Exchange. Sign and send this coupon today.

Universal Screen Magazine, ..., 1917.
1600 Broadway, New York.:
Gentlemen—What will it cost me to book the Universal SCREEN MAGAZINE on ..... months contract for my house. It seats .....
Yours truly,

Theatre .....

Mgr. .....

City .....State .....

Book thru any Universal Exchange, or
UNIVERSAL SCREEN MAGAZINE, 1600 B'way, N. Y.

ANIMATED WEEKLY, NO. 96.

Training Pilots To Give U-Boats the Slip.—Uncle Sam becomes schoolteacher for deep-sea navigators, to keep up with his growing merchant marine.—*San Pedro, Cal.*

Sub-Titles.—Learning to use the sextant which gives the position of a ship at sea. Shooting the sun. Learning to zig-zag by compass.

Modern Betsy Ross.—Mrs. Belle Ocker crochets Humanity's Emblem, to be presented to President Wilson, in honor of her father and husband who lost their lives in Civil War.—*Chicago, Ill.*

Puncture-Proof Boat Defies Gravity.—Eighteen-foot motor runabout built by a lumberjack, of sand, wire and cement, is tried out by Naval Reserves and proves a success.—*Chicago, Ill.*

Sub-Title.—The concrete hull is an inch thick and weighs 2200 pounds.

Pershing's First Command.—The 6th U. S. Cavalry, in which General Pershing held his first commission as an officer in 1886, starts on 500-mile hike as first step on the road to Berlin.—*Big Bend District on Rio Grande Border, Texas.*

American Navy Soon To Lead the World.—Mid-Western Jackies at the greatest of all training stations get stirring assurance from Navy's Chief.—*Great Lakes, Ill.*

Sub-Titles.—Twelve thousand lads, fit and ready, greet the big boss. "Our one grim, fixed purpose is to win the war, if it takes our last dollar and our last man." The Practice Fleet passes in review.

12,000 *Women Plead For Vote In Stirring Pageant.*—On eve of election, miles of earnest campaigners parade Fifth Avenue while throngs applaud.—*New York City.*

Training Uncle Sam's War Birds.—Graduates of Curtiss High School for fliers learn all the tricks of the trade.—*Somewhere-in-America.*

Sub-Titles.—Carl Batts (left) and Ed. Stinson who train air fighters. Stinson has 58 consecutive loop-the-loops to his credit. "Cranking up." Batts make a graceful getaway. Grazing the ground with a triple loop-the-loop, starting only 400 feet up. The usual limit is 3,000 feet. And then a low tail-spin. Universal's cameraman, Conway, at great risk secures marvelous aerial views. Come take a ride in our airship." As they spin along, the city looks like grandmother's quilt. Stinson takes a little airing. With men like these, America need fear no German terror of the air. Catching a "loop" from the air bleachers. Vertical bank; risky for the best of them. Waltzing along the Milky Way. Up in the air and upside down. The tail slide. The corkscrew dive—straight down. The side flop; then straight up. Glen Curtiss himself.

Cartoons by Hy. Mayer, World Famous Caricaturist.

Bluebird Ideas-For The Savage

THE Bluebird feature, "The Savage," proves a splendid vehicle for Monroe Salisbury, the new Bluebird star who enacts the leading role. The atmosphere and the title of the subject lend themselves to some novel and effective advertising ideas.

Capital can be made out of the fact that it is a drama of the Canadian woods. Engage two men to ride around town or in the vicinity of your theatre on horseback. Attire them in trappers' costumes, giving one the appearance of a half-breed (a little brown make-up on the face and a long-haired black wig will do the trick), and the other that of a deputy (a star-shaped shield will produce the effect). The half-breed, his hands bound with a lasso should trail behind or be led by the deputy, who can hand out heralds containing the following copy:

This man is

THE SAVAGE

See him on the screen at the (name of theatre) on (day and date) in the remarkable Bluebird Photoplay

THE SAVAGE

If you do not care to engage two men required for this ballyhooo, we have the following suggestion to offer. Hire one man to ride around town or in the vicinity of your theatre in the deputy's make-up above described and distribute handbills reading as follows:

LIBERAL REWARD!

For any information leading to the whereabouts of
Marie Louise
of Cheval Blanc, Canada.
Last seen with Julio Sandoval, alias "The Savage."
For further information see the Bluebird Feature

THE SAVAGE

at the (name of theatre) on (day and date).

An attractive lobby display always arrests the attention of the passerby. Erect in a conspicuous spot in your lobby a camp-fire—a tungsten lamp covered with red mica and some timber will give the proper effect; throw a few patches of green carpet or imitation grass and a few logs around the fire to add a little realism. Place a sign or poster in front of the display reading as follows:

THE SAVAGE

will make his home in this theatre (day and date). We will introduce him to you in the Bluebird Photoplay

THE SAVAGE

Don't fail to be present. You will find him extremely individual and entertaining. His story has a punch that will leave a lasting impression on your memory.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 46.

THIS issue of the Screen Magazine contains a varied assortment of extremely interesting topics. The first subject is "Teaching the Kiddies to Appreciate Beauty, Particularly in Trees." Experiments are carried out in classes for implanting a sense of beauty in the young, and plans are made for ceremonies, and actual outdoor experiments in Spring. Beauty is also taught, but to the more addanced, through Helen Keller's rhythmic dances. Miss Keller is a teacher of bodily poise, and obtains her inspiration from the old Greek principles of beauty building. Her adaptation of them to American life and American needs are fully and most artistically reproduced in this magazine.

For a screen oddity this magazine presents an acrobatic fly who has been taught to perform a regular vaudeville stunt of his own.

The Screen Magazine also presents a detailed picture of the building and operation of the new barge canal from Buffalo to Albany, which connects the Great Lakes with the Atlantic Ocean. The vessels with which these shipments are made, the locks in which they are carried through the different levels, and the various means of operation are carefully shown. The cost of this canal was well over a billion dollars.

The reel closes with a "Miracle in Mud," by Willie Hopkins. It is entitled "Some Pacifists."

LITTLE
ZOE
RAE
IN "THE
CRICKET"
BOOK this beautiful Butterfly Picture of stage life—romantic and dramatic—an all-star cast, headed by Little Zoe Rae, in a sympathetic part that will delight your every patron. A big play crammed with action and intense heart-interest. You can't boost "The Cricket" too hard. It's worth shouting about. Now ready for booking.
Book thru your Butterfly Exchange, or Universal Film Manufacturing Co., Carl Laemmle, Pres., 1600 Broadway, N. Y.

Century Comedies
PRESENT

Alice Howell

in "Neptune's Naughty Daughter"

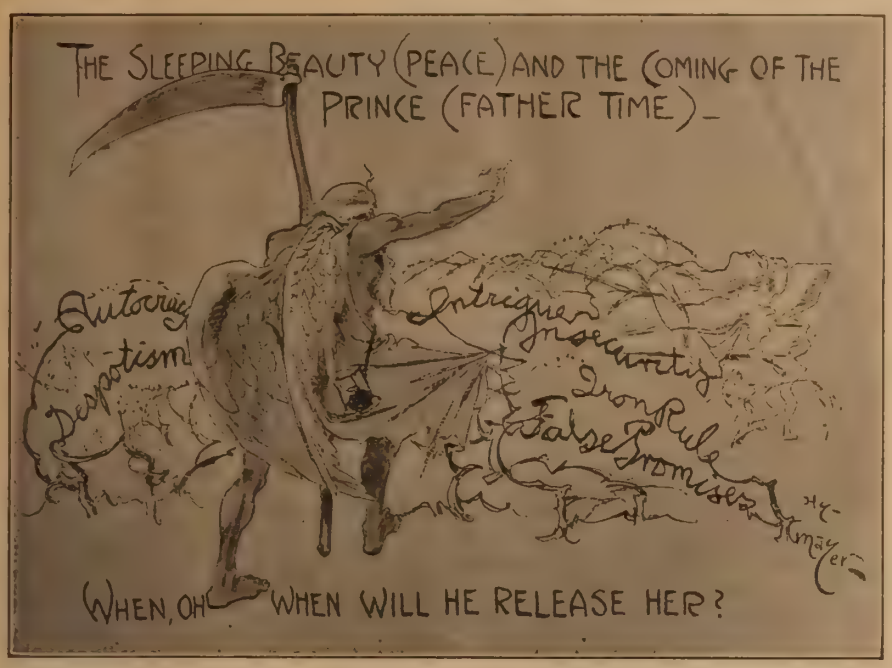
Directed by J. G. BLYSTONE.

"NEPTUNE'S NAUGHTY DAUGHTER" is a smashing comedy PRODUCTION. It's one of the list of FEATURES in the comedy line, released and controlled exclusively throughout the United States and Canada by the LONGACRE DISTRIBUTING CO. You can play up this Comedy Feature as big as ANY feature production. Alice Howell does some of her best work in this picture. To those who know of Moss Howell's stunts, nothing more need be said. To those who have still to show a CENTURY COMEDY featuring Alice Howell, there's a surprise coming, both in comedy and in cash receipts.

If you can secure exclusive contracts on CENTURY COMEDIES, featuring ALICE HOWELL, do so immediately. The making of a contract on CENTURY COMEDIES is exactly the same as taking out an insurance policy on the success of your business. CENTURY COMEDIES protect you against loss—guarantee your profits. CENTURY COMEDIES can be contracted for through any of the LONGACRE BRANCH OFFICES, located in all the important cities throughout the country.

Communicate with your nearest Longacre Exchange and get prices, terms and other information for a contract on Century Comedies for your house. DO IT NOW.

LONGACRE DISTRIBUTING CO., Mecca Building, New York City



One of Hy. Mayer's War Cortoons drawn for the Universal Animated Weekly.

LARGEST SERVICE FLAG IN PICTURE DISTRICT.

(*Continued from page* 9)

and Screen Magazine films shown in ten thousand motion picture theatres. Among the first and most notable of his efforts to show the interest the people of this country feel in the men now "Somewhere in France" was his defraying the costs of the magnificent Pershing Album, in which the signature of officials in every branch of the government service, of United States Senators, of the Governors of States and of Americans throughout the land attest that their hearts are with the lads who so soon will be on the fighting line with the Stars and Stripes floating above them.

Through his original idea of recreating on the screen patriotic cartoons through the exclusive arrangement with the leading newspapers, he has won the approval of all Americans who appreciate the appeal of the cartoon in stimulating and interpreting the thought of the people on the successful prosecution of the war.

Speaking of the sentiment that all service flags embody, President Laemmle said: "The service flag is no holiday bunting emblazoned for gaiety or vanity. Just as the Stars and Stripes are not a painted rag, but a whole nation's history, so is the service flag a solemn national signal. I think, as Plato thought in his wonderful conception of the Republic, that the citizen should be willing to live for and die for his country. The Universal is proud of having contributed to a nation's glory and a nation's hope."

MOST WONDERFUL PICTURE EVER SHOT.

(*Continued from page* 31.)

secutive loop-the-loops to his credit, but there never was one preserved on celluloid like the one which Conway took from Batts' car not fifty feet away from him as he made the death-defying turn. One of these loops, by the way, was started only four hundred feet up, whereas the usual limit is three thousand feet. One of the illustrations on page 31 shows this dare-devil riding in his aeroplane upside down. It is one of his favorite stunts, but it has been the finish of a number of drivers. All of his other stunts, such as the vertical bank, the waltz in the air, the tail slide, corkscrew dive, and the side flop, are faithfully recorded by the aeroplane with the all-seeing eye which followed him.

The World Do Move

The Chalmers Publishing Company

take pleasure in announcing the

REMOVAL

of their offices and the publication offices of the

MOVING PICTURE WORLD

and their Spanish Monthly

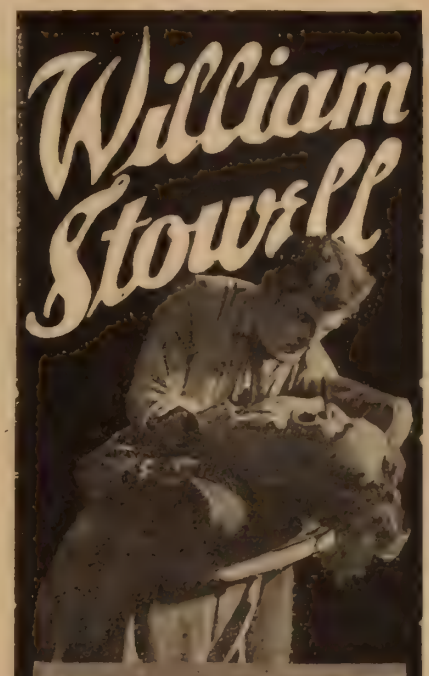
Cine Mundial

to the Sixth floor of

516 Fifth Avenue, at 43rd Street

New York City

Telephones, Murray Hill 1610, 1611, 1612, 1613



IN THE BUTTERFLY PICTURE

"FIGHTING MAD"

This powerful drama tells the story of a man who sunk to the depths of degradation through brooding over a cruel wrong.

His regeneration thru the love of his estranged daughter is marked by big situations and more than one unusual fight scene that get over big. A fine picture that will please your fans.

Book thru your Butterfly Exchange, or Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Broadway, New York.

NEAL HART in

"The Man from Montana"

¶ Be sure to keep an open date for this big Butterfly Western Drama coming soon. Neal Hart has made millions of friends among the fans for his vigorous work in REAL Westerns. Here is a powerful punch drama that will delight them all.

¶ Neal Hart is not only a fine actor with a vigorous personality, but he has ridden the range and knows the West as it really is. There's no faking in a Neal Hart picture.

¶ Book this picture because it will not only get the money but it will make friends for your house. Your nearest Butterfly Exchange, or—

Universal Film Mfg. Co.,
Carl Laemmle, President,
1600 Broadway, New York.

Musical Synopsis for

"THE SAVAGE"

BLUEBIRD PHOTOPLAY

By

James C. Bradford, Musical Director, Broadway Theatre, New York.

No.	Min.	(T) Title or (D) Description	Tempo	Selection
		REEL I.		
1	2	At Screening ..... (Joe Bedotte and girl)	4-4 Animato	The Maple Leaf Forever.
2	3	T. Julio Sandoval	4-4 Moderato	Indian Invocation —Herbert.
3	1¼	T. Captain McKeever ..... (Julio at tree)	4-4 Ala Breve	Under Freedom's Flag—Nowieski.
4	1½	T. Marie Louise ..... ("But you big lady")	6-8 Larghetto	La Siesta—Norton
5	2½	D. McKeever and Marie .... ("I have a duty to perform")	4-4 Moderato	* By the Sascatchewan—Caryll.
6	2	D. Saloon. McKeever Enters ("I buy drink")	2-4 Habanera	* Habanera, "Natoma"—Herbert.
7	1½	D. Joe Throws Knife..... (Gang rides away)	2-4 Vivace	Furioso No. 2—Langey.
8	1	T. There Was a Greater Attraction ..... (Joe at window)	4-4 Moderato	* By the Sascatchewan—Caryll.
9	2½	D. Lizette Stabs Joe..... (Carrier thrown to ground)	4-4 Maestoso	* Dagger Dance, "Natoma"—Herbert.
10	1¾	D. McKeever Approaches ... (Throws knives. Fade out)	2-4 Vivace	Furioso No. 2—Langey.
11	1½	T. That Afternoon the Factor Left ..... (You make fool of yourself)	3-4 Valse	Idyl—Diamante.
12	1	T. The Abode of the Bedottes (Julio the Savage)	4-4 Maestoso	Dagger Dance, "Natoma"—Herbert.
13	2¼	D, Marie at Brook..... (Marie close up)	2-4 Allegretto	Intermezzo Picturesque—Kocian
14	1¼	T. Give Me De Little Kiss.. (Marie faints—carried away)	2-4 Vivo	Hurry No. 26—Minot.
15	4¼	T. Where It Was Almost... (Marie struggles with Julio)	3-4 Andante	An Indian Legend —Baron.
16	4½	T. Exhaustion, Utter and Complete ..... (Julio gives seat to Marie Louise)	2-4 Allegretto	Sonnet D'Amour—Coleridge-Taylor.
17	2¼	T. The Deep Silence..... (Instinct of the female)	3-4 Andante	Demande Et Response — Coleridge-Taylor.
18	1¼	T. With the Morning..... (Marie covers Julio)	3-4 Lento	Intermezzo dell' Atto II. * Adriana Lecouvreur —Cilea.
19	2¼	D. Posse Dismounts ..... (Julio falls on knees)	2-4 Allegro	In the Tavern—Nicode.
20	4¼	T. Five Days Later..... (Marie and Julio ride away)	12-8 Moderato	Adoration - Filippucci.
21	1¼	D. Joe and Lizette..... (Lizette weeping. Fade out)	2-4 Habanera	* Habanera, "Natoma"—Herbert.
22	3¼	D. Band At Cabin Over McKeever ..... (Julio cuts bonds of McKeever)	4-4 Maestoso	* Dagger Dance, "Natoma"—Herbert.
23	2½	D. Julio and McKeever Escape ..... (McKeever shoots Joe)	2-4 Allegro	Furioso No. 11—Kiefert.
24	1¼	D. Lizette Runs to Body of Julio ..... (Fate out)	3-4 Lento	Intermezzo dell' Atto II. * Adriana Lecouvreur —Cilea.
25	1	T. She Spent Her Honeymoon	4-4 Moderato	* By the Sascatchewan—Caryll.

* Repeated selections.

All selections carried by G. Schirmer, 3 East 43rd Street, New York City.

Putting it Over

A DEPARTMENT OF HELP TO EXHIBITORS

"THE MAN FROM MONTANA" is a Butterfly production featuring Neal Hart and Vivian Rich. It is a breezy, satisfying story of the adventures which befall a Westerner who visits the Big City. Your patrons will vote it one of the best productions you have ever shown.

Try this stunt if you want a novel method of informing the public that "The Man from Montana" is to be shown at your theatre. Announce via your screen, circular matter, newspaper advertisements or other mediums that "The Man from Montana" will distribute numbered coupons throughout the community and that the people who hold coupons the numbers on which correspond with the numbers posted up in front of your theatre on the day of the performance, will be admitted free.

The man who distributes the coupons for you should dress in a Prince Albert coat; trousers, the legs of which are tucked into the tops of high-heeled boots; an exceedingly gaudy shirt; red tie and a high Stetson. If you can hire a horse for this man to ride, so much the better, since it will enable him to cover more ground and will also enable him to carry a larger quantity of coupons.

On the morning of the day on which "The Man from Montana" is shown, have a child pick a dozen numbers out of a hat. Post these numbers up where they can be plainly seen. Over them fasten this sign:

HOLDERS OF COUPONS BEARING NUMBERS BELOW ARE INVITED TO ATTEND TODAY'S PERFORMANCE AS GUESTS OF THE MANAGEMENT. SEE WHETHER THE MEMBERS OF YOUR FAMILY ARE AMONG THE LUCKY HOLDERS.

Naturally, the coupons should inform the holders when and where the winning numbers will be posted. The foregoing plan, in that it costs the contestants nothing, does not conflict with the lottery law.

Musical Setting for "The Man from Montana"

Selected and compiled by M. Winkler.

Letter "T" Indicates Title or Sub-Title—For Change of Music. "S" change of Scene.
THEME—"AT SUNSET" (4-4 MODERATO GRAZIOSO) BY BREWER.

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	5 Min. & 40 Sec.	Doloroso Poeme (4-4 Moderota) by Tobina.
T	After Buck Had Gone	45 Seconds	..... Continue pp.
T	While In the Next Town	2 Min. & 50 Sec.	Heloise (Moderato Intermezzo) by Langey.
T	After Arnold Sold, etc.	2 Min. & 20 Sec.	Melody (4-4 Moderato) by Kretschmer.
T	I Never Thought They Were Crooks	1 Min. & 45 Sec.	..... Theme.
T	Three Thousand Miles East, etc.	1 Min. & 55 Sec.	*Canzonetta (Medorato) by Schuette.
T	Then the Worm Turned	2 Min. & 45 Sec.	Intermezzo (2-4 Presto) by Arenski.
T	Did You Ever See a Girl, etc?	1 Min. & 25 Sec.	..... Theme.
T	Dad's First Official Act	25 Seconds	Piano solo—improvise to action (barroom scenes).
S	Automobile In View	4 Min. & 40 Sec.	Legende (Melodious Moderato) by Friml.
T	Fearful Lest Buck, etc.	2 Min. & 45 Sec.	Reve D'Amour (Allegretto) by Zamecnik.
T	Take Us to the Best Hotel	3 Min. & 25 Sec.	Lunita (Moderato Intermezzo) by Loraine.
T	It's About Twenty Miles	1 Min. & 20 Sec.	.....Dramatic Tension by Winkler.
T	Darkness and the Storm, etc.	2 Min. & 10 Sec.	Dramatic Tension by Sol. P. Levy.
T	Birds of a Feather Flock, etc.	1 Min. & 50 Sec.	....Debutante Waltz by Santelman.
S	Storm Scene	45 Seconds	.....Hurry to action.
T	Now I Know What Sort, etc.	1 Min. & 5 Sec.	..... Theme ff.
T	The Pity of Sweet Innocence	3 Min. & 30 Sec.	Le Secret (Characteristic Intermezzo) by Gautier.
T	Next Afternoon	1 Min. & 35 Sec.	Dramatic Tension No. 2 by Reissiger.
T	So It Was All a Frame-up	2 Min. & 45 Sec.	.....Moderato Agitato by Becker.
T	I Ain't Explainin', etc.	1 Min. & 20 Sec.	.....Galop to action.
T	I'm Going To Force You	1 Min. & 30 Sec.	..... Theme.
S	The Fight In the Automobile	2 Min. & 15 Sec.	.....Hurry to action.
T	Send This To Strong's Apartment	2 Min. & 10 Sec.	.....Dramatic Tension No. 44.
T	Along the Waterfront	2 Min. & 20 Sec.	.....Agitato to action.
T	Twenty Miles Off Shore	2 Minutes	Felize (Moderato Canzonetta) by Godard.
S	The Fight On Board of Ship.	1 Min. & 30 Sec.	.....Hurry to action.
T	Still Trusting In Arnold	45 Seconds	..... Continue ff.
T	What Did You Stop For?	30 Seconds	..... Theme.

* Note—Watch for railroad effects.

CARMEL MYERS & KENNETH HARLAN in "The Lash of Power"

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A picture of tremendous power of a man driven almost insane through the loss of love and the power of suddenly acquired wealth. Lavishly staged and brilliantly acted under the direction of Harry Solter, here is a genuine box office attraction. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, N. Y.

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YOU'LL find this great picture a capacity attraction at a second showing just as you did the first. Stars like Ruth Clifford, Zoe Rae and Rupert Julian appear in this strong dramatic story from the novel by F. Hopkinson Smith, which has been read by multitudes of people who will flock to see this realistic presentation. Book this repeat. Your expense is halved, and your receipts should be greater than on the first run, making a double profit for you.
REPEAT BOOKINGS
ON THESE TWO BEAUTIFUL BLUEBIRD PLAYS MEANS BIG RETURNS AT SMALL COST
"The Greater Law"
A BIG BLUEBIRD ATTRACTION.
ONE of the greatest outdoor pictures ever filmed, with a powerful and dramatic story that has made it a favorite with millions. You have in "The Greater Law" a chance to prove your showman's sense by booking it for a return showing. Myrtle Gonzalez, George Hernandez and a huge supporting cast present this vigorous drama of the great North, and it has a record that proves it a genuine box-office attraction.
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JEWEL
PRODUCTIONS
INC.

1600 Broadway, New York

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THE key-word of this power-packed drama of New York Newspaper Life is *Pressure.* "The Co-Respondent" has the shock force of high voltage. Emotions are at incandescent heat.

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1600 Broadway, New York

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LOUISE LOVELY, Carmel Myers and countless Venus-formed maidens in a delectable dream of female loveliness. A Twentieth Century enchantment, wherein beautiful water nymphs lure a young man of today into enthralling adventures on a Magic Isle of the southern seas. Fairy scenes of incomparable beauty in the grottos of the sea, where daring sirens sport unrestrained.

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Produced by Lois Weber from Mary Roberts Rinehart's 2,000,000-readers novel. Published serially by McClure's Magazine and in book form by Houghton-Mifflin Co.

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ASK any exhibitor who has run these two big Universal serials about the drawing power of either. Ask about the entertaining qualities of both. Get the opinion of men who have paid for these two winners and planted juicy dividends on the business they pulled. On the basis of big business and big profits we say to you—BOOK—

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IN "THE Voice on the Wire"—the mysterious dismembered hand and the impressive theme rivets your audiences for the full length of the story. Similarly in "THE GRAY GHOST" the fleeting, elusive figure of "The Gray Ghost" keeps audiences in a state of rigid suspense . . . profitable suspense for you for 16 weeks. Similarly do we say to you—BOOK—

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Your Exchange will supply you with ad campaign books containing complete and powerful helps to enable you to put both these serials over with a punch. Thousands have pronounced these two serials—"THE BEST TO DATE." Don't delay. Book them NOW, thru any Universal Exchange.

FROM THE HOME OF SERIALS

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COMB the market, and in no other film organization will you find stars who equal these brilliant BLUEBIRD players in dramatic ability, in winning personality, or in consistently good work.

Each of them is distinguished by a marked individuality—subtle differences that make each BLUEBIRD distinctive and big in the best sense of the word.

The season's biggest successes must be credited to BLUEBIRD Phototplays and to the group of stars shown here. Just to refresh your memory, let us recall to you Dorothy Phillips in "Hell Morgan's Girl;" Franklyn Farnum in "The Clean-Up;" Violet Mersereau in "The Little Terror;" Ruth Clifford in "A Kentucky Cinderella" and "Mother o' Mine;" Monroe Salisbury in "The Desire of the Moth;" Carmel Myers in "The Lash of Power," and Mae Murray in "Princess Virtue."

If you want to keep your theatre in the front rank you must show BLUEBIRD Photoplays. Consistently good is the big feature that distinguishes them from any other brand of features on the market.

Write today to your local BLUEBIRD Exchange and get all particulars regarding BLUEBIRDS—including our tremendously successful Repeat Booking Plan.

BLUEBIRD Photoplays (Inc.),
1600 Broadway, New York.

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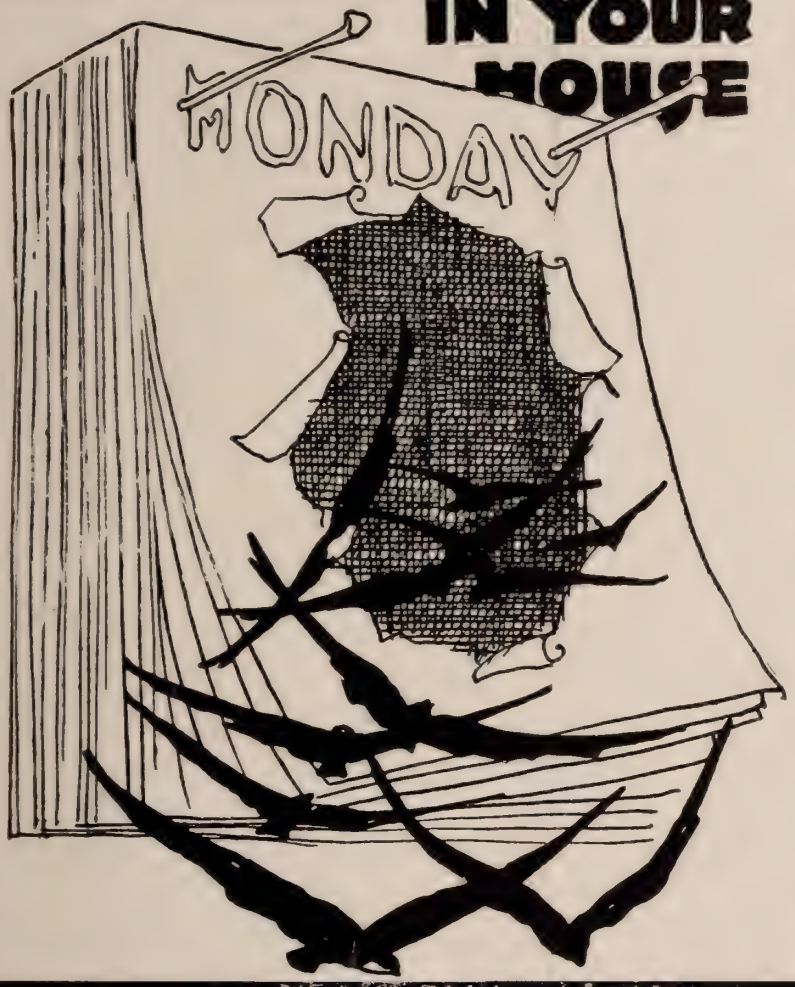

BLUEBIRD STARS

Mae Murray
Dorothy Phillips
Franklyn Farnum
Violet Mersereau
Monroe Salisbury
Carmel Myers
Ruth Clifford

HOW are you going to combat the recent war revenue tax? START A BLUEBIRD DAY IN YOUR HOUSE—get your public educated to the extremely high standard of BLUEBIRD PHOTOPLAYS, and they will gladly pay the extra admission for the world's finest feature productions. Any audience in the world would gladly pay an advance to see such cinemasterpieces as "MOTHER O' MINE"—"THE SAVAGE"—"MY LITTLE BOY"—"PRINCESS VIRTUE"——"THE DESIRE OF THE MOTH" and others. In spite of the huge advertising done by feature concerns, we defy them all to show the best they have that average up in as high a class as BLUEBIRDS. STARTING A BLUEBIRD DAY is your safest and surest way to PERMANENCE. Hundreds have proven it for themselves by STARTING BLUEBIRD DAYS. You can do it, too.

BOOK BLUEBIRDS THROUGH ANY BLUEBIRD EXCHANGE, OR BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

400 OUNCES of PLATINUM

Desperately needed by the government has been stolen by representatives of a foreign power from

MARIE WALCAMP

Owner of the Lost Hope Platinum Mine, and

LARRY PEYTON

of the R. N. W. Mounted Police, who is assigned to run down the secret agents. Here we see one of the latter with the precious metal in a bag brought to bay by the fearless Marie. This is one of hundreds of thrills that make

"The RED ACE"

the most fascinating and unusual serial ever produced. Punch follows punch in every episode. Swift action and dramatic climaxes mark every chapter of this amazing patriotic serial of love, mystery and adventure.

Featuring fearless, dashing Marie Walcamp, the idolized star of "Liberty," directed by Jacques Jaccard, who produced that tremendous money-getter, "THE RED ACE," is today without a peer in the serial field. Every episode ends with a punch of breathless suspense that positively drags your audiences back to your theatre for the next installment. Book this now if you want a sure winner, from your nearest Universal Exchange.

The MOVING PICTURE WEEKLY

NOV 17, 1917.
VOL. 5 NO. 14
PRICE 10¢

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IN
"The RAGGEDY QUEEN"
BLUEBIRD PHOTOPLAY

MAE MURRAY
IN
"FACE VALVE"
BLUEBIRD STAR
A Super BLUEBIRD Wonder-Play which gives great Scope to the remarkable Versatility and unique Personality of Broadway's Favorite Star.
Directed by Robt. Z. Leonard
BLUEBIRD Photoplays Inc
1600 BROADWAY NEW YORK

MONROE SALISBURY

BLUEBIRD STAR

"in The SAVAGE"

with beautiful

RUTH CLIFFORD

An Unusually Powerful Drama. A half breed torn between his white and savage natures, portrayed by the most magnetic star on the screen today. Now ready for booking. Be sure to book "The Savage." Monroe Salisbury will attract people who have never been in your house before. Directed by Rupert Julian.

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the Next BLUEBIRD

FRANKLYN FARNUM

in

"The Winged Mystery"

A Drama of Love and an International Plot, from the story by Arthur McMackin
Directed by Ed. J. Le Saint

Book thru your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.) 1600 B'way, N. Y.

BLUEBIRD STARS

'Twill Sweep

UNIVERSAL SERIAL THRIL
"THE MYSTERY SHIP"

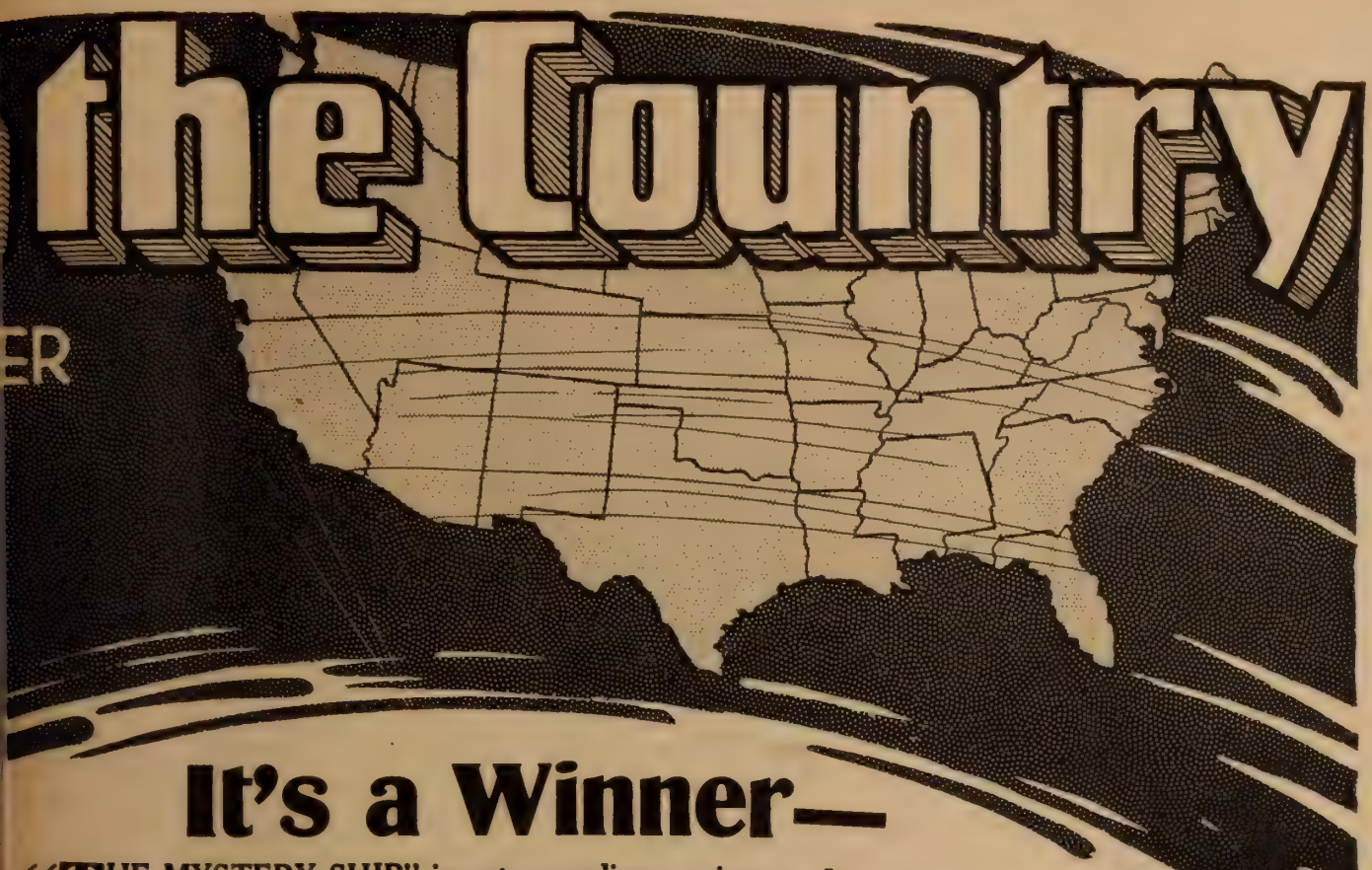
$35.000.00

FOR A FEW SCENES IN THE FIRST EPISODE ALONE

ALL RECORDS SMASHED FOR THRILLS

NOTICE TO EXHIBITORS

SEND to your nearest Universal Exchange and secure a copy of the big Advertising Campaign book (free to Exhibitors) showing how to put over "THE MYSTERY SHIP" in whirlwind style for 16 straight weeks.



It's a Winner—

"THE MYSTERY SHIP" is not an ordinary winner. It's an extraordinary winner, because it's that exact type of serial that the public want. Never have such colossal scenes ever been attempted in ANY serial; $35,000 spent to blow up a huge set, giving millions of fans a $35,000 thrill when they see it; $35,000 for a few feet of film in ONE episode alone. Thus, with the huge opening smashes, you tie up your patrons for 16 weeks. With THREE popular Serial Stars—BEN WILSON, NEVA GERBER, KINGSLEY BENEDICT and big cast, you have a whale of an advertising possibility and the serial backs up every word you can say. Book thru any Universal Exchange. TODAY.

UNIVERSAL FILM MFG. CO.,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 B'way, N. Y.

See the 6 Star Cast in "My Little Boy"

A BLUEBIRD Photoplay. As exquisite as a breath of morn. Directed by Elsie Jane Wilson. Book through your BLUEBIRD Exchange, or BLUEBIRD Photoplays, (Inc.) 1600 Broadway, New York.

LITTLE BOY BLUE tossed on a bed of fevered pain. The long hours of anguish extended into the night. Bitter thoughts of Uncle Oliver surged through Clara's mind—that he to whom Love was a stranger should have hurt their Little Boy, whose sunny presence was the very embodiment of Love. *Clara*—Ella Hall. *Clara's Mother*—Gretchen Lederer

THE pent-up resentment of years burst into a torrent of words from Fred when Uncle Oliver opposed his marriage to Clara. "I'm not afraid of you any longer," he cried, "You're going to listen to what I say. I shall marry whom I choose and when I choose; and I can make my own living." *Fred*—Emory Johnston. *Uncle Oliver*—Winter Hall.

OLD JOE had served the father and the grandfather of Little Boy Blue yet his heart was as young as the spirit of youth itself. And it did not make him unhappy to know that the Little Boy's noise disturbed the early morning slumbers of grouchy Uncle Oliver—in fact he enjoyed it. *Old Joe*—Harry Holden. *Little Boy Blue*—Little Zoe Rae.

What's the answer?

WHEN your business is not showing that healthy increase in profits that it should show according to all laws of good business—when you are not getting full value out of the costs you pay for feature productions—WHAT'S YOUR ANSWER?

Repeat Bookings

WHEN your people leave your theatre enthused on seeing a splendid BLUEBIRD PLAY and you have the feature for one night only, thereby losing all of the tremendously valuable mouth to mouth advertising, the feature has won for you, money that you could easily get—WHAT'S YOUR ANSWER?

Repeat Bookings

WHEN you can book a BLUEBIRD play on a two or three night sliding scale of rentals, bringing your receipts up as your sliding scale of costs does down —WHAT'S YOUR ANSWER?

Repeat Bookings

WHEN you have everything in the wide world to gain — satisfied patrons—capacity houses brought about by virtue of the free publicity your first night audience gives you—and absolutely nothing to lose—when you have the opportunity to squeeze the maximum out of every BLUEBIRD Production—what else in the wide world can your answer be but—REPEAT BOOKINGS. TRY IT—BEGIN AT ONCE—BOOK these two great BLUEBIRDS—play them up in big style—and watch the results on the repeat booking plan.

"A Kentucky Cinderella"

FEATURING RUPERT JULIAN—RUTH CLIFFORD—Harry Carter—Gretchen Lederer—Little Zoe Rae—Emory Johnson—practically one of the biggest all-star casts that ever appeared in any BLUEBIRD—Directed by Rupert Julian. One of the finest BLUEBIRDS ever screened.

"The Greater Law"

FEATURING Myrtle Gonzalez—George Hernandez—A magnificent BLUEBIRD production of the great wild Northwest, with a gripping story and scenes that stand unparalleled in beauty and grandeur. Book thru any Bluebird Exchange, or communicate with BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

HON. JOHN SHARP WILLIAMS
United States Senator

wired Carl Laemmle, Pres. Universal Film Mfg. Co., the following message on Pres. Laemmle's great scoop in presenting cartoons from the pens of the foremost cartoonists of the leading newspapers of America in

UNIVERSAL CURRENT EVENTS

"In putting the most powerful of contemporary cartoons on the screen you have accomplished something of real and lasting moment."

JOHN SHARP WILLIAMS, U. S. Senator.

TO EXHIBITORS:—

No news reel, outside of Universal Current Events, has this huge exclusive weekly feature of greatest cartoons from the leading American newspapers. You can contract for Universal Current Events, independently—OR—you can contract for the Universal "TWO-A-WEEK-NEWS-SERVICE," which includes both Current Events and the regular Universal Animated Weekly—which combined surpass any and all news reels on the entire market. Communicate with any Universal Exchange, or write to

Universal Current Events, 1600 Broadway, N. Y. City

Little ZOE RAE

in

"The Cricket"

Directed by ELSIE JANE WILSON

A story saturated with human-interest—a narrative of the Bohemian life of three wise old bachelors—their guardianship of a little Paris waif. A story that finds the warmest kind of a welcome with every kind of people. Book little ZOE RAE in "THE CRICKET." Play it up big. It will make good your boosting, and will mark up a generous credit on your ledger. Book thru any Universal Exchange.

Butterfly Stars

Peeps from the New BUTTERFLY Picture
WILLIAM STOWELL
IN
"FIGHTING MAD"

"BEN WILSON IN "The Mystery Ship"

UNIVERSAL SERIAL
— WITH —
NEVA GERBER
and
KINGSLEY BENEDICT

A terrible volcanic eruption destroys the Temple.

Gaston gets the money.

Betty receives the map.

Episode One
"The Crescent Scar"

BEFORE dying, Betty Lee's father gave her a much worn map, and told her the story of how he was on a South Sea Island years before. During a volcanic eruption, they discovered the hidden treasure of the Chang Tuy, which had been buried in the native temple. The friend, Miles Gaston, however, was inextricably caught in a cave, from which Lee was unable to rescue him. Lee was saved by the natives of the village and awoke to find himself at sea.

Lee returned, but found no trace of his friend, who had also been released by the natives. So he hid the treasure and went back to civilization. To Betty he also shows a letter from his ex-friend, Gaston, in which the latter warns him that the death he, Lee, planned for him, shall be forthcoming to him, Lee, and his family. Betty is told to beware of the man with the crescent scar on his right wrist, and cautioned that her search for the hidden treasure will be filled with danger.

CAST.

Miles Gaston, Jr.	Ben Wilson
Betty Lee	Neva Gerber
Harry Russell	Duke Worne
Betty's Aunt	Elsie Van Name
Jack Fay	Kingsley Benedict
James Lee	Nigel De Bruillier

Miles Gaston, Jr., known as the man with the hidden hate, is at his club when he reads of Lee's death and of Betty's intention of sailing to the South Sea Islands. Gaston also sees an advertisement for the sale of a yacht, which he wishes to buy, but lacks the necessary money. He plays cards with a couple of crooks. They try to cheat him, but, drawing his revolver, he frightens them to such an extent that he deliberately walks off with the money bet.

Jack Fay, wealthy, but working on the Herald for the excitement of it, is interested in the mystery-shrouded Gaston, and has been a witness to the card game. He admires Gaston's nerve, and, reading of the voyage of Betty Lee and that of Gaston, he scents a real story. He literally forces his presence on Gaston, who finally accepts the needed services of the young man, for they lack hands on the yacht. Gaston tells him of his hate for all mankind, even women, and something of his story, particularly that Betty is seeking what belongs to him.

With Betty is her sweetheart, Harry Russell, who is accompanying her on her quest merely because of the treasure. Their boat is followed by Gaston's yacht. Betty discovers this fact, and through her glasses sees the scar on Gaston's wrist as he stands by a one-pound gun. That night, during a storm, Gaston fires at the Lee boat and a rail is torn away. Gaston continues to fire while Betty's aunt holds her fainting niece in her arms.

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RESERVE A BOOKING DATE FOR
Monroe Salisbury and
Ruth Clifford in
"THE DOOR BETWEEN"
Super BLUEBIRD Photo Play
SUBTLE as the unseen burning incense of the FAR East, does this fascinating tale of "THE DOOR BETWEEN" unfold itself on the screen. With remarkable skill does Monroe Salisbury portray the difficult character of Anthony. With the support of Ruth Clifford and an exceptionally brilliant cast of players—"THE DOOR BETWEEN" will positively prove itself one of the biggest winners of the season.
Do not fail to reserve a booking date for this super Bluebird.
BLUEBIRD PHOTOPLAYS (Inc.)
1600 Broadway, N. Y.

Violet's Raggedy Queen Rags

RANDOLPH BARTLETT, Manhattan editor of the Photoplay Magazine which is published in Chicago about people mostly living in Los Angeles, conceived an idea for a good story. That is his principal business—conceiving ideas. He is good at it. This was one of his best ideas, too, but as far as it applied to Violet Mersereau, the idea created amusement when the request was made of the editor of the Moving Picture Weekly to tell Mr. Barlett what Violet Mersereau did with her cast-off clothes. Of course the editor knew that all the other actresses of whom this question would be asked gave them to the Salvation Army or to extra girls, but he could picture the intense disgust with which either of these two institutions—the Salvation Army or the Extra Girl—would welcome a present of Violet Mersereau's cast-off rags in "The Raggedy Queen," her next Bluebird photoplay. "The Raggedy Queen" is not an exception, either, for Violet Mersereau's costumes in most of her recent Bluebirds would not excite the envy of even the most dowdy extra girl. In "The Raggedy Queen,' Violet's rags are more shot to pieces than standard stocks during the last week's exchange slump. In Miss Mersereau's case it would be more pertinent to ask where she got them than what she does with them.

"The Raggedy Queen" centers around a very cute little mistake, and shows what a small line divides royalty from raggedry. Tatters, as she was called, had been brought up by Crazy Anne, and Anne had always told her that she was a princess. There were no very explicit leaves on her family tree, and nothing to prove her coat-of-arms except a trunkful of regal garments, which her mother had worn, and Anne's assertion that Tatter's mother had been Queen of Bohemia and that her father was King of Finance. This was enough for Tatters, and she held court and ruled the ragged regiment of youngsters like a Czarina. Then came the realization.

Violet Mersereau in her newest Bluebird "The Raggedy Queen."

CARMEL MYERS
AND
KENNETH HARLAN IN
"The LASH of POWER"
Stars of winning personality; youth, beauty, grace, charm, genius—in a play of remarkable dramatic power—these are the elements that make "The Lash of Power" a capacity box-office attraction. The story has punch plus. It is the life history of a man who rose to riches and might, only to be destroyed by his success. See this at your nearest BLUEBIRD Exchange and you will surely book it.

FIRST RUN FOUR WEEKS OLD FOR "THE RED ACE."

UNIVERSAL serials have been exceedingly successful in rebooking sometimes in a territory which has already been covered by a first run. This is the most notable instance on record of such a case. Ben Judell, manager of the Laemmle Film Service of Minneapolis, was so elated by his success in this booking that he wired to the General Manager of Exchanges as follows.

> "New Palace, Minneapolis, largest house in the Northwest, contracted for "Red Ace" starting Monday, November 19th, three days showing. Film has been shown in outskirt houses in this city for the last four weeks. Believe this to be the greatest compliment ever paid to any film. New Palace plays nothing but first run pictures and best vaudeville.
>
> "Signed, BEN JUDELL."

The New Palace is one of the most important houses in the Northwest, and is a pillar and example to all of the other exhibitors in that territory. Anything that goes into the New Palace is considered good enough to go any place, and this one booking alone is going to mean more to the Laemmle Film Service than even a hundred first run bookings. It shows that the Palace realizes the tremendous drawing power of "The Red Ace," the best serial yet.

"Fear Not" BUTTERFLY PICTURE

By
J. GRABB ALEXANDER
and
FRED MYTON.

Produced by
ALLEN HOLUBAR.

CAST.

James Mornington....Myles McCarthy
Hilda Mornington.....Brownie Vernon
Allen Mornington
Murdock MacQuarrie
Mortimer Gildane.....Joe Girard
Franklin Shirley.....Frank Borzage

FOR generations the Mornington family had been cursed with a hereditary weakness. Judge Mornington, Hilda's father, had maintained an outward respectability while inwardly he was a craven victim of the drug habit. Allen Mornington, his brother, was of an entirely different calibre. His one thought was to obtain the drug, and any attempt to thwart him met with murderous intent. Hilda, the judge's daughter, felt strongly her terrible inheritance, and resolved never to marry. But circumstances so shaped themselves that she was accused through circumstantial evidence of a murder which had been committed by her Uncle Allen. The mind of the judge failed him in this supreme hour, and he became insane. Only her resolve never to marry had prevented Hilda from accepting Franklin Shirley, a young doctor, whose pet theory was that the fear of heredity was an hallucination. One of Shirley's most intimate friends was Mortimer Gildane, a psychologist who was carrying on investigations in the employ of the State, to determine a way to correct criminal tendencies before actual crimes had been committed. To further his investigations, the prison board permitted him to examine, just prior to their execution, criminals who were to suffer the death penalty. The day before Hilda was to be executed she was taken into Dr. Gildane's office for the usual examination. The doctor was surprised beyond words to find no trace whatever of criminal tendencies in her, and during an exhaustive test Hilda fainted dead away, and neither the doctor nor the prison warden were able to revive her. Shirley was a specialist also in suspended animation, and Dr. Gildane called him up and asked him to revive his patient. "This is not a case of science," said Shirley, as he set to work feverishly, and it was only after he had succeeded that he was told that Hilda was to suffer the death penalty in a few hours. Then began a search for Allen Mornington, whom Shirley had seen several times, and whom he strongly suspected, from what Hilda told, him of having committed the crime. His search, and the method of extracting a confession, were successful, and Hilda was saved in the nick of time.

Brownie Vernon and Murdock MacQuarrie

Holubar Films Night Scenes

A LARGE part of the wonderful lighting equipment at Universal City was transported to the Plaza District of Los Angeles for use in tenement scenes which form an important part of "Fear Not," which was produced by Director Allen J. Holubar.

Motion picture companies frequently operate in the streets of Los Angeles at night, but for the first time in the history of the Southern city the streets were made as light as day by the aid of Winfield Turner lights, nearly one hundred of which were used.

A large corps of assistants were in charge of the electrical arrangements and kept the lights moving from one point to another in connection with the changing scenes. In addition to the principals in the picture—Miss Brownie Vernon, Frank Borzage and Murdock MacQuarrie—Director Holubar had several hundred extras in the scenes and crowds were present to witness the unusual sight. A large number remained even until the wee sma' hours, so engrossed were they in the work of the film people.

During the making of a few of the scenes Holubar made use of the fronts of several rooming houses conducted by Mexicans. In each case the latter made objection to the camera being trained upon their places, and one of the Mexicans even threatened to shoot the director if he did so. Holubar moved away and notified the police. A sergeant, who was sent to the scene with several officers, told the Mexicans to "go 'way back and sit down." The presence of the minions of the law had a salutary effect, and the rooming-house men beat a hasty retreat.

BORZAGE IN "FEAR NOT."

FRANK BORZAGE joined the Universal Company for a special engagement of one picture under the direction of Allen J. Holubar in "Fear Not," a Butterfly Picture. Borzage, before entering the motion pictures, was on the legitimate stage for several years, playing in various stock companies. A little over four years ago he journeyed to California and became associated with Thomas H. Ince's organization, appearing as lead in different productions. Later he directed several pictures with the same company.

Borzage subsequently went to the American Film Company at Santa Barbara, where he played in many productions, principally Westerns, opposite Anna Little, former Universal favorite. For a part of the time he also served that concern in the capacity of director. This young man, who is blessed with good looks, has a fine, clean-cut appearance and a winning personality. He is a finished screen actor, and is certain to become popular among Universal fans. He is one of the best all-round athletes in the Southern California film colony. He is a fast swimmer, an expert tennis player, a record sprinter, and is perfectly at home in the saddle.

Boom $35,000
THATS what it cost for two hundred feet out of the two thousand in "The Crescent Scar," Episode One of
"The Mystery Ship"

Scenes from the earthquake and explosion in the first episode of the new serial. In the lower left-hand corner, Director Harvey superintending the shooting just before the explosion.

BOOM! Thirty-five thousand bucks, simoleons, sheckles, pieces of eight—any kind of money which will make the tremendous earthquake and explosion in the first episode of "The Mystery Ship" appeal to your imagination—in plain United States currency, thirty-five thousand dollars. And mind you, that is the price which the Universal paid for only two hundred feet of film out of the two thousand which form the first episode of this gigantic Universal serial which is just getting under way. The Universal exchanges have shown the first few episodes to a great many exhibitors, and those who have seen it will not need to be told about the cost of the first episode. The film speaks for itself. It was thirty-five thousand dollars well spent. For the earthquake and succeeding explosion of the South Sea Island city is one of the most realistic pieces of work ever committed to celluloid.

When "The Mystery Ship" was under discussion Carl Laemmle, from the experience of nine or ten successful serials, told the director to "knock them dead in the first episode." No pains, expense or ingenuity were spared in doing this very thing, and any one who sees the first episode of "The Mystery Ship" will agree that the instructions of the president of the Universal Film Manufacturing Company were carried out explicitly, literally and effectively. For a serial punch, this pictured disaster which is so graphically shown in "The Mystery Ship" stands out above anything thus far filmed.

The scenario of "The Mystery Ship" called for an ancient city located in the Southern Pacific consisting of a massive temple of tremendous masonry blocks, surrounded by a typical city of the tropics of a civilization and age allied to that of the Aztecs. Plans and specifications were drawn up. The architecture of the ancient Aztec and Maya ruins were studied through the courtesy of the geographical societies and the Congressional Library at Washington. The South Sea Island City was built as a replica or a ruined city in Yucatan. A gigantic temple was only partly constructed, for at the opening of the story it was supposed to have been partly ruined. In this way the direcotr was enabled to construct passages and chambers into which he could throw the light that he needed both by natural and artificial means. The treasure chamber, in accordance with ancient custom, was synonimous with the burial crypt, and here the ingenuity of the technical department was taxed to its utmost in designing mumified figures and statues, large busts similar to those in inexplicable monuments found on Easter Island, and various sym-

(*Continued on page* 21)

A Letter You Should Read

Metro Pictures

REGENT THEATRE
FEATURE PHOTO PLAYS
J. M. CONNORS, MANAGER

Bluebird Photo Plays

Washington, Penna. July 30, 1917.

Mr. J. McAleer,
Independent Film Exchange,
Pittsburgh, Pa.

Dear Mr. McAleer:

I want to tell you how well pleaded I am with your Current Events. First and foremost, as it seems to be most everyone's idea of the business, it gets the money. It also goes further than that, it pleases everyone.

It is the best news subject on the market today (I have used the best of them). Current Events gets better every week. The novelty of it's make-up is alse in it's favor as it expresses the newspaper idea, which it is.

It is too much to hope that it will get better with each coming week, so let us have them as good as the last release.

Respectfully yours,

J. M. Connors

Homing Pigeons Weave and Unravel Ingenious Plot in "The Winged Mystery"

BLUEBIRD PHOTOPLAY

LIKE all mysteries, "The Winged Mystery," the next Bluebird Photoplay, has an entirely new twist. When Archer McMackin wrote the story of "The Winged Mystery" and set carrier pigeons to do the work usually assigned to Sherlock Holmes and Dr. Watson, he was not aware that he was preparing for Joseph De Grasse, director of Bluebird Photoplays, a task that would tax ingenuity as well as bring to discussion the matter of feathered war messengers. The whole story of the Bluebird Photoplay, "The Winged Mystery," presenting Franklyn Farnum, hinges upon a theory that requires pigeons to unravel an aggrevating mystery that has baffled the police and detectives of the ordinary variety.

Pigeons can fly "from here to there," without the least bit of trouble, but when it came to training ordinary pigeons for the camera, Director De Grasse and his brother, Sam, who has the role of Chief of the Pigeon Detective Squad, found themselves confronted by an occupation that amounted to considerably more than a job. They sent to various pigeon fanciers on the West Coast their orders for "carrier pigeons"—and later discovered that they had ordered the wrong bird. The pigeon men were glad to send along the fat and full-plumed pigeon of the "carrier" variety, because they are admittedly the most useless of all birds.

Then it was that the De Grasse brothers discovered that, like millions of other mortals, they had been proceeding under a misapprehension—for the large and widely distributed Columbidae (or carrier) family of pigeons carry nothing but the million pesky little specimens of vermin that keep the birds so busily searching for them under their wings. Contrary to popular belief, "carrier" pigeons are never used for carrying messages, for the reason that they do not possess the instinct necessary for the purpose.

The De Grasses, finally informed, changed their order to the slender little homing pigeons, and got what they wanted. Having them and training them proved to be a brace of entirely different propositions—for training a homing pigeon is a man's job of difficult proportions. The birds were repeatedly released and made to fly across the scene; were constantly handled and coaxed to lie still and "play dead," and so, with consummate patience the De Grasse brothers were able to rehearse and finally "shoot" without killing their trained pigeons.

The united brothers—Sam and Joe De Grasse.

JOE AND SAM DE GRASSE AT LAST GET TOGETHER ON PLAY.

JOSEPH DE GRASSE, of the Bluebird studios, has been staging photoplays for more than six years, and his brother Sam has been acting in front of the camera for a like period, but in all that time they never were able to get together on a picture until Brother Joseph filmed the Bluebird production, "Anything Once," in which Franklyn Farnum was featured.

Now they are together again in the latest Bluebird, "The Winged Mystery." They have made a continuous effort for years to work together, and came very near to putting it over on several occasions. Something, however, always happened to upset their plans.

Once they were scheduled to join forces on a production when Director Joe became ill and was forced to take a vacation, while another director staged the picture. On another and more recent occasion everything was fixed for Sam to play a part in Joe's next picture, but the operations were called off at the last minute owing to a hitch in the copyright of the story. Sam was overjoyed, so was Joe when it was decided that the former was to play a role—that of a pigeon detective—in "The Winged Mystery," but both kept their fingers crossed and knocked wood every once in a while until this second production was actually under way.

When "The Winged Mystery" was just shown in Bluebird's projection room, one of the executives advanced the "straight tip" that the weak spot in the play would be attacked by carping critics—in that there were no "carrier pigeons" in America; that they had all been shipped to the war zone and Bluebird could not, therefore, sustain its ambition to be correct and authoritative in all that goes to make for accuracy in detail of production.

F. C. Brown, known to his ilk as "Pigeon Frank" was hunted up; his lair in a small street that sneaks away from the Bowery was invaded by a Bluebird investigator, and this widely accepted authority on pigeon culture set the Bluebird press agent right on a good many points.

"As a matter of fact," said Mr. Frank, "comparatively few birds have been taken abroad—so few that there has been no effect whatever on the market in this country. Besides, pigeons breed so rapidly that it would be practically impossible to produce even a scarcity. Of course, I can see how the supply of trained birds might be seriously affected in time, but there is no appreciable drain upon the supply as yet.

"A number of us have contributed birds to the Government through our clubs and they are being used for experimental purposes at the different aviation fields and Signal Corps stations. And speaking of training homers," Mr. Frank continued, "bear in mind that it's a man's job, requiring no end of patience and experience just as much as training a race horse or game cock."

How well the De Grasse brothers, of Bluebird, know this may be judged by their experience in making screen actors out of "homers. But it had to be done if "The Winged Mystery" were to become a photoplay, and the success attained will be recognized as one of the most novel and interesting innovations that the screen has disclosed when Franklyn Farnum is successfully "detected" in his crime by the pigeon Sherlocks.

The pigeon and the bomb in "The Winged Mystery."

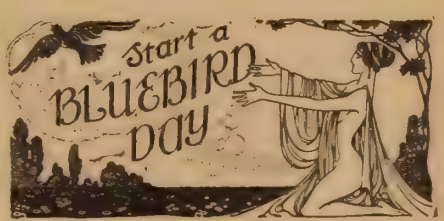
REAL MYSTERY.

"EAT of the meal of mystery, prepared in the mysterious house, by mysterious cooks and served in a mysterious manner." This invitation —a dare, if you will—was handed in a mysterious manner to the hostess of a week-end party on Long Island. Her guests were tired of tennis, had wearied of dancing to the music of the graphaphone, had haled over the coals of gossip everybody in "their set" who was not in attendance at the party (and many who were) and the promise of a new and expected means to an exciting end was hailed with delight. Millions were represented in the four motorloads of beauty and fashion that rumbled up to the house of mystery—and in five minutes all hands realized that they were captives, held for ransom, by an unscrupulous man and woman who had beguiled them into deadly peril. The outcome of this ill-advised prank on the part of the too venturesome society folk has been translated into a thrilling exposition of sensational events by Bluebird Photoplays and will be shown when "Bluebird Day" brings Franklyn Farnum to present Archer McMackin's clever story, "The Winged Mystery." In Mr. Farnum's support will be a large company of skillful photoplayers headed by Claire Du Brey and Rosemary Theby, two of the prettiest girls in screenland.

Showing the method of attaching the message.

CLEVER DOUBLE EXPOSURE.

FRANKLYN FARNUM as star of "The Winged Mystery" will be called upon to perform some bewildering quick changes in his dual capacity as a German army captain and a riproaring Yankee patriot—playing twin brothers born in Germany, of American parents and reared to manhood in Berlin. Aided by the trickery of the moving picture camera, Mr. Farnum will converse and argue with himself, finally terminating the heated discussion by giving himself an effective punch on the jaw; will sneak into his own room where he is packing his luggage, crawl, snake-like, within reach of himself, and then knock himself out by a sudden blow, delivered treacherously from behind; search his own pockets as he is, himself, lying senseless on the floor, get his passports and escape the country. All through five acts of an intensely interesting mystery drama, Mr. Farnum, in his dual capacity does these things—impossible, of course, outside of the range of the camera, but nevertheless decidedly mystifying and skillful.

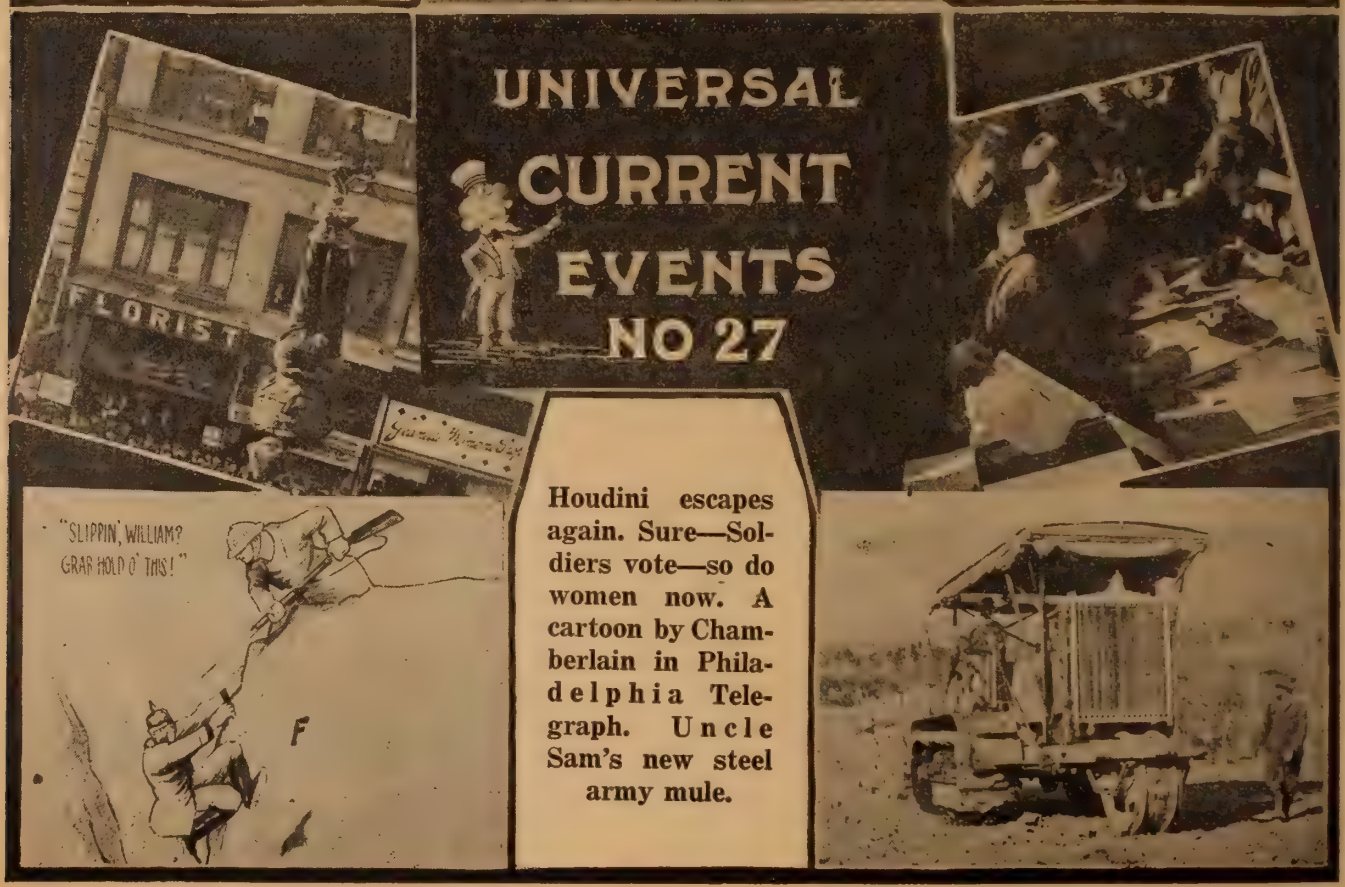


UNIVERSAL ANIMATED WEEKLY

NO 97.

Sea-cooks of the newly enlisted jackies learn in hotel kitchen. Carl Laemmle hoists huge service flag over Universal. King George honors new heroes and Virginia honors Lafayette.

UNIVERSAL CURRENT EVENTS NO 27



Houdini escapes again. Sure—Soldiers vote—so do women now. A cartoon by Chamberlain in Philadelphia Telegraph. Uncle Sam's new steel army mule.

UNIVERSAL CURRENT EVENTS
No. 27.

Patriotic Fervor Puts Pep In Election Contests.—Cares of war making shelved for one day while several little domestic matters are decided.—*Here and There.*

Londoner Defies Raids With Backyard Bomb-Proof.—Family dugouts of concrete and sand bags now do the outskirts of London.—*London, Eng.*

Another Strong Arm For America's Big Push.—Oregon bids a brave goodby to its Third Regiment starting off for its share of intensive training.—*Portland, Oregon.*

Uncle Sam's Army Mules of Steel Replace the 'Live-and-Kicking' Kind.—Our caterpillar tractors in rough border service prove best for heavy duty in France.—*Alpine, Texas.*

Houdini Escapes Again — While Hung In Mid-Air.—To help War Charity the Handcuff King slips from straight-jacket in sight of amazed thousands in Times Square.—*New York City.*

Big Explosion of Bronze Powder Takes Heavy Toll. — Pennsylvania plant that was making "Star Shells" to light No-Man's Land is destroyed by fire, with loss of four lives.—*New Kensington, Pa.*

Italy's King Sees French Front As German Guns Roar.—Monarch horrified by Hun devastation as he inspects Western firing line before hurrying back to his own country's defense.

CARTOONS
from the
World's greatest newspapers.
"TWINS"
By Brown
In the Chicago Daily *News.*

"MOHAMMED AND THE MOUNTAIN"
By Plascke
In the Louisville *Times.*

"SLIPPIN', WILLIAM?"
By Chamberlain
In the Phila. Evening *Telegraph.*

UNIVERSAL ANIMATED WEEKLY
No. 97.

Jackies Become Rear-Admirals of the Roasting Range.—Enlisted men who volunteer to man the overworked galleys of the Navy learn French frills in famous hotel kitchens.—*New York City.*

Universal Unfurls Largest Film Service Flag.—This motion picture company tops the list of film contributors with 270 men in its country's service.—*New York City.*

Cincinnati Police Shine In Military Review.—Brilliant inspection by Mayor George Puchta shows the Queen City forces in splendid form.—*Cincinnati, Ohio.*

Virginia Honors Historic Visit of La Fayette.—Our debt of gratitude to France in the Revolution is echoed in unveiling of commemorative tablet.—*Norfolk, Va.*

King George Honors New Heroes of the War.—In the Forecourt of Buckingham Palace he publicly bestows eight Victoria Crosses.—*London, England.*

Mileage Efficiency Record In Long Road Grind.—Five test cars driven a thousand miles at gruelling pace arrive from Akron with Ohio air in every tire.—*New York City.*

In the Train of the Great War.—French official records of recent significant events.

Cartoons by Hy. Mayer, World Famous Caricaturist.

Sub-Titles.—For the soldiers who died for France. Following a requiem mass at Gueux, the Archbishop of Rheims blesses the graves of war heroes. General de Castelnau honored. The Municipality of St. Afrique presents a sword to hero of the Marne. Prince of Connaught Welcomed in France. The young prince bestows military decorations at Noyon. Proudly shown the battle-scarred flag of the Chasseurs.

MOTHER O' MINE

A BLUEBIRD Photoplay That Will Live Forever

Greater and greater grows the prestige of "MOTHER O' MINE," with Rupert Julian and Ruth Clifford. From every nook and corner of the country we are receiving congratulatory letters from appreciative exhibitors who played "Mother o' Mine" to capacity and who have played it repeat when able to secure the repeat booking on this super feature.

Description cannot do this production justice. It MUST be seen to be appreciated. Ask to have it projected for you at your nearest BLUEBIRD Exchange. It's a certainty that you'll book it.

Book through any BLUEBIRD EXCHANGE, OR BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

KINGSLEY

A MAN WHOSE GOSPEL HAS BEEN WOR
WORLD, IS A COSMOPOLITA

FEATURED IN "THE

WHEN an actor—on the "bertillon" slip which all film companies give favorites to fill in for file reference—comes out, in black and white, and does boldly state: "Being a cosmopolitan, the world has been my school," after the query: "Where educated?" then you want to look out for that actor. He's liable to prove surprising. Now, surprises are the usual thing in times of war and sugar shortage, but when you bump full-tilt into one in a dry-as-bone "bertillon" sheet, after you've digested some several hundred or more in the course of your checkered career, then you naturally feel a deep, genuine lump of gratitude for the originator.

This time—and it is very, very seldom one can credit a "this time"—the originator is Kingsley Benedict, which, to be truthful, rather deducts from the sensation. One has grown used to expecting things and real things from George Bronson Howard's hero of "The Perils of the Secret Service" series. But, nevertheless, the surprise, coming as it does, is just as satisfying. Incidentally, it forms the excuse for an investigation, the results of which are set forth here.

Kingsley Benedict, who as Jack Fay, Ben Wilson's fearless ally in that absorbing Universal serial, "The Mystery Ship," is daily adding to his old, evergreen laurels is, first of all, our Sherlock Holmes reveals, a dependable actor, a thoroughly reliable and consistent worker. And if anyone has ever had to deal with the tempestuous temperaments and dubious digestions of motion picture stars or musical comedy queens, he will immediately engross into the manuscript of rare exceptions Mr. Kingsley Benedict, with halo attached.

Second, he has borrowed of the wisdom of Solomon. He knows, and it is obvious that he appreciates the fact, that real effort meets sooner or later its own reward in any field of endeavor.

Third, Kingsley Benedict is very, very ambitious, and —in the proper directions.

Fourth, he knows pictures and people.

Fifth, he's a thinker.

Sixth, the fact hasn't hurt him at all.

"That's a combination that ought to prove a knockout; you can't blame a guy for hoofing it to the top with it," some one somewhere will surely whisper. But in spite of appearances, it is a combination—brains, ambition, work, knowledge of humans—that does not always make its possessor a success in the great finality. But add to it one thing. (There must be some sort of essence or flavoring, we're quite certain, for the sure-fire composite.) After digging about for some time through divers fields or research, we've concluded that the one thing, the pre-requisite, is that old-fashioned fuse—all, conscience. Then you have the unbeatable combination.

One is thoroughly sure that Kingsley Benedict, no matter what the hazards or risks, will not double or

In a tense moment in "The Mystery Ship."

BENEDICT

AND WHOSE WORKSHOP HAS BEEN THE THIS MASTER WORKMAN IS NOW

MYSTERY SHIP"

As his friends know Kingsley Benedict.

"fake." One is dead certain, after following his work, that into it always, no matter what the effort or cost, he will always put his best. Therefore, having satisfied one's own conscience, and through the always simple process of logic, one feels free to delve into other compartments of that same "bertillon."

One answer declares that Benedict is of English parentage. We might have guessed that. Clothes often make the outer man, and as Yorke Norroy, Benedict certainly looked the part, thanks to the director of the series, George Bronson Howard, also a cosmopolitan, who has often admitted that he selected the clothes, shoes and collars of his hero as carefully as he did the text of his manuscript. Benedict's hair is light brown, with a furrow of pure white, his eyes are grey, his height five-six, his weight 150 pounds. These are tiny items upon which the fate of casting directors and screen stars often dangle. But, having a complete disregard for such commonplaces, we brush them by, unless we happen to hate them, and dutifully take up the matter of training. Of this indispensable nuisance Benedict has drunk deep and thoroughly. It sticks out all over him. You can tell in a minute that he has imbibed of Frohman, Brady, the Klaw & Erlanger forces, Joseph Hart and other equally well-known theatrical headlights. On Broadway and throughout the country, Benedict scored with noteworthy offerings of all these producers before contracting celluloiditis, and it is a fact to be recorded that in each company with which he served he made friends and kept them through his personality and his work.

"There's something different about Kingley's work," ventured a Universalite recently, while vacationizing on Broadway. "That difference sort of makes it stand out, don't you know? We can't quite explain it, can we? But don't you feel like Kingsley sort of feels it too?" Unconsciously, the comedian had struck the keynote of Benedict's personality—Sincerity. It is evident in every role he created while earning success as a Universal player. It was a matter of comment when he scored so decidedly when loaned to Bluebird in the name part of the Davis-Sheehan masterpiece, "We Are French." It is apparent in every chapter of "The Mystery Ship," sent from the coast and eagerly awaited in the Eastern offices of Universal by veteran serial sharks and thousands upon thousands of serial followers all over the moving picture world.

You'll like Kingsley Benedict better and better as chapter after chapter of "The Mystery Ship" sizzles out to you in all the perfection of story, direction, acting, photography. You'll like yourself for liking Benedict, and you'll find you've a common bond of sympathy with the thousands and thousands of Benedict followers peopling the globe. And—when Kingsley Benedict comes into his own, which is an ambition for directing, you'll like him too. He's just that sort of a man.

THE COST OF AN EPISODE.

(*Continued from Page* 14.)

bols and monuments of antiquity. In addition a palace was constructed, and a number of houses of stucco, stone, and sun-dried mud. Before the whole a gigantic gateway with immense pillars was thrown up, making in all a most imposing and expensive setting. The only sets in any way rivaling it were those constructed by Stuart Paton for "Twenty Thousand Leagues Under the Sea," and a palace set for use in the Butterfly Picture, "The Love Chase," not yet released, and the battlements and gateway of the Indian city which was destroyed in "The Campbells are Coming."

These sets were duly filmed for the part of the scenario which had to do with the city before the destruction. When all of these scenes had been shot, and had been developed to see that they were all right, the destruction began. Had there been any flaw in the taking of these scenes, and a retake been necessary after they had been destroyed, the additional expense would have fairly staggered the imagination.

In the story of "The Mystery Ship" two adventurers, in the island for scientific purposes, are excavating in and around the temple when the first tremors of an earthquake and volcanic eruption are felt. These earth tremors grow rapidly in violence and frequency until the half-ruined temple falls in a series of tremendous crashes, imprisoning one of the friends and stunning the other. The falling of the temple causes the explosion of powder which the scientists

(*Continued on page* 39)

"The Lion's Claws"

Written and Directed by
JACQUES JACCARD.

CAST.

Virginia Dixon	Marie Walcamp
Patrick Kelly	Bobby Mack
Dr. Hirtzman	Harry Archer
Sergeant Winthrop	Larry Peyton
Steele Heffern	Charles Brindley
Pierre Fouchard	L. M. Wells
"Dutch" Kate	Miriam Selbie
Red Fawn	Yvette Mitchell
Little Bear	Noble Johnson

OF course Virginia Dixon's invasion of the stronghold of the enemy where her lover, Sergeant Winthrop, is imprisoned—wounded, bleeding and awaiting the will of the foreign spies—was extremely foolhardy. At first, however, it seemed to have a measure of success. She surprised the guards and for the moment at least Winthrop was free. The next moment he was imprisoned in her arms. Then came the deluge. Like a beast at bay, Virginia backed her attackers onto the balcony, and one by one they tumbled down the stairs. Then her ammunition ran out, and all was over. Dr. Hirtzman took possession of her, while Steele Heffern and his gang took the half-unconscious Winthrop out of the inn, and placed him on a horse, with his arms tied behind his back. Then they put a noose around his neck.

"The mob will never get wise, and I can stall them until you give me a signal," said Heffern to Hirtzman. "In the meantime you can force the girl to give us the dope on that letter by promising to save her lover if she does. But remember, the signal will come too late."

In the meantime an Indian friend had warned Little Bear and Red Fawn of the danger in which their mistress stood, and Little Bear came like the wind, with his trusty rifle, to be of what assistance he could. He came just in time to see Dr. Hirtzman and Virginia at the window of the inn in plain view of the tree to which Heffern intended to hang Winthrop. The doctor handed Virginia a letter. "This," said he, "was written by your brother and addressed to you. Tell me what it means, and I will save you both." With trembling hand Virginia took the letter. This is what she saw:

Dear Sister Virginia: —for—platinum—buried—to—door—sunset—for—tree—east—field—when—see—Red Ace—to—decipher this look in the ring of——

With indignation she crumpled it up and threw it from her.

"I can't tell you what it means, because I don't know, and even if I did I wouldn't tell."

Her spirit scarcely matched her brave language, for Hirtzman was only too willing to give the signal, but as Heffern pulled the horse out from under Winthrop, a keen-bladed knife slid through the air and slashed the rope. At the same time Little Bear, who had thrown it, jumped upon the two Indians who stood nearest, and pushed Winthrop over the bank, out of immediate harm's way. Then he proceeded single-handed to rescue Virginia from the cabin by clever marksmanship, and took her through the woods a short distance, where a rig was ready to take her to the Northwest Mounted Police station.

Three of the policemen were on the way to succor Winthrop, but the pursuit of Virginia became so desperate that she took a page out of the book of her enemy, and as she dashed under a low hanging tree she grasped the branches and swung up into it. Then when the pursuers came along, she dropped cat-like upon one of them, and knocked him from the saddle. But his weight drew her out, and it was only by a desperate effort that she clung to the surcingle of her saddle, head down, hair flying, as the episode closes.

THE ENDING.

BY the time Jaccard reached the seventh episode of the serial he knew that his audiences would be waiting for a smashing ending, and he took no chances with a half-way ending. The smash in the seventh episode is one of the best in the entire series. Here is the situation: Winthrop and Virginia have made their escape from a very perilous situation through the aid of Little Bear, who has temporarily put to route the forces of the foreign spies. However, the pursuit centers upon Virginia, Winthrop having slipped over the brink of a bank and out of immediate harm's way. Little Bear has secured a team, and is riding desperately in the direction of the Northwest Mounted Police, who are rushing to the aid of their officer. But Virginia perceives that the enemy is closing in on her, and that a well-aimed shot would prove fatal either to herself or to one of the horses. Then a thought flashes through her mind. She remembers the time the monster grabbed her out of her saddle from a tree top as she sped under it. Watching her chance, she grasps the bough of an overhanging tree and draws herself up while Little Bear dashes on in another direction. After all of her pursuers but one have passed, she drops on this one and fights desperately for his seat in the saddle. Finally she overthrows him, but his weight draws her out of the saddle, too, and as the episode ends she is being carried madly along, clinging only to the slipping saddle.

"The Door Between" Has Japanese Flavor

THE Bluebird has flown to Japan. That is a statement which can be taken two ways. As a matter of fact, a whole flock of Bluebirds have flown to Japan, and have made a nest there which rivals that of the homing pigeons in Franklyn Farnum's next photoplay, "The Winged Mystery." Taken the other way, it means that Rupert Julian has gone to Japan for the locale of his next Bluebird photoplay which is to be entitled "The Door Between." It is the film version of Samuel Merwin's widely read novel, "Anthony the Absolute," which appeared several years ago serially in McClure's magazine, and was later published in book form. Colonel Brady, head of the Scenario Department, who, by the way, has been a very busy visitor at the Home Office during the current week, purchased the book, and it was assigned to Rupert Julian to direct.

Julian himself is an Australian, but has been in Japan, and has always wanted to put on a big feature with Japanese settings. This was his opportunity. The Bluebird company was fortunate in having among its actors Frank Tokonaga, a real Japanese actor, and a very well-read individual both in Japanese and English. Mr. Julian consulted him exhaustively in regard to the authenticity of all of his sets, costumes, characters, and the direction of the Japanese scenes. Mr. Tokonaga also plays a part in "The Door Between.'

Workmen—Japanese workmen at that—were engaged especially to build the scenery from designs and sketches prepared by Mr. Tokonaga, and when the photoplay was finished it was submitted to a jurv of prominent Japanese in California for a concensus of opinion as to whether the rules of Japanese courtesy and social intercourse had been followed. All agreed that it was a thoroughly Japanese film from the Japanese standpoint; that it would pass even in Japan itself.

Rupert Julian in the midst of the actual and make-believe Gaisha girls who appear in "The Door Between."

Winsome Ruth Clifford is the leading lady of "The Door Between," and Monroe Salisbury appears as Anthony Eckert, the studious, bespetacled scientist who is endeavoring to obtain a phonographic record of the extremely difficult Chinese musical scale. William H. Bainbridge and George McDaniels also play important roles in this production.

FRANKLYN FARNUM IN THE WINGED MYSTERY

A BLUEBIRD PHOTOPLAY OF THE EXPOSURES OF AN INTERNATIONAL PLOT AND AN INTERNATIONAL SPY.

Franklyn Farnum in one of his best hits, in which he plays the dual role of a young American and a lieutenant in the enemy's camp. Packed with thrills and tense situations from beginning to end. Reserve a date for this Bluebird.

Book thru your local Bluebird Exchange, or BLUEBIRD PHOTOPLAYS (Inc.), 1600 B'way, N. Y.

COULD'NT WAKE 'EM UP.

WHEN a picture company is on location it is a difficult job, particularly for the actresses, to change costumes. While "Fear Not" was being filmed by Allen Holubar in Los Angeles, Brownie Vernon, who plays one of the principal roles, had to make three changes. She stepped into an office to ask permission to dress there. No one was in, so she went into a back room which had a number of long wooden cases in it. Brownie locked the door and started to change as rapidly as possible. When she picked up the new costume from one of the boxes, however, she discovered that there was a man lying in the box. This gave her a tremendous shock, and she dodged to the other side of the room. Another man was lying in the box on that side. He was a Chinaman. Then to her horror she discovered that each of the boxes had a man in it, but not a man moved an eyelash. They were all dead ones. The next instant a streak of flying clothes darted out of the doorway and into the nearest limousine. It was Brownie. When she was fully dressed she poked her head out and looked at the sign on the building from which she had come. It was an undertaking establishment. Brownie is endeavoring to sell the idea to one of the comedy directors.

THE TRUTH ABO

THE Admissions Tax became effective November 1st.

The war tax on films began on the 4th of October, the day after President Wilson signed the bill.

Ever since October 4th we have been paying our toll of over $100,000 a week.

The same toll will continue—over $100,000 a week—as long as the law remains in effect.

The Government never expected us to pay that money out of our own pockets, but it does hold us responsible for that amount, and it is not concerned in our method of getting it.

Uncle Sam merely says "Pay me."

He expects us to COLLECT that amount and turn it over to him at the rate of over $100,000 a week, and the undersigned cannot pay this amount and remain in business.

The only possible place we can collect it is from the public, but we can't do this direct because we don't own the theatres. We, therefore, have to do our collecting through the people with whom we deal directly—the exhibitors.

Nor does the Government expect the exhibitors to stand this drain on their own bank accounts. It expects the exhibitors to COLLECT the money from the public—because every tax ultimately comes from the people.

Every school boy knows that if a tax is placed on cigars, this tax becomes a part of the COST of producing and marketing the cigars, and is therefore paid by the men who ultimately CONSUME the cigars.

If a tax is placed on telephone calls, the tax is paid by the USER of the telephone.

Any tax that is levied on the theatre you occupy is added to the rent by your landlord and in the end you pay the tax—not the landlord. And you, in turn, operate your theatre for a profit and in so doing you pass that tax, plus all your other expenses, PLUS YOUR PROFIT on to the public for ultimate payment.

And so on with everything and anything that is taxed or taxable.

Some exhibitors have complained because we adopted the method announced to provide the money that the Government has called for. Some of them have cancelled their orders with some of our exchanges.

But the cold hard fact remains that the Government demands the tax, and we intend to see that it gets it.

ARTCRAFT PICTURES CORPORATION
FOX FILM CORPORATION
GOLDWYN DISTRIBUTING CORPORATION
INTERNATIONAL FILM SERVICE, INC.
METRO PICTURES CORPORATION
PARAMOUNT PICTURES CORPORATION

HOW THE FIFTEE
W

National Association of the Mot
Times Building, New

Dear Sirs:

At your request we have co
film by the War Excise Tax La
biguous; the figures given here
agreed upon by your members
the meaning of the act:

(1) The tax will be
October 4, 1917.
(2) The tax one-half
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is leased.

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UT THE WAR TAX

TS PER REEL TAX
GURED

October 17, 1917.

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ATERHOUSE & COMPANY,
54 William Street, New York.

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dersigned companies
ing them to present
important question.

This is the whole story of the tax in a nut shell. We can't dodge it and you can't. Your clear duty is to collect the tax from your patrons. Motion picture entertainment is taxed. It is put outside of the classification of necessities. It is in the classifications of luxuries, the enjoyment of which the people must pay for.

And if any of your patrons kick about it or threaten to quite patronizing your theatre because you do your plain duty, you will know just exactly how we felt when exhibitors did the same thing to us.

Obviously, there were two other methods by which we could have passed this tax along to those who Congress intended should ultimately pay it. The first was by raising our prices to the exhibitors; the second was by unfair competition.

The exhibitor should not fool himself. In most contracts between distributors and exhibitors there is a cancellation clause, and no exhibitor hesitates to cancel when his business does not permit him to pay the prices agreed on for pictures. Every distributor who does not honestly and straightforwardly announce as we have announced that we are compelled to collect substantially the same amount as we are required to pay to the Government will be forced to cancel his existing contracts and raise his prices, or he will try to make the exhibitor think he is a philanthropist and actually get an additional return sufficient to cover his tax and more by taking on at a higher rate than he has been asked before the business which we lose through cancellation.

It is all absurdly simple.

As the cost of product increases, the sales price must increase or business must go into bankruptcy.

And with business gone, what of the "boys over there?"

Incidentally, and to set any fears or suspicions at rest, there is not a penny of profit in it for us to collect FIFTEEN CENTS PER REEL PER DAY from exhibitors. As a matter of fact, the most expert accountants in New York have demonstrated that the tax actually costs over SIXTEEN CENTS PER DAY for every reel that works. But to simplify bookkeeping the tax was fixed at FIFTEEN cents. The only persons who can possibly object to the present arrangements are those who do not fully understand it.

We are a nation at war. Not at play. War is hell. We've got to go through hell and taxes before we can expect to reach peace and pleasure. Those of us who are not shouldering a gun and offering our lives, as the flower of the nation's young men are doing, will do well to face whatever music remains to be faced at home—whether it is taxes or sacrifice or privation of any sort.

PATHE EXCHANGE, INC.
SELECT PICTURES CORPORATION
UNIVERSAL FILM MFG. COMPANY
VITAGRAPH, V-L-S-E-, INC.
WORLD FILM CORPORATION

To Exhibitors

YOU can contract for CENTURY COMEDIES featuring ALICE HOWELL thru any branch office of the recently established LONGACRE DISTRIBUTING CO., offices located in all the principal cities in the United States. Century Comedies distributed exclusively in the U. S. and Canada by the Longacre Dist. Co. Past Releases—"BALLOONATICS," "AUTOMANIACS." Coming —"HER BAREBACK CAREER."

LONGACRE DISTRIBUTING COMPANY
1600 Broadway, N. Y.

CENTURY COMEDIES PRESENT

ALICE HOWELL

in the Screaming Comedy Success:

"NEPTUNE'S NAUGHTY DAUGHTER"

Directed by J.G. BLYSTONE

CANADIAN NOTES.

By R. S. PECK.

"THE SIRENS OF THE SEA" State Right Feature, starring Louise Lovely and Carmel Myers opened at the Connaught Theatre, Montreal, last Sunday night to big business. The management is looking forward to an exceptionally large week.

State Right Features, Toronto office, are right on the job and have made some splendid bookings. Out of four leading first run houses in Toronto, they have booked three features to run one week consecutively in one of these first run houses. The features booked are "Sirens of the Sea," "Man Without a Country," and "Co-respondent."

H. A. Osborne of the Bijou Theatre, Penetang, is now running the Universal serial "Peg o' the Ring," and is so pleased with it that he has rebooked it for his other house. He also has signed up in advance for "The Voice On the Wire' 'and "The Red Ace." Mr. Osborne is a booster of Universal serials, saying that they can't be beat.

Visitors this week to the Canadian Universal Film Exchange in Toronto, to arrange their programs for the winter were, Mr. Morgan of the Princess Theatre, Stratford, Ont., and Mr. Jackson of Newmarket, Oont.

The exhibitors of Canada are showing their patriotic spirit by their cooperation in running and advertising the Government film which have been released. The films are entitled "Everybody's Business" and "Waste Not, Want Not," and are issued by the Food Controller's office. A special Motion Picture Distribution Committee has been formed to handle all films released through this office.

The following out of town exhibitors were in Montreal during the past week: Geo. Vallieres, Olympia Theatre, Grand Mere; A. Parent, Casino Theatre, Three Rivers; D. Bertrand, Princess Theatre, Riviere du Loup, and Henri Paguet of the Auditorium Theatre, Quebec.

The owners and managers of the moving picture theatres in British Columbia have organized under the name of the Moving Picture Exhibitors' Association. The Association announced that it is here to stay and that the exhibitors realize the only way they can stand up for themselves is by organizing.

The officers elected were: President, J. R. Muir of the Dominion Theatre, Vice-president, Hector Quogliotti of the Colonial Theatre, Secretary Frank Gow of the Broadway Theatre.

CHICAGO NOTES—BY IRVING MACK.

THE management of the Austin Theatre, 5619 W. Madison Street, has again changed hands and is now being directed by G. J. Wegner, one of the "young bloods" of the film business.

G. H. Levine and Ben Edelman, two of the livest roadmen of the Laemmle Film Service, have been recalled from the road and will hereafter devote their time to selling Universal pictures in Chicago.

Herbert Levy, who has been connected with the Universal Film Company in various capacities for the past eight years, has been placed in charge of the Universal shipping department and has charge of directing the inspecting and patching of all the films that leave and arrive at the Universal office.

P. A. Powers, treasurer of the Universal Film Company, was a visitor in this city last week. Although Mr. Powers is one of the most active of Universal officials, this is the first time in two years that Mr. Powers has been in this city. While here, Mr. Powers was in conference with the local Universal managers.

A private showing of "The Man Without a Country," the Jewel feature with Florence La Badie, who recently died, was given at the Jewel Exhibition room last Tuesday. The purpose of this showing was for several heads of the patriotic organizations, who after seeing this feature, proclaimed it to be one of the most timely and most patriotic pictures they had ever seen. Among those represented were The State Council of Defense, The National Security League, Military Training Association, The Navy League and The Boy Scouts of America.

BOOK
THE GREAT SERIES
FINLEY NATURE PICTURES

A group—cold, hard shrewd New York and Brooklyn Exhibitors—sat in the Universal's projection room and viewed the great FINLEY NATURE PICTURES. When thru, to a man they asked, "Why hasn't some one given us some of this stuff before?" That's what YOU will ask, too, when you view this great series of intense interest to millions. Produced under the personal supervision of William L. Finley, of the Oregon Fish and Game Commission, these pictures, if boosted right, will draw like magic. First release in full reel. Balance of series in split reel form. Book thru ANY Universal Exchange

"Water on the Brain" *Nestor Comedy*

CAST.

Detective Squibbs.....William Franey
Lucy Lockett.....Gale Henry
Dogfaced Dingbat....Milburn Moranti

YOU push this indicator, my dear. Then you turn this handle, my dear. Then you squeeze this bulb, my dear. Then you turn on any weather you like and we've got a million dollar offer from the Republic of Bonozaluza and your fortune is made, my dear."

Lefty Lockett, the great inventor, is explaining his wonderful weather machine to his lovely daughter, Lucy. In their enthusiasm they never notice that the butler, Protoplasm, is listening behind the door. Protoplasm is in the pay of the Dogfaced Dingbat, the Master Crook of Crookdom, and he sneaks off to give the alarm. But Lucy rushes to the telephone.

"Squibby, darling," she breathes, "Father has received an offer of a million from Bonozaluza for the Weather Machine, and I'm so afraid some one will break in and steal it."

"Calm yourself, my beloved," answers the great man, "I'll send you my own latest invention—the great crime detector of the universe. It's called the Smellodium."

Detective Squibbs and the Rain Machine.

Dogfaced Dingbat was not the man to pass up such a chance.

"Take a bottle of my famous 'Disappearo,' and we'll do the trick."

Disappearo is a wonderful concoction, which, poured over a crook, causes him to become invisible. Then a dose of Appearo brings him back again. They bind Lucy and her father, and make off with the Weather Machine.

Then Squibbs to the rescue! The Smellodium performs its office, and he dashes to the scene of the crime, unbinds his swetheart and her dad, and puts his mighty mind to work on the problem. All indications point to Dogfaced Dingbat. Squibbs and Lucy set out on their trusty autoped.

Dingbat and his man have gone off for a soothing game of golf. Their body servant, however, a playful ape, begins to amuse himself with the Weather Machine. A storm such as the oldest inhabitant has forgotten could exist comes up at once. The golfers are drenched, and so are Lucy and Squibbs.

"What! Squibbs in my sacred sanctum!" cries Dingbat, after a preliminary peek into the room. They attempt to run, using their Disappearo, but the crafty one beats them to it by pouring over them his "Freezo." When the police arrive, he facilitates the removal of their frozen carcasses by the use of "Melto." Then he takes his Lucy and her prospective million to his bosom.

NESTOR
COMEDY
"The Other Stocking"
Featuring
LEE MORAN and
EDDIE LYONS
NESTOR COMEDIES never fail to please—always make a hit — always send patrons away with smiles all over. This latest Nestor, "THE OTHER STOCKING," with Eddie Lyons and Lee Moran, is packed with laughs. The plight of a sylph-like artist's model in an art studio furnishes a theme that allows gobs of fun. Book it. Play Nestors regularly. They are all high class mirth fests and money-getters for you.
BOOK NESTORS THRU ANY UNIVERSAL EXCHANGE.

Bluebird Ideas

Specially Designed For

"The Winged Mystery"

THESE words, "I owe allegiance to only one flag—the Stars and Stripes," uttered by a loyal German-American, lay the foundation to "The Winged Mystery," a remarkable five-reel Bluebird.

While this story presents a strong appeal to every red-blooded American, it will prove especially interesting and entertaining to the German-American element, for it displays in a forceful manner the sincerity of their devotion to the land they have adopted—the U. S. A.

An essay contest on "Americanism" immediately suggests itself as a medium for advertising this play. Enlist the aid of the educators in your neighborhood or town and let them act as judges. That they will give you their co-operation goes without saying. Announcement of this contest should be made on your screen and other advertising mediums ten days previous to the showing of the feature. We wish to call your attention to the lottery law, which forbids holding a contest or "game of chance" in which only such people as pay a fee for the privilege are allowed to enter. Therefore we suggest that the contest be open to everybody. Publish the synopsis of the story in your local newspaper, or preferably on handbills which you can mail or distribute among the residents in the neighborhood or town. With the co-operation of the school principal or teachers, you can also arrange to distribute the synopsis of the story among the pupils. This contest should also interest the patriotic organizations in your vicinity. In announcing it you want to bring home the fact to the contestants that a better idea of the subject could be obtained by witnessing the Bluebird production, "The Winged Mystery."

The contest should close two or three days after the showing of the subject, winner to be announced in your theatre. The incentive to enter might be increased by stating that the name of the victor and essay submitted would be published in the local newspaper. A silk flag would make an appropriate prize.

Encourage the various patriotic organizations in your neighborhood to take part in the contest for the flag. This can be brought about by having each organization hold an easy contest of its own and then submitting for the consideration of your judges the best essay the preliminary event has produced.

ARE you taking advantage of the advertising service rendered by the Publicity Department of the Bluebird Exchange supplying you with service? Our publicity department has at your disposal heralds, circulars, cuts, publicity stories, and will be glad to help you in the preparation of special advertisements, advise you on the compilation of mailing lists, etc.

The copy suggestion below may be used for circulars letters or newspaper advertisements:

It requires a high form of courage to charge upon the enemy trench in the face of whining bullets and shrieking shells.

But it requires the highest form of courage to withstand the pressure brought to bear by the members of your family—all of whom are in sympathy with our common foe—and staunchly declare

"I OWE ALLEGIANCE TO ONLY ONE FLAG —THE STARS AND STRIPES!"

"THE WINGED MYSTERY"

is a sensational story of intrigue and adventure and tells of the outcome of a patriot's declaration. It's a Bluebird production, and will be shown at the

(name and address of theatre)

on

(day and date of showing here).

You just can't afford to miss seeing this wonderful photoplay.

COME!

A Post Card From A Small Town Exhibitor

Gentlemen:

I can use the *"Animated Weekly"* and *"Current Events"* every week; what will it cost me at ..... days old?

If you have been having trouble getting these reels from our nearest exchange or if they could not give them to you new enough note below.

Universal Ammated Weekly

3rd Floor

1600 Broadway

New York City, N. Y.

Be the first Man in your Town to show his Patrons Picture news of

"OUR BOYS IN FRANCE"

You can do this by booking

"UNIVERSAL ANIMATED WEEKLY and CURRENT EVENTS"

"THE BIG NEWS FIRST"

Name W. S. Patterson Mgr.

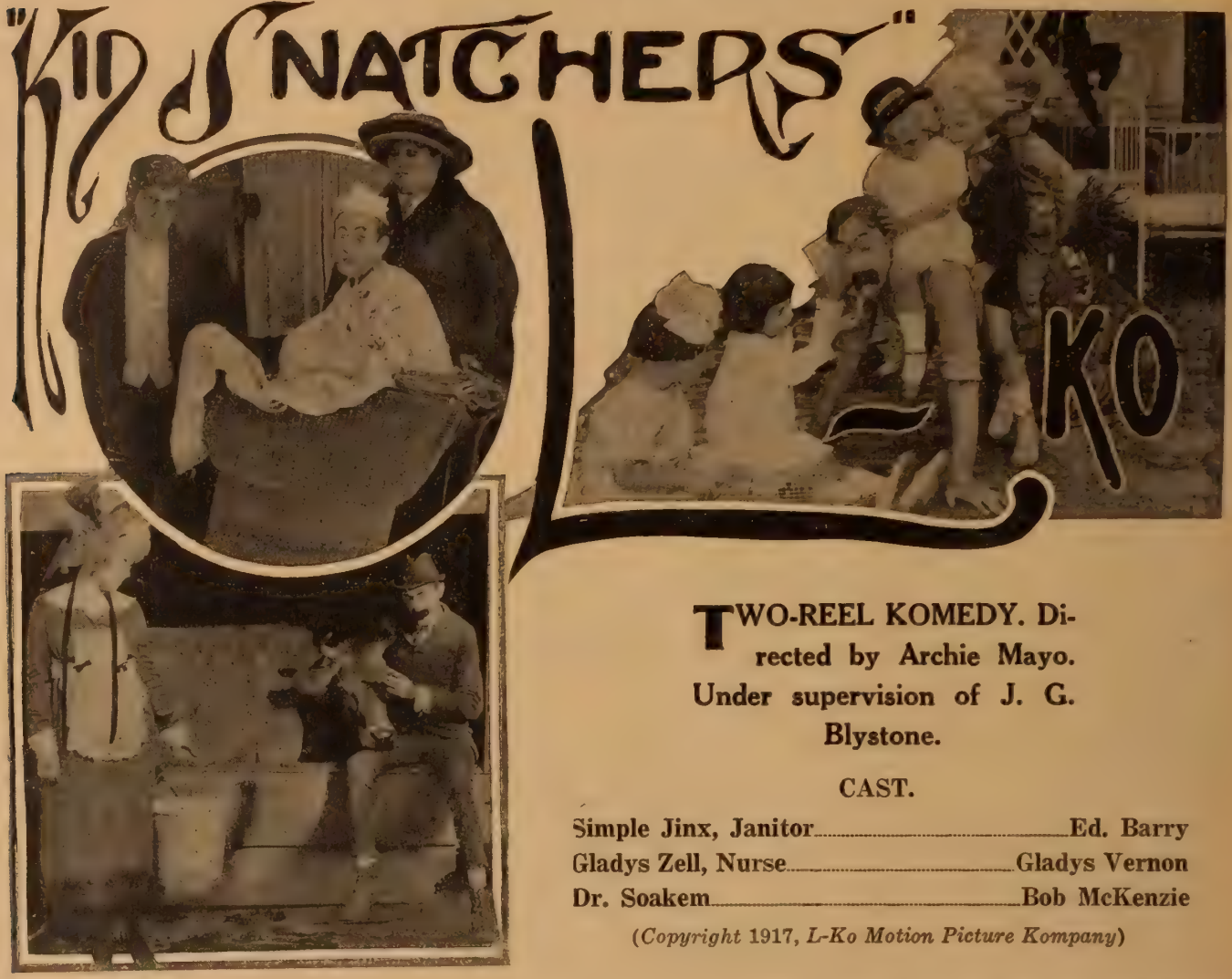
Theatre Smithland

Village of Maysville State N.Y.

I have been showing both for some time. They are the best for a small Town Exhibitor. Yours

(over)

"Kid Snatchers"



TWO-REEL KOMEDY. Directed by Archie Mayo. Under supervision of J. G. Blystone.

CAST.

Simple Jinx, Janitor.....Ed. Barry
Gladys Zell, Nurse.....Gladys Vernon
Dr. Soakem.....Bob McKenzie

(*Copyright* 1917, *L-Ko Motion Picture Kompany*)

GLADYS ZELL, besides being a nurse was a heart melter, and the more hearts she broke the better she felt. Simple Jinx, the janitor, was her latest conquest. Dr. Soakum, head of the day nursery, was old in years but young in experience, so he took a flying leap into Glady's heart. There must have been an epidemic of love-itis in this nursery, for the little kiddies were greatly affected, too. It was circus day in kiddie land, and Mrs. Washington Mint, a millionairess, brought her little heiress to the nursery while she went out to do a day's washing. Dr. Soakum entered the nursery to deposit his new charge, when a love scene, enacted by Miss Gladys and Mr. Jinx, hit him in the eye.

"What the—— who the——why the —— Neved mind, but you're fired!" howled the frenzied and jealous old cemetery evader. Simple Jinx was heart-broken. Suddenly he espied a baby carriage with some baby clothes in a yard opposite. A big idea struck the great lover. With the assistance of Fatty Lard, Simple Jinx managed to ride his way into the nursery. When sympathetic Gladys kissed the sweet thing she recognized Jinx's brand.

Down in the underworld, a storm was brewing. They had to make a haul somewhere, so they selected the little heiress. Planting a live dairy inside a milk wagon, Terrible Ike, the King of the Roughnecks, comes to sell milk to the nursery. In the confusion Terrible Ike grabbed the baby heiress and the pretty nurse and rode off, followed by Jinx, who had managed to extricate himself from the hole in the wall. Jinx overhears the gang planning to hold the heiress for ransom and accidentally pushing his head through the wall, bids Terrible Ike the time of the day. Jinx was choked and bound to a chair and Gladys blindfolded, was forced to operate a sewing machine near a barrel of dynamite. A burning candle attached to the thread of the machine was the means to the end. As she sat there sewing, the burning candle kept coming nearer and nearer the barrel of dynamite. The frantic mother was notified and together with Dr. Soakum they rescue the baby and the two lovers in the nick of time, but the gang would not be foiled, so they followed the fugitives in a fast Ford. Simple Jinx, who rode off on a bicycle, reached a bridge and lassoing the nurse and baby, rescue them from the gang.

DEMAND
L-KO
KOMEDIES

Did You Say AMBROSE?

Well, Here I Am With L-KO.

MACK SWAIN.

OF all the beetle browed villains of the comedy screen, Ambrose is the star and leader. And there is probably not one of his hundreds of thousands of admirers who doesn't know by this time that his real name is Mack Swain. He has disported himself for years and years in support of comedians whose names appeared in tall letters of electric light. Now his own are going up there. He is to be starred with a company of his own in L-Ko Komedies. WATCH FOR HIM.

AN illustration on this page shows Archie Mayo directing a scene from "Kid Snatchers," the current L-Ko two-reel comedy release. As soon as Archie heard that the Moving Picture Weekly was going to run a double page of directors directing, he got busy and framed up this affectionate-looking scene, and why he didn't face them around the other way so that his own activity might be more discerniable is none of our business. Archie is a modest director. At first we thought he was trying to hide from the exemption board, but later we learned that Archie is perfectly willing to go to war since he has started directing. It has changed his placid and lazy fair—now that isn't the way the French spell it, at all—*laisse faire*—we are allies of France now, so we have to make a bluff at speaking their language. But to return to Archie, directing isn't the snap he thought it was, and he has come to the conclusion that if he can boss an L-Ko Komedy under the director generalship of J. G. Blystone, and satisfy that commanding officer, he can take charge of a squad of American soldiers and teach them the manual of arms. Archie is awaiting the call, and when it comes he will answer to his name in a loud voice.

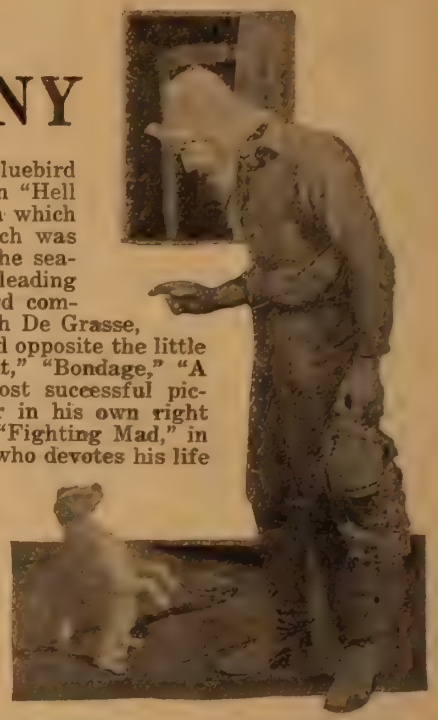
Archie Mayo directing "Kid Snatchers," the current L-Ko two-reel Komedy.

VIOLET MERSEREAU

—The delight and favorite of millions of fans, in her latest role of "THE RAGGEDY QUEEN" will still further establish her as a BLUEBIRD STAR of splendid versatility.
In "THE RAGGEDY QUEEN," Miss Mersereau plays the part of the little raggamuffin who imagines she is a descendant from Royalty. Thru sheer accident she saved the owner of a wealthy mine, and it later develops that she is his daughter.
It is a BLUEBIRD sure to find great favor with all classes. Book thru any BLUEBIRD Exchange, or BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

HOW STOWELL CAME TO THE UNIVERSAL COMPANY

A LEADING man who has won many admirers by his consistently good work this year is William Stowell, who appears for the first time in the stellar role in the Butterfly Picture "Fighting Mad." Stowell is a Bostonian, born in 1885, and educated in King's High School. He went on the stage as a very young man, and had two years experience in musical comedy, for he is an accomplished musician. He was leading man at the Whitmer Opera House in Chicago for two years, and he spent three seasons touring the East in road companies, with musical comedy successes. He grew very tired of the endless shifting about, and the idea of a screen career, with its possibilities of a permanent home, attracted him strongly. In 1909 he made his screen debut with the Selig people, and remained with them until 1915, when he went to the American. Last year he became a member of the Bluebird forces, and played the masculine lead in "Hell Morgan's Girl," that Bluebird special in which Dorothy Phillips was starred, and which was hailed as one of the greatest hits of the season. This led to his engagement as leading man with Miss Phillips, in her Bluebird company, first under the direction of Joseph De Grasse, and then with Ida May Park. He played opposite the little star in "The Rescue," "The Flashlight," "Bondage," "A Doll's House," "Triumph," and her most successful pictures. His first appearance as a star in his own right will be made in the Butterfly Picture, "Fighting Mad," in which he has the role of a clergyman, who devotes his life to reforming a "hell-roaring" Western town of the days of '49. His work and sacrifice is apparently in vain, and under the stress of failure he sinks to the level of the town drunkard, only to be redeemed through his own daughter. The events which lead up to the finding of his daughter, the discovery that she is his daughter and the return of his respect for himself and his faith in God are dramatic.



William Stowell in "Fighting Mad"

NEAL HART
in "The MAN from MONTANA"
"THE MAN FROM MONTANA," with Neal Hart in the title role, is the kind of a photo drama that millions will welcome with open arms. A rare narrative of how an Eastern swindler gets caught in his own meshes and beaten to a frazzle, while audiences look on with joy. Neal Hart at his best. Rich in atmosphere and swift in action. East and West brought together.
Directed by George Marshall.
Book thru your nearest Universal Exchange.
A BUTTERFLY Picture

BIG BILL IMMUNE.

WILLIAM STOWELL, star of the Butterfly Picture "Fighting Mad" is never tired of protesting that he is perfectly immune to Cupid's darts. His unfortunate matrimonial experiences in this picture of life in a "hell-roaring" mining town of the early gold rush but confirm him in his determination to remain single. He is a big, handsome, manly fellow, and one of the most popular players in the business. He has many friends in and out of the studios, and they all enjoy teasing him about his protestations of continued bachelorhood. Miss Mildred Davis, who plays the ingenue role in this fine picture, loves to threaten him with approaching matrimony, and declares "he doth protest too much."

"You know," she said the other day to their director, E. J. Le Saint, "when Bill does fall in love he is going to come down with a thud which will make the earthquake in 'Hell Morgan's Girl' seem tame by comparison."

"Hell Morgan's Girl," the magnificent Bluebird Special, which starred Miss Dorothy Phillips with William Stowell as her leading man, and which was proclaimed one of the finest pictures of the year, was the role which put Stowell on the moving picture map as one of the finest leading men in the game.

UNIVERSAL

Two-a-Week News Service

REAR ADMIRALS SIMS AND GLEAVES RETURNING TO NEW YORK
J. P. MORGAN, FINANCIAL MAGNATE HELPING SELL LIBERTY BONDS IN WASHINGTON

CAPTURED GERMAN SUBMARINE IN CENTRAL PARK N.Y.
BRITISH TANK IN LIBERTY PARADE N.Y.
HARVARD MAINE FOOTBALL GAME
SECY. DANIELS CHRISTENING SPEECH
Berlin
N.Y. HERALD CARTOONS BY W.A. ROGERS
SELLING LIBERTY BONDS ON TANKS
ENGINEERS HAULING LIBERTY LOCOMOTIVE IN ROME PARADE

Beats my feature three times out of five," says one Exhibitor.

"Pulled my show out of a bad hole a dozen times," says another Exhibitor.

"Best of the week," says a third.

IN every mail come expressions such as these from Exhibitors who are using our TWO-A-WEEK-NEWS-SERVICE. And there's mountains of reason why. Latest and greatest smash is the EXCLUSIVE showing of the most amazing, most spectacular CLOSE-UP PICTURES of high-speed aeroplane doing a dozen feats of death defying stunts, while being photographed by another plane CLOSE UP. Never before accomplished. Without a single doubt the greatest pictures ever shown on any screen. NOT SHOWN IN ANY OTHER WEEKLY OR NEWS REEL. That's why thousands of Exhibitors say there's

Nothing to Compare with It

Subjects of most timely and fascinating interest in every release. No big event of any importance but what is covered by the TWO-A-WEEK-NEWS-SERVICE (Universal Animated Weekly & Current Events). Exhibitors on regular contract get ALL the big extra specials without extra cost. Non-subscribers can book the big specials at rates quoted by any Universal Exchange.

ALWAYS FIRST with the Big Stuff

Scoop after scoop—not once, but first always with the big news of all the world. People know it therefore people want it. GIVE YOUR PATRONS THE BEST.

BOOK NOW

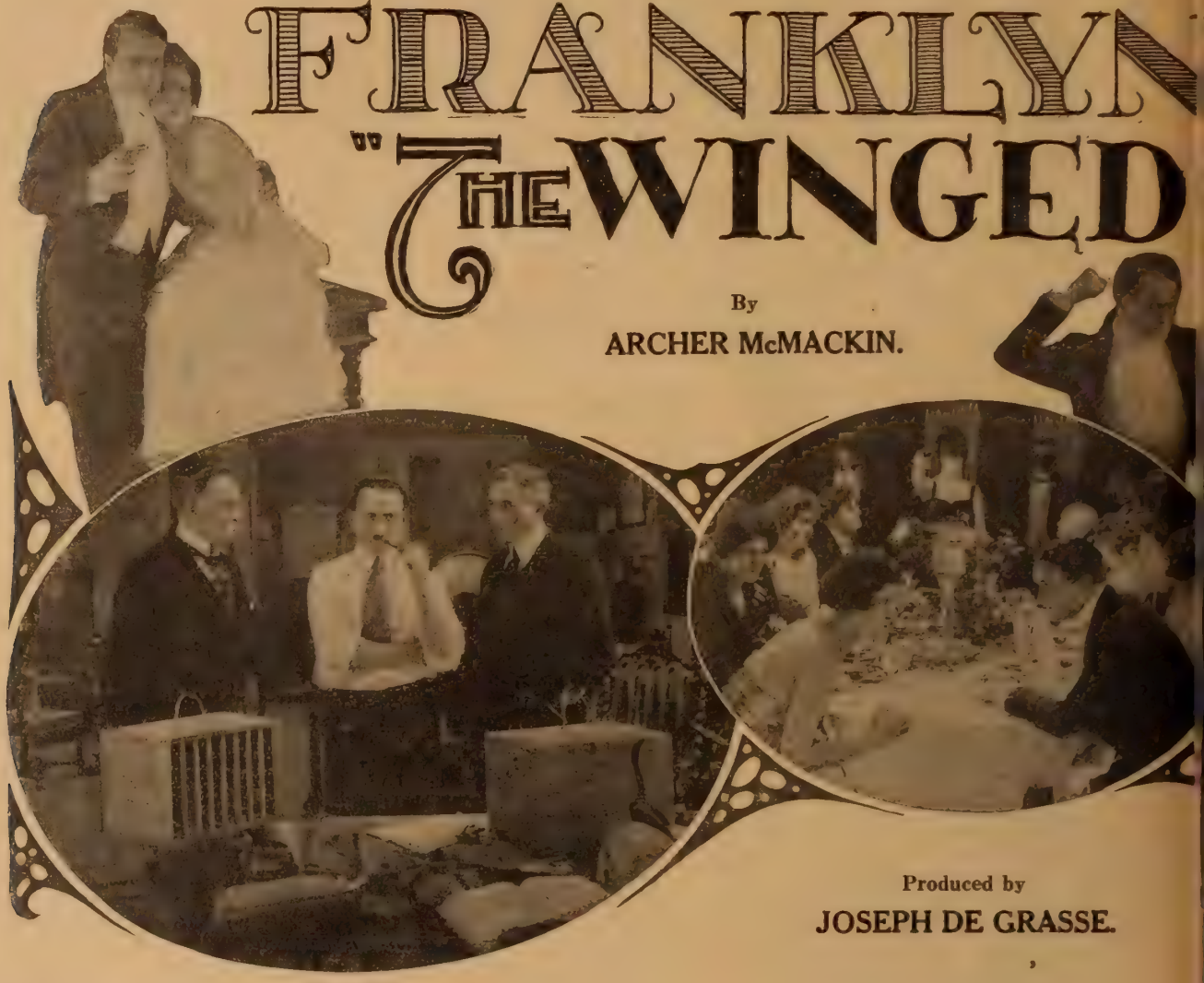
—thru any Universal Exchange, or communicate direct with the—

UNIVERSAL
ANIMATED WEEKLY
1600 BROADWAY,
NEW YORK.

FRANKLYN "THE WINGED

By

ARCHER McMACKIN.



Produced by

JOSEPH DE GRASSE.

"THE WINGED MYSTERY" is a story dealing with twin brothers who are doubles. Their father is a German and their mother an American woman, and they are traveling in Germany at the outbreak of the European war. August enlists in the German army, but Louis declares allegiance to the land of his birth. A violent quarrel springs up between the two brothers over Madeline Wayne, an American girl touring Germany. Both become interested in her, although August has been carrying on an affair with Lucille, the butterfly wife of a German officer. Lucille is sent by the German foreign office to America on a secret mission, and August in his desire to accompany her attacks his brother and takes away his passport which he had received the night before. The suspense of the story hinges upon the impression that one of the brothers died in the quarrel. Inasmuch as they looked exactly alike, no one can tell which one is then carrying on the mysterious attempt to make money. This attempt takes the shape of blackmail by carrier pigeon, something entirely new in the realm of blackmail. Reeves, a scientific detective, eventually discovers a way to thwart the plot and to bring the criminal to justice, and it is only by an accident that the identity of the remaining brother is established, for neither Lucille nor Madeline can swear which brother is which.

CAST.

Louis Siever
Capt. August Siever ..... Franklyn Farnum
Gerda Anderson ..... Claire Du Brey
Shirley Wayne ..... Rosemary Theby
Josiah Wayne ..... Charles Hill Mailes
Mortimer Eddington ..... Sam De Grasse
Henry Waltham Steele ..... T. D. Crittenden
Capt. Bernard ..... Frederick Montague

ALIKE AS TWO PEAS.

THE bread line was getting long and hungry in Berlin when the twin brothers Louis and August Siever found it necessary to declare themselves. They were born in Germany of American parents; August had grown pro-German and Louis had remained true to the Stars and Stripes. War with America was imminent—and Louis decided to come back to the States. He had his passports ready waiting to take the same steamer that was to bear the girl he loved back to her home-land. The uniform of a German army captain covered August, and when the twins came to blows as a result of patriotic discord, Louis knew that striking a man in the Kaiser's livery constituted a considerable offense. Alike as two peas in a pod (save in their hearts) it was easy for Captain August to escape to America in his brother's uniform obtained as a result of a sneaky attack, and a blow

FARNUM III "MYSTERY"

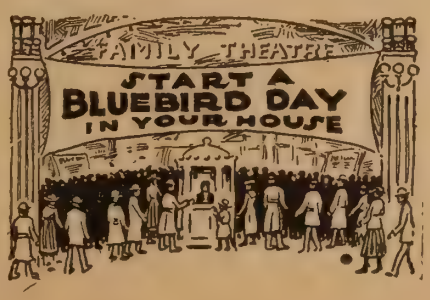
With

CLAIRE DU BREY

from behind. Complication immediately set in, and the final clashes were condition of affairs had been prepared in Bluebird Photoplays for exhibition at the Bluebird Theatre on staged in America—the outcome being arranged in thrilling scenes and gripping photoplay episodes to be displayed "Bluebird Day" when Franklyn Farnum comes to present "The Winged Mystery."

BROTHERS DIVIDED.

TWINS born of American parents in Germany grow to manhood exactly alike—except at heart. August Siever became pro-German and joined the Kaiser's army while Louis remained true to the Stars and Stripes. When the world war extended to America the twins parted—after August had fittingly shown his miserable disposition. What resulted from this Bluebird Day with Franklyn Farnum playing the twins in "The Winged Mystery." Thrilling episodes result from complications of the most puzzling variety and swift moving episodes will furnish an abundance of excitement for lovers of realizm and sensation. Through all the many and various changes runs an engaging love story in which the twins are abetted by two of the prettiest girls in filmdom—Claire De Brey and Rosemary Theby.



REQUIRED TWO GIRLS.

WHEN a leading man plays twins in moving pictures it takes two pretty girls, instead of the usual one, to maintain the duplex heart interest; and it takes a clever actor to play dual roles with sincerity and best effect. Franklyn Farnum, Claire De Brey and Rosemary Theby will be the leading players in "The Winged Mystery," and the audience will have the unique sensation of seeing Farnum hit himself on the jaw in a fight.

Send this Coupon Today

Sign and send the coupon below—TODAY. Get the terms for contract on UNIVERSAL SCREEN MAGAZINE for your house, and if you can get exclusive on it, hold your contract tight.

Getting the exclusive on the SCREEN MAGAZINE simply means getting as big a feature and as big a drawing card as ANY feature photoplay with ANY big star. Means that on—

SCREEN MAGAZINE

night, you are assured of a capacity house. Once you get your patrons to know that on one certain night the SCREEN MAGAZINE is to be shown—that night will automatically play capacity. The SCREEN MAGAZINE, because of its wide circulation and great power has been chosen, from among all news reels, by the

UNITED STATES
Department of Agriculture

and will start to release a series of pictures, beginning on Nov. 30th. Thus you have another big advertising point to harp on in advertising the SCREEN MAGAZINE. Good enough for the U. S. Government—it ought to be good enough for you. Sign and send the coupon today.

Sign—then clip off along the dotted line and mail Today

Universal Screen Magazine, ..., 1917.
1600 Broadway, New York:

Gentlemen—What will it cost me to book the Universal SCREEN MAGAZINE on..... months contract for my house. It seats.....

Yours truly,

Theatre .....

Mgr. .....

City..... State .....

Jewel Estab

A "HELP YOURSELF" department has been launched this week by Jewel Productions, Inc., and it is expected to prove one of the most novel and helpful innovations in the entire film industry. Plans have been under way for its establishment since the conception of the Jewel Company in the early autumn, most of which are announced now for the first time.

Instead of the usual one type of advertising employed for any one production, Jewel officials announce that they will, through "Help Yourself" employ two, three, four, or as many mediums and types of copy as necessary for any one production. For example, with the widely successful Jewel-Ince feature, "The Co-Respondent," starring Elaine Hammerstein, there will be put into effect, starting next week, two mediums of advertising, each widely distinctive and different in type, composition, cuts and copy. For the higher class mediums, or publications, or those whose circulation is manifestly "high brow," a richer type of advertising, appealing more to a certain type—perhaps non-movie amusement seekers—will be in vogue. This for certain sections of the country, in certain me-

UNIVERSAL SCREEN MAGAZINE.

Issue No. 47.

THE current issue of the Screen Magazine shows some of the most interesting occupations and phenomena of which it is possible to conceive. It opens with a day in the life of a forest ranger, and follows this guardian of the American forest through his dangerous and interesting duties. Then, just to show that time is nothing to the Screen Magazine, it gives you a glimpse of ancient petrified sea lilies, which are estimated to be twenty-five million years old. Their scientific term is cirnoids, and they are the forerunners of sea urchins and starfish. Coming back to a distinctly modern invention, the Screen Magazine explains in minute detail the manufacture and reason for the American supremacy of the corset. The devices by which raw metals entering into the manufacture of cannon and cannon-food are among the most interesting ever presented on the screen. The magnets, cranes, railroad dumping cars, furnaces, smelters, steam-shovels, and the finished product, are all marvelously interesting, particularly during wartime. The magazine ends with a "Miracle in Mud," by Willie Hopkins, entitled "Each for All."

ishes "Help Yourself Department"

diums of circulation, for a certain length of time.

Second, there will go into effect next week for the same feature, one of the cleverest and most effective series of advertising chapters ever got out, and this in addition to the first, will spread itself over the entire country in various mediums—daily, trade, Sunday, magazine, weekly and monthly. This copy has been prepared in the New York offices of Jewel Productions, Inc., 1600 Broadway, and has been pronounced by every one permitted to view it the most compelling, powerful and box-office-ward pulling copy that has ever been written on any motion picture production. Conversation of the sprightliest and most staccato-like vintage is employed, with all-illuminating stills, covering the situations, with powerful paragraphs skillfully constructed. This type of appeal sounds clearly, although neither softly or shrilly, a brand-new note in motion picture advertising for any film. A series of chapters from the first reel to the seventh are employed to tell the story in sympathy-compelling story form, which, from a sheer narrative, interest alone holds the attention from beginning to end. One follows the advertisements, as they now stand, as one does the most thrilling serial running in favorite newspaper or motion picture house.

This is the first example of "Help Yourself" items thus far announced from the Jewel Publicity Department.

"'Help Yourself' is a new idea—one that is sure to help the exhibitor, the public and the motion picture manufacturer," declared a Jewel official. "'Help Yourself' means exactly what it says in so many words," he continued. "In addition it means that the fund of 'Helps' being conceived by diligent investigation and the most sincere idea of co-operation is always at the disposal of the exhibitor to 'Help Yourself.' Two hundred circulars in addition have been sent to each exhibitor on 'The Co-Respondent' with all the details of the $50,000 advertising campaign for a $50,000 picture." Also there is being sent out this week to every exhibitor every piece of copy that has been printed in New York on the highly successful feature. Every week, additional "Help Yourself" tips will be published and every exhibitor in every section of the country is asked to write to the "Help Yourself" department of Jewel Productions, Inc., 1600 Broadway, asking for any information, any aid, or sending any suggestions which will be carefully considered from every possible angle.

JEWEL TITLE STARTS CONTEST

JEWEL PRODUCTIONS, Inc., have recently announced a number of attractive titles for their features, none of which is more alluring than their newest, "The Grand Passion," in which Dorothy Phillips again appears as a Jewel star.

Officials began with George Bronson Howard's "Come Through," which was titled by R. H. Cochrane, vice-president of Universal, who also christened the following Jewel, "Pay Me," in which Miss Phillips first made her appearance as a Jewel luminary. Then came "Sirens of the Sea," which answers to the call of a number of godfathers who stood sponsor at the christening, and Lois Weber herself is responsible for the title of the Jewel which is now at the Broadway, "The Price of a Good Time," with Mildred Harris as the featured player.

When Thomas Addison's story, titled "The Boss of Powderville," was first seen on the screen in the Jewel projection-room, it was decided that its title should be changed from that which interested thousands of readers of adventure. Slips were sent around to the various departments for the purpose of obtaining a "symposium" on the best possible title for the story of human appeal and power. By an odd coincidence four of the officials decided on "The Grand Passion." "The Boss of Powderville" became overnight "The Grand Passion," and lost not an iota of strength by the transition.

Discussion, however, arose in the offices of Jewel Productions, 1600 Broadway, New York, as to the exact meaning of the near-cryptic title, and it was decided, after more discussion, that a prize would be offered to the writer of the best definition to the question, "What is the Grand Passion?" the first prize being $50, and the second $25, although Jewel sponsors declare that there seems but one answer to the all- absorbing question.

Seventy-three answers have already been received in the Jewel offices from every part of the country, from every type of writer. Here is the theory of Arthur Lennox, of Washington, D. C.:

"'The Grand Passion' without a doubt is 'The Love of Power,'" avers Mr. Lennox. 'It is the dominating passion from the cradle to the grave, among all peoples, and from the dawn of history. It shows in the actions of children from the moment they be-

(*Continued on page* 39)

THE HERALD-REPUBLICAN, SALT LAKE CITY, UTAH, TUESDAY, OCTOBER 14, 1917

AMERICAN THEATRE
The House of Big Features
TODAY
and the Next Three Days
The Photo Dramatic Sensation of the Season
The Great JEWEL Production

"PAY ME" made all New York stop look-and-listen. It is one of the few really big wonder dramas of the screen. A powerful story of primitive passions and mighty emotions. It's a drama for everyone from 8 to 80. Played by a brilliant cast headed by Chicago's idol—

Dorothy Phillips

New York World said: "'Pay Me' is a drama of vivid hue." N. Y Telegraph said: "'Pay Me' is a real thriller." N. Y. Herald said: "'Pay Me' is unusually swift." N. Y. American said: "Pay Me' has power and punch." N. Y. Telegraph said: "'Pay Me' contains the maximum of suspense."

It Opens TODAY at the AMERICAN

Prices for this extraordinary engagement will remain the same as usual—10c, 15c, 20c 25c—DESPITE the fact that New York IS PAYING 25c, 50c, 75c and $1.00—AND THEY ARE STANDING IN LINE TO DO IT.

Prof. J. J. McClellan
ORGAN RECITALS 7.20 AND 9.20 P. M.

To avoid the crowds come early—or better, COME TO THE MATINEES. SHOWS AT 1, 3, 5, 7 and 9 P. M.

REMEMBER, NO ADVANCE IN PRICES

NOTICE—The American Theatre Florist will present all ladies who visit the American Theatre today a beautiful carnation.

An effective 4-column Jewel ad. in Salt Lake City.

PUTTING IT OVER

A DEPARTMENT OF HELP TO EXHIBITORS

SOME exceptionally good news to Butterfly Exhibitors — Brownie Vernon of Bluebird fame has joined the ranks of the Butterfly stars. As a Bluebird star she gained a host of admirers and her popularity among the fans should prove quite an asset to Butterfly productions. Brownie Vernon makes her debut in the Butterfly release "Fear Not." Don't overlook this bet.

Here's a snappy little idea that will attract attention. Get up the following copy in the form of a court summons and send it to the people on your mailing list.

OFFICIAL SUMMONS

No. (number each one)

You are hereby officially notified to appear at the trial of Hilda Mornington, who in the

Butterfly Picture
"FEAR NOT"

is accused of murder. Court will convene on (day and date here)
at the
(Name of Theatre)

To create added interest you might number each summons and announce on the bottom that holders of numbers corresponding to those displayed at the box-office will be entitled to a free admission.

Instead of mailing these summons to your patrons you might have one of your men distribute them in the vicinity of your theatre. Dress him in a policeman's garb. It will add a little realism to the summons.

HARRY CAREY
IN
"BUCKING BROADWAY"

WE request—yes, we URGE every exhibitor to see HARRY CAREY in "BUCKING BROADWAY" on the screen and pass judgment on it. If you don't say this is one of the greatest feature productions of the screen, then we've missed our guess by miles and miles.

Huge costly sets, used only in the most costly BIG feature productions at extraordinary rentals, are used in "BUCKING BROADWAY" The action is the fastest you've seen in months.

Supported by beautiful little Molly Malone and "some cast" you can boost "BUCKING BROADWAY" to the skies. It will make good with a vengeance. Book thru any Universal Exchange.

PRISCILLA DEAN in
"Beloved Jim"
A BUTTERFLY Picture

A FASCINATING story of cross purposes of a kindly Uncle—a ne'er-do-well nephew—a derelict—and a good woman. A story that can't be described in words. One of those splendid BUTTERFLY pictures that is bound to play to capacity if properly advertised. A human-interest tale of unusual power, pathos and re-adjustment. BOOK IT.

Book Thru Any Universal Exchange

One of Hy. Mayer's drawings for the Animated which may set some pussy-footed people straight on the underlying causes of the war.

BOOM $35,000.

(*Continued from page* 21)

had with them to assist their scientific work. It is the representation of this tremendous explosion which makes the first episode of "The Mystery Ship" unique among serials. First the walls and the gateway of the set were destroyed. The structure representing them measured fifty yards in length, twenty feet in thickness, and was eight feet high. It required four charges of dynamite mixed with high explosive power, each charge containing a hundred pounds planted eight feet under the walls, to topple these over, and when these charges went off at intervals of ten seconds, Universal City thought that its roof was gone. Six cameras were focused on the scene in order to miss no thrill of this tremendous explosion. Three of these cameras may be seen in the illustration on page 14. The others are in the same scene but are hidden from view by cleverly contrived and strongly built shelters to protect them from flying rocks and timbers. No machine gunner on the western front in France had a better pillbox to work from than the three Universal cameramen whose job it was to film the close-ups of this explosion.

When all was ready for the explosion, the director took in his hand the electric signal to which were attached the various charges of explosive arranged at the proper intervals. "All clear," he shouted. The eight hundred extras who a moment before had thronged the plaza of the doomed city scurried for cover as they had been told to do. When every one seemed to be in a safe place, but yet in such view of the camera as to be in the picture, came the command, "Make ready." Further preparations by the assistant directors, and a respectful retreat from the vicinity of the hidden cameras. "Shoot"—the signal for the cameras. "Fire." A deafening roar. The earth trembled. The air was filled with flying rocks, debris, smoke, dust and confusion passing all description, as the thirty-five thousand dollar set fairly leaped from its base, and smote the ground in a crumpled, smoking, churning heap. The second explosion seemed even greater than the first, and it took the magnificent temple into its grim clutches as though it had been a stack of jackstraws. The next explosion took the archway. Twelve hundred pounds of explosives in eight charges had been buried beneath this set, and when it was fired the windows in the nearest buildings at Universal City a quarter of a mile away were shattered as though a real earthquake had occurred. Four successive explosions leveled the smaller buildings. In two minutes and fifty-seven seconds, by actual count, the arduous work of six weeks and five hundred men was reduced to a huge smoking mass of wreckage, and to balance it on the ledger the Universal has written, "Two hundred feet of film for the first episode of 'The Mystery Ship.'"

JEWEL TITLE STARTS CONTEST.

(*Continued from page* 37)

gin to toddle, and does but become stronger with age."

The contest will close December 1.

LITTLE ZOE RAE IN "THE SILENT LADY"

A Butterfly of charm, in which little Zoe Rae gives one of the best impersonations in her career. Rich in atmosphere of the seacoast. A story of little Zoe and her three gruff guardians with hearts as big as their heads, who do not believe it is just right to allow "the silent lady" to remain in their home to look after "little Zoe" without being a wife of one of the three. An unique situation and a splendid play.

Book Thru Any Universal Exchange

—is a succession of riots—fast and furious, constant and continuous, without a let-up, this L-KO keeps your patrons on edge. How the flunky got to be chief and what he did while thus enthroned, makes a corking good L-KO.

L-KO'S Are Profit Makers

Hundreds of wise Exhibitors are using L-KO'S, because from experience they have learned that L-KO'S are profit-earners. Book "A HERO FOR A MINUTE" and watch for coming L-KO'S. If you haven't started an L-KO night as yet, begin now. Keep your patrons satisfied with comedies that "get over."

Book L-KO'S Through any Universal Exchange

Musical Setting for

"The Winged Mystery"

BLUEBIRD PHOTOPLAY

By Jas. G. Bradford.

(T) Title or (D) Description.

REEL I.

No. 1. 1 Min. At Screening. 2-4 Tempo di Marcia. Nibelungen March—Wagner.

No. 2. 2½ Min. (T) Zelda. 2-4 Moderato. Oriental Dance—Herbert.

No. 3. 1½ Min. (Curtains close). (D) Louis Throws Bouquet. 2-4 Allegretto Scherzabdo. Punchieello —Herbert.

No. 4. 1½ Min. (I also have to be wary). (T) Captain Severe. 2-4 Tempo di Marcia. The Light Horse—Blon.

No. 5. 2 Min. (I go to America). (T) Joshua Wayne. 6-8 Tempo di Marcia. Sempre Fidelis—Sousa.

No. 6. 1½ Min. (I respect your colors). (D) Louis Insulted by Gerda. 9-8 Agitato. Dramatic Tension No. 44—Borch.

No. 7. 2 Min. (Gerda sits at table). (D) Dog Fight. 2-4 Allegro Agitato. Agitato No. 8—Andino.

REEL II.

No. 8. 1¾ Min. (T) Midnight. 3-4 Allegro. *Intermezzo—Granados.

No. 9. 1 Min. (Captain enters room). (T) I Owe Allegiance. 2-4 Agitato. Agitato No. 37—Andino.

No. 10. 1½ (Winner leaves room). (T) Later In America. 3-4 Allegro. *Intermezzo—Granados.

No. 11. 2¼ Min. (Why Spend all of time?). (T) The Clausen Home. 4-4 Moderato. *Stepping Stones—Reeves.

No. 12. 1 Min. (We are expecting). (D) Louis Arrives. 4-4 Fox-Trot. Havanola—Frey.

No. 13. 1¼ Min. (T) Ask Miss Wayne For a Dance. 2-4 One-Step. Sailing Away —Van Alstyne.

REEL III.

No. 14. 3 Min. (One-step—finish). (T) A Mysterious Messenger. 2-4 Allegro. Merry Wives of Windsor—Nicola.

No. 15. (Card game—cars pass). (T) After Traveling. 2-4 Moderato. A Baton's Rompus—Gillet.

No. 16. 1½ min. (T) I Want To Go Home. 2-4 Allegro. Agitato No. 49—Shepherd.

No. 17. 2 Min. (I so arranged). (D) All Enter Dining-Room. 3-4 Allegro. *Intermezzo—Granados.

No. 18. 1½ Min. (Louis gets in touch). (D) Guests Sleeping. 4-4 Allegretto. Arabesque—Debussy.

REEL IV.

No. 19. 3½ Min. (Benny has a fight). (T) I'm Afraid We're Victims. 3-4 Moderato. Yester Love—Borch.

No. 20. 2 Min. (All you have to do). (T) Expert On Fuses. 6-8 Allegretto. Petite Serenade—Horton.

No. 21. 2½ Min. (It was part of plan). Come On, Hector. 4-4 Moderato. Walnut Tree—Diver.

REEL V.

No. 22. 3 Min. (Insert). (D) Girl Enters Room. 3-4 Allegro. *Intermezzo—Granados.

No. 23. 7 Min. (Severe in garret). (D) Is Miss All Right? 2-4 Agitato. Implorations Neptune—Massenet.

No. 24. 1½ Min. (Bomb explodes). (T) Pigeons Come Home To Roost. 4-4 Agitato. Agitato No. 6—Keifert.

No. 25. 1 Min. (Dobrais). (D) After Explosion. 4-4 Moderato. *Stepping Stones—Reeves.

MUSICAL SETTING *for* "FEAR NOT"

A BUTTERFLY PICTURE

Specially selected and compiled by M. Winkler.

THEME—"LOVE SONG" (DRAMATIC) BY FLEGIER.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "S" " Scene " " " "

	OPENING.	TIME.	NAME OF COMPOSITIONS.
T	So a Man Died, etc.	4 Min. & 30 Sec.	Ein Maerchen (Dramatic Fantasia) by Bach.
T	Doctor Mortington	2 Minutes	Dramatic Adagio by Kretschmer.
T	I'm Going to the Mission...	4 Min. & 10 Sec.	Romanze (Moderato) by Karganoff.
T	That Boy Is Dead.....	2 Min. & 10 Sec.	Summer (6-8 Allegro) by Chaminade.
T	Their Mutual Interest.....	1 Min. & 10 Sec.	..... Theme
T	We Could Use a Doctor.....	4 Min. & 15 Sec.	.....Continue to action.
S	Children Dancing	1 Min. & 10 Sec.	.....Dramatic Tension by Winkler.
T	In a Little Country Town..	40 Seconds	In Lovers' Lane (Characteristic Intermezzo) by Pryor.
S	Interior of Grocery Store....	2 Minutes	Adoration (4-4 Moderato) by Barnard.
S	Girl Arrives Home.....	1 Min. & 30 Sec.	Home from Club (Characteristic) by Laurendeau.
S	The Fight	2 Min. & 50 Sec.	..... Theme
S	Sign of Justice.....	3 Min. & 35 Sec.	.....Agitato to action.
T	Happy In His Complete, etc..	2 Min. & 50 Sec.	.....Elegy (Melody) by Massenet.
T	Where Is Hilda Mortington?.	4 Min. & 45 Sec.	Cavatine (Dramatic Moderato) by Bohm.
T	I Can't Bring Her Back.....	3 Min. & 40 Sec.	Vanity (Allegro Caprice) by Jackson.
T	This Is Suspended	3 Min. & 55 Sec.	Last Spring (Dramatic) by Grieg.
T	Another Urchin Played His Role	4 Min. & 50 Sec. 6 Min. & 40 Sec.	..... Theme. Prelude (Heavy Dramatic) by Rachmaninoff.
S	Close-up of Big Clock.....	3 Minutes	.....Heavy Dramatic by Oehmler.
T	I'm Powerless, Gildane.....	4 Min. & 20 Sec.	Erl King (Dramatic Agitato) by Schubert.
T	I Turned the Clock Ahead...	1 Min. & 45 Sec.	A La Ballerina (Valse Lente) by Bendix.
T	I Resolved Never.....	1 Min. & 50 Sec.	..... Theme.

An Ovation

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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E H GOLDSTEIN

UNIVERSAL 1600 BWAY NEW ORKCITY

PLEASE PLACE ORDER ADDITIONAL PRINT MAN WITHOUT COUNTRY PICTURE OPENED YESTERDAY STRAND THEATRE TO BIGGEST BUSINESS IN YEARS RECEIVED WITH GREAT OVATION PAY ME OPENED NEW GARDEN THEATRE TO TWO HUNDRED NINETY TWO NINETY FIVE HELD THEM OUT ALL EVENING PLEASE ADVISE MR LAEMMLE

B N JUDELL

318PM

PLAY this high-pressure BUTTERFLY picture in your house. It will give your patrons an hour of intense photo drama that matches up with the most intense plays of the spoken drama. It gives WILLIAM STOWELL an opportunity to portray the great character of the Minister and that of "Whiskey John" in a manner that registers and stays registered. "FIGHTING MAD" is

A Powerful BUTTERFLY

—picture, absorbing from beginning to end. Supported by a splendid cast, including such virile actors as Alfred Allen, Helen Gibson, Betty Schade and others. It is another BUTTERFLY of the type that builds prestige and permanence for your house. Book thru any Universal Exchange.

TWO GREAT SERIALS

"THE VOICE ON THE WIRE" and "THE GRAY GHOST" have brought thousands of dollars in profits to Exhibitors all over this country. Hundreds of letters in testimony to this statement have flooded us for months.

TWO BIG MONEY GETTERS

Money getters of the most powerful type. Both have played repeat in many towns, bigger the second time in drawing power than the first.

Featuring BEN WILSON & NEVA GERBER

—Directed by Stuart Paton. A mysterious theme, with mysterious figures, the ghostly dismembered hand—the fearsome messages over the telephone spelling death for some one—the baffling search for the perpetrator of the crimes—the escape—rescues—hair-raising situations—all combine to give that necessary series of punches to this serial that holds audiences with a vise-like grip from beginning to end. Special posters—special ad campaign—and big helps all prepared for you.

Featuring Priscilla Dean, Emory Johnson, Eddie, Polo & Harry Carter

—Directed also by Stuart Paton—is as big as "THE VOICE ON THE WIRE" for thrills. A picturization of the great story, "LOOT," by Arthur Somers Roche in the Saturday Evening Post; read by, heard of and known to millions of fans the country over. Abounds in tense scenes, played by a big cast—an all-star serial cast. "THE GRAY GHOST" will clean up for you. Book either serial thru any Universal Exchange.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe."

1600 BROADWAY, NEW YORK.

Herbert Rawlinson in "COME THROUGH"

GEORGE BRONSON HOWARD'S greatest melodrama, "Come Through," played at the Broadway Theatre, New York, for two weeks straight, drawing people away from every other form of amusement.

At Los Angeles, it played to the limit for two weeks and then repeated for another with the same record smashing success.

At Seattle, "Come Through" played to more money and more people than the Liberty ever took in before.

Of it The New York Tribune said "**One is appalled by so much cleverness.**"

JEWEL PRODUCTIONS INC.

1600 Broadway, New York

Elaine Hammerstein in "The CO-RESPONDENT"

THREE sound business reasons call on you to book "The Co-respondent" without delay;

—the high-pressure intensity of the play, an absorbing drama of New York newspaper life, in which a great Editor battles for the woman he loves against an unscrupulous Millionaire.

—the brilliant run of this play at the Broadway Theatre.

—the spending of $50,000 in the seventy biggest papers of the country on this Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman. **Act on these three reasons today.**

JEWEL
PRODUCTIONS
INC.
1600 BROADWAY NEW YORK

Louise Lovely & Carmel Myers in "SIRENS OF THE SEA"

LOUISE LOVELY, Carmel Myers and countless Venus-formed maidens in a ravishing dream of female loveliness.

A daring revelation of physical charms on a Magic Isle of the southern seas, where the laughing sirens lure a young man from his yacht and carry him off to enticing adventures in the grottos of the sea.

Diving nymphs who sport unrestrained amid fairy scenes of incomparable beauty.

One thousand people and months of labor helped make this "The Picture Magnificent."

Directed by Allen Holubar. 6 Reels.

JEWEL PRODUCTIONS INC.

1600 *Broadway, New York.*

Dorothy Phillips in "PAY ME"

"PAY ME" is its own advertisement.

In Denver, "Pay Me" broke all records during its week's run in spite of the fact that non-arrival of publicity matter **prevented any advertising from being done.**

In Los Angeles, "Pay Me" topped all receipts at the Superba in spite of such counter-attractions as Billy Sunday and Douglas Fairbanks.

In Portland, "Pay Me" packed its first Sunday matinee in spite of two strong features nearby, two baseball games and Dress Parade at Vancouver barracks.

The best facts make the best booking. BOOK "PAY ME."

JEWEL PRODUCTIONS INC.

1600 Broadway, New York

H. E. Herbert in "The MAN without a COUNTRY"

BEYOND the shadow of a doubt, the most **popular** patriotic picture ever shown the American people.

Attended on the first night of its capacity run at The Broadway by Officers of our Army and Navy—made the basis of a Special Recruiting Campaign—endorsed by the Committee on National Defense as the greatest of all patriotism-making pictures.

Absolutely up to the minute in its stirring version of Edward Everett Hale's masterpiece of patriotic feeling.

Accompanied by the very finest publicity. Produced by Thanhouser.

JEWEL
PRODUCTIONS
INC.
1600 Broadway, New York

Two Genius-Plays from LOIS WEBER

MILDRED HARRIS
STAR IN
"K" & "THE PRICE OF A GOOD TIME"

LOIS WEBER—**The Belasco of the Screen**—has recently produced two of the most affecting love stories ever pictured, even by that master hand.

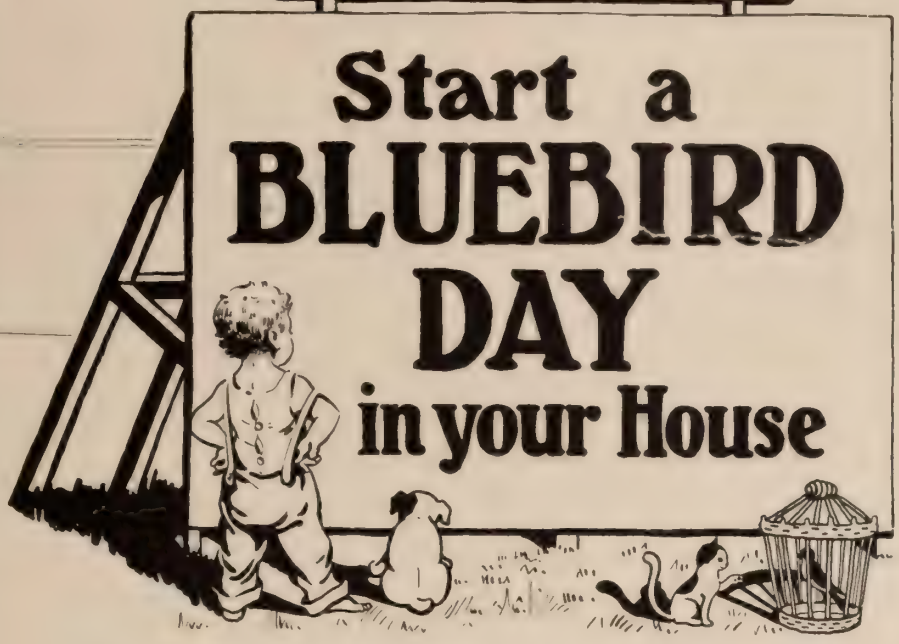
Superb in their richness of sympathy, atmosphere and inimitable detail, these two Genius-Plays further afford the first revelation of a young actress who will forthwith become the popular embodiment of grace, sentiment and intelligent talent for American screen audiences.

These two plays are "K"—adapted from Mary Roberts Rinehart's 2,000,000-readers novel (Houghton-Mifflin Co.) which swept the country in McClure's Magazine—and "The Price of a Good Time," adapted from "The Whim," by Marion Orth, and featuring Miss Mildred Harris and Mr. Kenneth Harlan.

Book "The Price of a Good Time" **at once.** Watch for "K" as you would watch for another "Where Are My Children?" or "Hypocrites" or "Shoes."

JEWEL
PRODUCTIONS
INC.
1600 Broadway - - New York

BLUEBIRD BILL POSTING CO.



The tip, "START A BLUEBIRD DAY IN YOUR HOUSE," has lifted hundreds of Exhibitors out of the rut of no profits to a place in the sun for their houses. We've told you about the successes of Exhibitors running Bluebirds. If you wish actual letters from Exhibitors who are now succeeding with BLUEBIRD DAYS, write us and we will give you more convincing evidence. With a magnificent gallery of stars, such as—

Mae Murray Dorothy Phillips Franklyn Farnum
Violet Mersereau Monroe Salisbury
Carmel Myers Ruth Clifford

—you automatically insure your patrons a standard of photoplays not exceeded by any concern in the feature business. Besides the stars, BLUEBIRDS have the plays—plays that mean something—plays that create and continue the desire on the part of the public to see and enjoy high class productions. Again, we repeat—START A BLUEBIRD DAY IN YOUR HOUSE, and strike a pay streak.

BLUEBIRD Photoplays, Inc.

1600 Broadway, New York

THERE WITH THE PUNCH

MARIE WALCAMP
Brilliant Star and Leading Woman in
"The RED ACE"
UNIVERSAL
TRUMP SERIAL

"The Red Ace"

abounds in thrills—packed to capacity with punches—situations and stunts not found in a dozen serials combined. MAREI WALCAMP, with her reckless daring, jeopardizing her life almost daily, almost single-handed keeps audiences spellbound for 16 weeks, and it is safe to say that—judging from the requests exhibitors have had for this serial, that—

A popular vote of the public would bring "The Red Ace" to every Theatre in America.

It isn't alone the so-called movie fan that has demanded "THE RED ACE," but even the average movie fan, usually not so much interested in serial pictures—that has come forward and asked to see this tremendous photoplay.

Actual tangible cash awaits exhibitors who are awake to the money-getting possibilities of "THE RED ACE," directed by Jacques Jaccard. If you haven't played "THE RED ACE" book it and boost it to the skies. It will make good with a shower of coin.

BOOK IT NOW

Through Any UNIVERSAL Exchange

The MOVING PICTURE WEEKLY

NOVEMBER 24.1917.

MOLLY MALONE

HARRY CAREY

ELLA HALL

VOL 5.

LOUISE LOVELY

LITTLE ZOE RAE

No 15.

BUTTERFLY STARS.

Scenes From Little ZOE RAE In "The Silent Lady"

TWO NOTABLE BLUEBIRDS

MONROE SALISBURY, the BLUEBIRD Star of whom you are to hear much from your patrons, appears with beautiful Ruth Clifford in "THE SAVAGE," one of the most dramatic photoplays of the year. As a half-breed Indian torn between the instincts of his white and his savage blood, the entire action is of the most intense emotional quality. In "THE DESIRE OF THE MOTH," Mr. Salisbury and Miss Clifford score a notable dramatic triumph. Both plays were directed by Rupert Julian.

MONROE SALISBURY

IN

"THE SAVAGE"

AND IN

"THE DESIRE OF THE MOTH"

By Eugene Manlove Rhodes

Monroe Salisbury's work in these two big plays stamps him as the most promising star on the screen today. His expressive face, his winning and engaging personality together with his finished acting place him far and away ahead of those names for which you are asked prohibitive prices. Book both of these great BLUEBIRD features through your local BLUEBIRD Exchange, or BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

BLUEBIRD
ALL-STAR CAST

featuring

Little Zoe Rae

in one of the most Beautiful BLUEBIRDS ever filmed :

"MY LITTLE BOY"

As beautiful as the breath of morn—the kind of a picture that millions will love. Book and play it repeat for two days. Book thru your local Bluebird Exchange, or BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

TO PRESIDENT CARL LAEMMLE,—JAMES D. PHELAN, United States Senator, wired the following message:

"Together, the newspaper press and the motion picture screen can bring to bear an influence for good that is incalculable."

In sending this message to the President of the Universal, Senator Phelan added to the collection of great messages received from Governors, Senators, Congressmen and others from every section of the country on the big scoop of the Screen Magazine in securing the cartoons from the pens of America's greatest illustrators of the foremost dailies, for

Universal Current Events

The tremendous advertising possibilities—special posters—and newspaper co-operation every exhibitor in the land can easily secure on "the wedding of the press and the screen" alone makes U CURRENT EVENTS the biggest winner on the news reels. Add to this huge scoop the constant succession of world's leading news events and you have every news reel on the market discounted with U CURRENT EVENTS. Get your contract NOW. Communicate with any Universal Exchange or

UNIVERSAL CURRENT EVENTS
1600 Broadway, New York.

COMING!
Harry Carey
IN
"The Phantom Riders"
Tremendous Western Feature Production
Reserve a Booking Date
Biggest Western of the Season

BIGGEST
Money Getter of
the Season for Exhibitors

"THE MYSTERY SHIP" is without the slightest shadow of doubt, the biggest money getter of the season for Exhibitors. If you think this is "just conversation" go to your nearest Universal Exchange and ask them to project the first episodes of "THE MYSTERY SHIP" for you on the screen—then pass your own opinion.

$35,000.00

—spent to procure a few feet of film for the first episode alone—but, ye gods—what colossal thrills in that few feet. Huge castle walls dynamited—destroying $35,000 worth of property to give your patrons a $35,000 thrill—biggest they have ever seen in any serial in their lives. Judge of the immensity of this serial by this tremendous wallop.

f the Serials

Have you your copy of the Big Advertising Campaign Book? ——

BIGGEST and finest advertising campaign book ever issued, ready for every Exibitor. Completely filled with ideas, ready-made display ads—novelties—stunts and helps to assist you in putting over "THE MYSTER SHIP" for 18 straight weeks in tornado style.

RY SHIP"

BEN WILSON
NEVA GERBER
Kingsley Benedict

and other Universal players, enables you to advertise broadcast the serial with the ALL-STAR CAST. A score of distinct advantages guarantee you biggest returns you ever had.

A Real Winner

FROM any angle you view "THE MYSTERY SHIP" you'll find that it's a REAL WINNER. Punch, power, love, romance, daring adventure, thrilling escapes, combine to give your patrons the serial with 18 weeks of wallops. BOOK NOW, thru any Universal Exchange.

2 GREAT SERIALS

Fine comb the serial market and you won't find two such punch serials with anywhere the drawing possibilities as these two last Universal winners. Backed by thrilling stories, swift action—BIG STARS and many of them, you have everything with which to get the big money. If you haven't played either of them, you may have the pleasure of knowing that you've got two big treats in store for your patrons and a money bag full of profits for yourself. Get in touch NOW with your nearest Universal Exchange and BOOK

"The VOICE on the WIRE"

Featuring BEN WILSON—Neva Gerber and Big Cast

Then after you've given your patrons 16 week of super thrills—come right back at them by booking.

"The GRAY GHOST"

Priscilla Dean—Emory Johnson—Eddie Polo—and Harry Carter

—and give them 16 weeks more of the kind of photoplay that pulls people out of their homes and into your theatre. TWO BIG STARS in the first serial—FOUR BIG POPULAR STARS IN THE SECOND SERIAL—Ad campaign books for both that show you how to play these serials to capacity houses constantly.

GET BUSY WITH YOUR NEAREST U EXCHANGE

2

William Stowell

"FIGHTING MAD"

What Would You Do?

IF a dissolute man whose life your medical skill had saved, robbed you of your beloved wife, then cast her off to crawl, like a wounded animal to your door to die—would you take her in and care for her child, just born? WAIT! In through the door comes—the destroyer of your happiness and hers.

How Would You Treat Him?

BEFORE you make up your mind, see William Stowell in "Fighting Mad." See one of the biggest emotional crises ever put on the screen. See a mighty photo-drama that thrills with its rush of action, while it glorifies the noblest impulses of the human breast. See "Fighting Mad." The booking will take care of itself.

Watch For These Two Butterfly Productions

LOUISE LOVELY, with BETTY SCHADE, in

"THE WOLF AND HIS MATE"

Directed by Ed Le Saint

GRACE CUNARD in

"HELL'S CRATER"

Dir. by W. B. Pearson

Book Thru Any Universal Exchange

Butterfly Stars

Louise Lovely | Molly Malone | Ella Hall | Zoe Ray

GLIMPSES OF THE
NEW BUTTERFLY
PICTURE.....LITTLE
ZOE RAE
IN "THE
SILENT LADY"

BEN WILSON in "The MYSTERY SHIP"

EPISODE 2

"THE GRIP OF HATE."

With **Neva Gerber** and **Kingsley Benedict**

MILES GASTON aboard his yacht, watches the effect of the gunshot he fired on the ship carrying Betty Lee. Betty's aunt has to carry her to her cabin. But Gaston does not remain unpunished. In the height of the storm a bolt of lightning strikes so near as to stun him. Jack Fay carries Gaston below. However, neither Gaston nor Betty are seriously hurt.

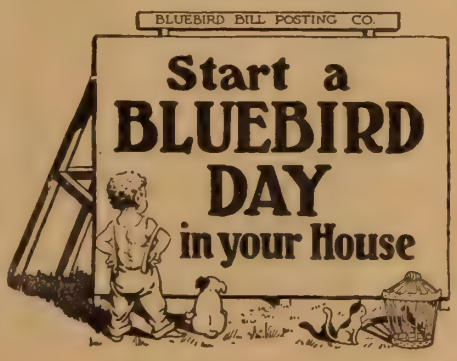
There is a stowaway on board of Gaston's yacht, known to the police as The Phantom. San Francisco headquarters suspect he is on Gaston's yacht and wireless to hold him. Meanwhile the man who is "wanted" eats the meal of the sleeping Gaston and hides again.

Betty's captain conceives an idea: Two sailors are to be put on a raft and have themselves saved by Gaston. Betty instructs the two men to disable the engine when they are picked up. Meanwhile, Gaston succeeds in cornering the stowaway at the point of a revolver; however, he promises not to turn him over to the police. The two sailors are saved.

CAST.

Miles Gaston, Jr.	Ben Wilson
Betty Lee	Neva Gerber
Harry Russell	Duke Worne
Betty's Aunt	Elsie Van Name
Jack Fay	Kingsley Benedict
James Lee	Nigel De Bruillier

The next morning Gaston's yacht is still in close pursuit of Betty's boat. The two sailors enter the engine-room but are put out by the engineer. Then they conclude that there is but one chance left; they will throw Gaston overboard. They watch their opportunity, and Betty, horror-stricken, sees Gaston drop into the sea. While Jack Fay, in a motor-boat, tries to locate the missing Gaston, the two sailors sneak into another boat and are later picked up by Betty's crew. She berates them as they were not sent out to kill. Fay returns empty-handed. To his surprise he finds Gaston aboard. Gaston explains that the stowaway had overheard the plotting of the two strange sailors and in gratitude had taken Gaston's place, dressed in his great coat. The stowaway is not lost, but swims ashore in the distance. Within an hour Gaston, thoroughly roused by the attempt on his life, says he will be in possession of the map, locating the treasure; and he will have his revenge on Betty. Gaston fires the deck gun with telling effect. Betty's boat is struck below the water, and is fast sinking. Betty faints.



THE MOVING PICTURE WEEKLY

Vol. 5. NOVEMBER 24, 1917. No. 15

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NOTICE TO THE TRADE.

The following are titles of productions which have been started at Universal City. The titles have been looked up at Washington and enjoy priority:

SOME KNIGHT
THE BUCKSKIN BAG
THE SCARLET CAR
THE BOLTON MYSTERY
MOLLY AND I
THE SILVER RING
BELOVED JIM
TWO CHRISTMAS NIGHTS
HAWAIIAN KNIGHTS
MADAM SPY
HIS LONG SUIT

LITTLE ZOE RAE
IN
"The SILENT LADY"
LITTLE ZOE RAE—amazing child actress is rivalling the drawing power of the biggest feature stars. In "THE SILENT LADY"—Little Zoe Rae, supported by Gretchen Lederer, gives an interpretation of her role in a manner that makes your patrons actually DEMAND more pictures with this BIG little star. Book "THE SILENT LADY" thru any Universal Exchange.
Book Thru Any Universal Exchange.
ZOE RAE Favorite with Millions.

CHARACTERS in "The SILENT LADY"

Philemon.

Captain Bartholemew.

Peter.

Miss Sommerville and Naomi.

MUCH of the interest and enjoyment of the Butterfly Picture, "The Silent Lady," lies in the wonderful character delineations of three old men, and the skillful manner in which their eccentricities are woven into the thread of the story by Elsie Jane Wilson who directed it. Their names are Philemon, Peter and Captain Bartholemew.

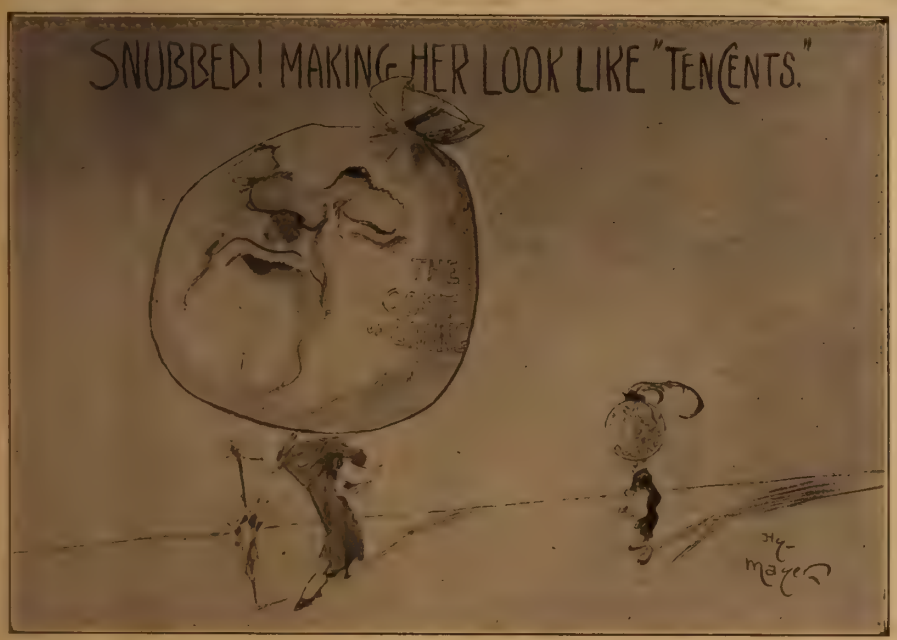
Gretchen Lederer has the role of the silent lady, a girl whose life had been blighted by the unfortunate experience of her first visit to the city, and who has permitted this shadow to put her in retirement rather than make an attempt to bring out the truth of the doubtful appearing situation. Eventually she comes to live in the lighthouse, and there for the first time meets the three guardians of the light. Philemon was the official lighthouse keeper, a stern, God-fearing, unequivocal sort of person to whom there could be no two ways—either a thing was right, or it was wrong. Explanations mattered nothing; argument mattered less. The role of Philemon is played by Winter Hall, who was so effective in "The Cricket."

There is another member of "The Cricket" cast in this trio. It is Harry Holden. Here he plays the role of Peter, who was named after one of the apostles, and had been a sailor in his younger days. He is the only member of the triumverate who has any conception of humor, can see a joke on himself, or who ever forgets to take himself seriously.

The only one of the three who sported a nautical title wasn't a sea captain at all, although he liked to be called one. Every one, therefore, called him Captain Bartholemew. This gormandizing, accordian-playing, tobacco-chewing, half-crazed yet lovable old chap, is played by Eddie Brown, one of the Universal's real standbys for character work. He has probably played more old man parts than any one in the Universal studios.

There is another rich character role, and it has been assigned to Lule Warrenton. It is the role of Mrs. Hayes, the housekeeper, an opinionated, unkempt, ultra-religious, scandal-monging housekeeper who supplied the creature wants of the three old men, but made their life utterly miserable in return.

(*Continued on page* 39)



Even Hy. Mayer feels the pinch of the war as this cartoon from the Animated shows.

WILLIAM STOWELL BUTTERFLY PICTURE

Story by J. G. Alexander and Fred Myton.

DR. LAMBERT was a good man. He strove in every way to aid his fellowmen, relying upon his creator to such a degree that he failed to take even ordinary precautions against the snake entering his own household. His wife had not wanted to come West at all, and she fell an easy victim to the wiles of Clean-Up West, a gambler, whose passing fancy had wandered temporarily from Faro Fanny to Mrs. Lambert. When the doctor's wife eloped with West, Lambert got his first jolt, and when she returned a year later and died in his cabin in giving birth to a daughter, Lambert's mind became deranged, and he swore never to help man, woman or child again. In his delirium he left the new-born babe on the door-step of Eldorado Smith, who brought her up as his own child.

Years later Lilly Smith, now grown to young womanhood, was strangely attracted by the gruff and repellant exterior of old Whiskey John, who came into her father's saloon occasionally to replenish his jug. The jug and an old dog were the only two things in life which old John cared anything about, and he begrudged the interest which Lilly was taking in him, and which he was forced to take in her, until one day out of a clear sky Clean-Up West and Faro Fanny came into the life of the settlement. Hundreds of women had come into West's life since he ruined Lilly's mother, and Faro Fanny's soul was sore with it all. As a crowning insult, West started to make love to little Lilly while Lilly's lover, Frank Baxter, was away in the desert. So successful was West with Lilly that she eventually promised to elope with him, but Fanny discovered the plan and attempted to frustrate it. West, in his anger, struck her down. Then she went to old Whiskey John, and told him the whole story of Lilly's life, and for the first time he realizes that Lilly is his own daughter. What happened to West in the next half hour removed that individual for all time, and restored John's sanity and his faith.

CAST.

Doctor Lambert	William Stowell
Mary Lambert	Helen Gibson
Clean-Up West	Hector Dion
Faro Fanny	Betty Schade
Smith	Alfred Allen
Lilly Sawyer	Mildred Davis
Frank Baxter	M. K. Wilson

"FIGHTING MAD"

Produced by E. J. Le Saint.

STOWELL A PIANIST.

WILLIAM STOWELL, who is starred in the Butterfly Picture, "Fighting Mad," is an accomplished musician, though he is very modest about it. The fact was discovered when he was engaged to play the lead opposite Dorothy Phillips in the fine Bluebird Special "Hell Morgan's Girl." Stowell has been Miss Phillips' leading man in nearly all her Bluebird Pictures, and was lent to Butterfly to play the stellar role in "Fighting Mad." He was the recipient of letters from many prominent musicians, congratulating him on the fact that the "action" in his piano-playing scenes was so plainly real. Many requested an opportunity to hear him play in public, but he had to decline all these offers, as his work for the screen keeps him occupied every waking hour.

"It is quite true," he said to an interviewer when asked about his playing, "that I really played in 'Hell Morgan's Girl,' and that the dancers were really dancing to my music. I have played ever since I was a small boy, and it is one of my greatest pleasures. I had the advantage of excellent teachers, and practised many hours a day to make myself proficient. Realism cannot be carried too far on the screen. With musicians watching our fingers to see if we really play what we are supposed to, and lip-readers watching our mouths to see that we really say the titles that appear on the screen, and tennis players and golf enthusiasts writing in to criticize the grasp of a racket or the handling of a club, it is not safe nowadays to try to put over anything on anybody. You never know when some specialist in the audience may rise up and call you ridiculous. And pictures can't stand ridicule any more than any other art or business, perhaps less than any other."

AUDIENCE WELCOMES PRISCILLA DEAN.

PRISCILLA DEAN, who was featured as "Morn Light" in the Universal mystery serial, "The Gray Ghost," and who is now appearing in "Just Jim," a Christmas Production, at Univehsal City, appeared in person at one of Los Angeles' largest neighborhood theatres the other night and was greeted enthusiastically by a large audience.

Miss Dean is perfectly natural, and at ease at all time. She made a hit.

Rupert Julian

CREATOR of JAPANESE ATMOSPHERE

IN one of the most perfectly appointed Geisha houses this side of Nippon, an exact imitation of the famous Japanese substitute for our well-known cabaret, an English roué confides to a gentle-mannered student of Oriental music the fact that he has come half-way across the world to murder his wife, and the man who took her from him. It was a cold-blooded threat, but made in an impressive manner amidst wisteria, soft music and bevies of Geisha girls. It so stimulated Anthony Eckert with a sense of impending doom that he dashed out into a street which any Japanese would have mistaken for Main Street, Tokyo, and back to his hotel—a perfectly appointed hostelry which would have done credit to the land of the Rising Sun.

In the room next to his, separated only by the conventional Japanese partitian, Anthony heard a voice which encouraged him to believe that at last he had found one who could interpret the difficult Chinese scale, and without more ado he broke down the door, regardless of consequences, or of the feelings of the occupant of the room. What was his consternation to learn, shortly afterward, that the owner of the voice, to whom he had become deeply attached, was none other than the accused wife, and that circumstances had so shaped themselves that the infuriated Englishman could draw no other conclusion than that he was the man who had run away with her.

Thus runs the thread of the story of "The Door Between," the screen title for Samuel Merwin's famous novel, "Anthony the Absolute." Rupert Julian, who directed this exquisite Bluebird Photoplay, has given it a setting which positively amazed the members of the Japanese Diet, who are now visiting this country, and who had the honor of seeing this production before it was released. They could scarcely believe that a Japanese brain had not devised the beautiful and realistic settings for the Geisha houses, the Japanese street, the Japanese hotel, the costumes, make-up and ceremonious acting of the cast. Julian was profusely congratulated by all on a most difficult and perfectly executed piece of work. The settings, which he designed after consultation with a number of Japanese, particularly Frank Tokanaga, Universal's Japanese actor, will soon be the talk of the moving picture-going public, when Bluebird is distributed to its wide clientele. It will add another chapter to Julian's most complete record of achievement with Bluebird.

And not only in setting has Julian been successful. He made a distinct effort to have all of the principals and extras conform exactly to the types they were supposed to represent. In the Geisha house there were a number of real Geisha girls, but two of the most important parts are played by Universal City actresses. They are Yvette Mitchell, who is expert in Oriental make-up, and Maud Emory, who never tried it before, but who achieves a distinct success in the role of the little Japanese who plays a delightful bit in the first reel. In the group showing these girls it is a distinctly difficult matter to pick out the Americans from the Orientals, and this alone is a great tribute to Julian, who cast the piece, and who supervised all the make-up and costumes before he would shoot a single scene.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 48.

ISSUE No. 48 of the Screen Magazine opens with the first pictures taken of the seismograph, a marvelous machine for registering earthquakes, which is shown by courtesy of the American Museum of Natural History. This is the first time that officials have permitted this wonderful machine to be shown in its workings, and you can see here in a jiffy movements which the earthquake in San Francisco produced 3,000 miles away. The Screen Magazine also presents a comparison between a steel battleship and the old Ironsides, which now lies peacefully in Charlestown Navy Yard, Boston. It also shows the death-defying occupation of the steeplejack. Painting giant smokestacks is his pet hobby. The way to keep the baby well is the health suggestion for this week, and it is gone into thoroughly. Willie Hopkins' "Miracle in Mud" this week is entitled "Doorknobs."

MORE PUBLISHED STORIES FOR BLUEBIRD PHOTOPLAYS.

MANAGING Director Carl Laemmle of Bluebird Photoplays, Inc., is evidencing a purpose to incorporate more popular novels and published stories in Bluebird features than heretofore. Bluebird's staff of scenario writers will furnish various original scripts to diversify the offerings, but the announcement comes that future releases will be largely made from novels that have attained popularity with the reading public. Mr. Laemmle summoned Col. Brady all the way from California to discuss with him the acquisition of a number of novels.

Among the stories the screen will read for the masses in Bluebird Photoplays are "Heart's Blood," assigned to Dorothy Phillips, the novel by Elaine Stern; "Back to the Right Trail," by Fred Bechdolt, will be given a special production; John S. McGrogarty's "Kane of Liscarra" and "The Mortgaged Wife," by F. H. Clark will become future Bluebirds. These are only a few of the stories to be screened at Universal City.

New Lighthouse Puzzle to Seamen

THE commanders of two of Uncle Sam's torpedo boat destroyers were much mystified one evening this week to find a lighthouse at a point on the Southern California coast where none was indicated on the navigation charts. The two fighting ships, while passing Laguna Beach at a distance of about fifteen miles from shore, were surprised by a revolving light such as is used in lighthouses, flashes being made at regular intervals. The ships steamed in about five miles and signaled to the shore with their powerful searchlights, but the lighthouse people paid no attention to the signals. The ships thereupon steamed out to sea again and proceeded on their way.

The following morning they put into San Diego and reported to the port officials the occurrence of the night before. An investigation by wire, which was started at once, resulted in a real surprise, for the lighthouse was only a make-believe affair—one that was serving as a setting in a photodrama!

BUT it was only an expensive prop used by Elsie Jane Wilson for "The Silent Tody."

The lighthouse had been erected for scenes in a Universal production entitled "The Silent Lady," and Miss Elsie Jane Wilson was bossing the job of directing them. A force of men of the technical and construction departments at Universal City had made a lighthouse station that was complete in every detail. It was not surprising, therefore, that the powerful light in the tall structure revolving like the light in an honest-to-goodness lighthouse fooled the war vessels which were passing Laguna Beach on their way to the Southern California city.

But the light is no more. This is the expensive prop to which reference has already been made in the Weekly.

WORTH 25 CENTS.

Central Film Service,
Indianapolis, Ind.

Gentlemen—Enclosed find check for $43.25 for next week's service, posters, slide, mounting and whatever else I owe you.

I guess that this squares us up.

By the way, "Pride of the Clan" was shown in this town for 15 cents. Well, if it was worth that, "A Wife On Trial" was worth 25 cents. Everybody was sure pleased last night, even the roughnecks, that only like "shoot 'em up" stuff.

Here is hoping that the Butterflies will keep up their present standard.

Yours very truly,
H. L. BOEK, Mgr.,
Gem Theatre, Clinton, Ind.

"Ammunition Workers Curse"
NESTOR Comedy
Zowie!
Zip!
Bang!
Nestor comedies off on a regular riot, as one of the players exclaimed. It's an ammunition comic—full of explosives in the way of laughs. Dave Morris, supported by that high-strung Nestor outfit of players, gives a hurry-up exhibition of fun, in which Gladys Tennyson (the little beauty) adds her delightful bit. Book through any Universal Exchange.
NITRO GLYCERINE
NITRO GLYCERINE
NITRO GLYCERINE
NITRO GLYCERINE
NITRO GLYCERINE

"A HERO FOR A MINUTE"

L-KO

TWO-REEL KOMEDY

Produced by Bob Kerr.
Under the Supervision of J. G. Blystone.

KID CAMERAFLAGE, the Chief's chauffeur, was secretly married to the maid. She had promised to take good care of him before he married her, but everything was different now, for he was made to do the menial work and became a full-fledged kitchen mechanic to meet the high cost of living. The Chief and his wife were happy. They had a battle every other minute. The Chief gets an order from the Mayor, advising him that all blackhanders must be clean-shaven. This aggravates one of the blackhanders, who picks himself out a well-fed bomb, and wends his weary way to the office of the Mayor. Kid Cameraflage, whose duties varied, was lining up the cuspidors, when he spied the bomb nestling in one of them. Every one looked on to see the Kid's finish, but picking the bomb up courageously, he flung it out of the window, hitting the blackhanders, and saved the day.

CAST.

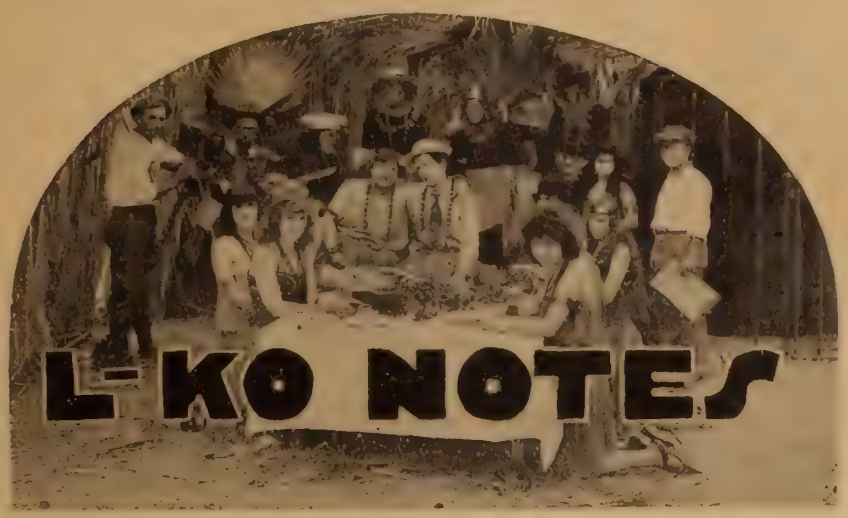
Kid Cameraflage	**Bobby Dunn**
The Chief	**S. Kennedy**
Mrs. Chief	**Katherine Young**
The Maid	**Peggy Prevost**

"You're fired!" said the Mayor to the Chief. "You're hired!" said the Mayor to the Kid. "You're chauffeur!" said the Kid to the Chief, and so the Chief became the chauffeur, while the chauffeur became the chief. Returning home, the ex-chauffeur and the maid took possession of the Chief's house. Kid Cameraflage fell asleep in Mrs. Chief's room. The maid tried to detain the Chief by fainting in his arms. Friend wife, seeing her husband's arms full of maid, entered her room, and she found the Kid trembling in her clothes closet. Thereupon she, too, fainted. The ex-Chief's bullets send the Kid to the roof, but they all drop through the skylight and land back where they came from. Explanations are in order, and the Kid relinquishes his right to Chiefdom.

BOBBY DUNN TO SHINE IN STELLAR ROLE.

BOBBY DUNN, a new comedian in the L-Ko camp, is going to disport himself in a two-reel komedy, which will be entitled "A Hero for a Minute." Bobby is the hero, and that is about the length of time he shines in the stellar role. He takes the part of a valet to a police commissioner, who gets gay and loses his job, the mayor appointing the valet to his place, and assigning the erstwhile commissioner to the newly vacated role of valet. If both men had not been married they might have stayed that way, but the impulse to lay it over the other man's household proved too much for Bobby, and in the resulting L-Ko scrimmage he was glad to resign to his former superior.

MERTA STERLING
and
AL FORBES



in
"Carnivals and Cannibals"
A Coming
LK-O KOMEDY

MERTA STERLING, the insignificant little 300-pound comedienne of the L-Ko Kompany, is enacting for the delectation of L-Ko audience a two-reel comedy which is entitled "Deep Seas and Desperate Deeds." Merta is the dare-devil of Chicken Center, but in Chicken Center the chickens are required to be ducks, for Merta in this film relieves an inhabitant of the Center of money rightfully belonging to her and she dives to the bottom of the ocean to get it. Takes considerable imagination to conceive of Merta sinking thus far into the deep. Merta has aeroplaned and railroaded and bicycled her way into all manner of mirth, but submarining was not only foreign to her nature, but difficult of accomplishment.

CATHERINE YOUNG, one of the most alluring of screen vampires, has the biggest role yet assigned to her in an L-Ko in "A Hero for a Minute." Catherine has heretofore had to carry the burden of beauty in a number of L-Kos, but in this one she has a real role and enacts it in first-class style.

"HAVEN'T you got any girls around here?" said Mack Swain to his director, as he looked around at the blooming beauty of the L-Ko lot. Some forty girls who were acting in L-Kos answered "Yes," and the picture on this page is the result of their exclamation.

AFTER an interval of several months Dave Morris makes his reappearance as an L-Ko star in the two-reel comedy, "Bullets and Boneheads." He is supported by beautiful Gladys Tennyson in a comedy which has an explosive finish.

MACK SWAIN will make his appearance soon as an L-Ko star in a comedy entitled "Ambrose' Icy Love." Rae Godfrey is his leading woman, and she has the unique experience of being chained to a cake of ice while Ambrose ambles to the rescue. It is one of the funniest L-Kos which has ever come out of that shop where slews of them grow.

Mack (Ambrose) Swain makes a full-sized hit right away with the L-Ko girls.

GAIL HENRY, who has established herself in favor as comedienne of Joker Comedies under the Universal brand, has transferred her activities to L-Ko, and will work opposite Hughie Mack and Bobby Dunn. Thus talent from three well-known brands will assemble in this particular L-Ko organization; Rughie Mack having lately come from Vitagraph, Bobby Dunn from Keystone and Miss Henry from Joker. President Julius Stern of L-Ko made the trip to Los Angeles to rearrange the comedy organizations in consultation with J. G. Blystone, director general of L-Kos. There will be further changes to be later announced.

WILLIAM FREDERICK is the new director who has been engaged by L-Ko to direct Mack Swain, the famous Ambrose of the comedy screen, in his new work for the L-Ko. He is planning to get out his first Mack Swain release as a Christmas present to exhibitors, which doesn't mean that they won't have to pay for it.

AMBROSE' hirshute appendage which he wears in the center of his forehead is one of the most famous locks of hair since there was a little girl who had a little curl right in the middle of her forehead. It is his trademark with the L-Ko.

The Pedace

Two tense scenes from Episode Eight

"The Lair of the Beast"

EPISODE EIGHT.

Written and Produced by

JACQUES JACCARD

With

MARIE WALCAMP

CAST.

Virginia Dixon	Marie Walcamp
Patrick Kelly	Bobby Mack
Dr. Hirtzman	Harry Archer
Sergeant Winthrop	Larry Peyton
Steele Heffern	Charles Brindley
Pierre Fouchard	L. M. Wells
"Dutch" Kate	Miriam Selbie
Red Fawn	Yvette Mitchell
Little Bear	Noble Johnson

TRY as she could, Virginia was unable to regain her position in the saddle, and it seemed like hours that the horse was running wild. When he finally did stop, it was in her own yard, and Little Bear, who had escaped from his pursuers, unloosened her from her uncomfortable position.

In the meantime, three important things had happened. First, Winthrop had been rescued by three mounted policemen, who, with Bobby, Virginia's man-of-all-work, had been making all possible speed toward Lost Lake. Second, Bertha Schweir, whom we last saw in Virginia Dixon's Washington home acting as Virginia's maid, had arrived at Lost Lake. She registered at the inn after giving the secret sign of the foreign service which employed her, and upon being admitted to the hidden room, presented a note to Dr. Hirtzman urging him to make all haste in taking over the Dixon mine. In the third place, Steele Heffern discovered how Virginia had escaped, and turned his band back toward her house.

At that moment a cry went up in the inn. "The mounted police are coming!" Pandemonium reigned as charges and counter charges of treachery flashed back and forth between Fouchard and Winthrop. But Winthrop was too nervous about Virginia to remain long there. He left the cleaning-up of the trading post to his companions, and took a man with him to Virginia's cabin, where he found Virginia reading a letter from the Du Point Powder Company to her father, demanding that he send them the amount of platinum contracted for. Virginia regards this as a sacred duty, and starts out to obtain what platinum she can, using her secret entrance to the mine. She and Bobby, having dived from the rock, start work in the river-bed.

But in the meantime the enemy forces have completed their secret tunnel into the same mine, and when Virginia's back is turned the terrible man-ape jumps upon Bobby and drags him away without a sound. Before Virginia has discovered his absence even, the beast is back and has grappled with the girl. Virginia is dragged in terror through a long passage and into an underground dungeon, where she is left. Suddenly a door is raised, and through an adjoining entrance she sees several shadowy forms. They turn at the noise, and four flashes of light like miniature searchlights are directed at the terrified girl. As she becomes accustomed to the darkness she realizes that two lions are pacing back and forth in the next room. As things grow plainer to her, she discovers a skeleton, which, upon investigation, proves to be that of her father. Again the demand is made upon her to decipher her brother's letter, telling where the hidden platinum can be found, and again she refuses. This last refusal is the signal for the door to be lifted, and a strange emissary performs this office. It is a monkey. Virginia screams as the two lions leap through the door, and she summons all her strength as one of the lions leaps upon her.

INTRODUCING THE MINE —IN— "THE RED ACE"

WHEN Jacques Jaccard conceived the idea of "The Red Ace," he had never seen a platinum mine in his life, but he very soon rectified this. For weeks he studied up from all kinds of books on platinum mining which would be of use to him in the serial, and he did not overlook the opportunity which was afforded him to visit a mine from which platium was taken. Then came the question as to whether he would have to build a mine, or whether he could find one already to hand which could be arranged in a somewhat similar manner. It was going to be a tremendous expense to build one, for the mine had to be in a very peculiar location. It could not be exposed to view, and an entrance to it could be obtained only by diving into a lake and coming up on the other side of a ledge of rocks. This gave an entrance directly into a pool in the mine itself, and through this pool a submarine river flowed. For this reason the enemy spies had been unable to find the mine, although they knew from their spying upon Virginia's father just about where it was. Carefully calculating the general direction and depth, they had tunneled through the solid rock until they too had made a secret entrance into the mine. That is how the phantom beast is enabled, in the eighth episode, not only to entrap Kelly, but Virginia herself, as they were busy endeavoring to start work in the platinum mine in order to fulfill their contract.

The scene in this episode shows the phantom just as he is in the act of springing upon Virginia. The subterranean entrance is directly behind him on the other side of the waterfall. The entrance that the secret service men had made is to his right, and is not shown in this shot. Every time any photographs were taken in this mine a heavy electrical truck, virtually a mounted battery of light, had to be arranged, and a tremendous voltage thrown into the remotest corner of its dark dungeons. The result is a remarkable picture in every way ,and one calculated to fulfill the expectation of the most exacting mining engineer as to detail.

The latest enclosed stage at Universal City nearing completion.

"The Lair of the Beast"

ENDING OF EPISODE EIGHT

THE MOST EXCITING WALLOP YET PUT OVER BY MARIE WALCAMP.

HAVING started to specialize in endings, Jacques Jaccard has left the eighth episode of "The Red Ace," "The Lair of the Beast," in one of the most precarious and intense moments possible. Virginia has been captured by the creature, half man, half beast, which does the bidding of the foreign spies who are attempting to secure from her the platinum which she has contracted to sell to the government. The beast carries her along a passageway and into a dark room cut into the solid rock. It is damp and cold, and the floor is slimy and half covered with water. As her eyes become accustomed to the light, a peculiar whiteness at her very feet reveals itself to her as a skeleton. Shuddering away from this, her hands touch a bar of steel, and in another instant a command is given, and a steel door clicks back. A monkey's face protrudes into the room, and through the opening which is thus made, she perceives four bright moving dots like the eyes of automobiles rushing through the night. But they are nothing so harmless. They belong to two caged lions, and as another command is given, the steel bars lift and the two lions dash directly at Virginia. All three go down in a heap, as the episode stops until next week.

That is some place to leave an episode, and Jaccard knew it very well when he planned this thrill for his audiences at the termination of the sixteenth reel. The extraordinary part of it, from the standpoint of the producer, is the fact that Marie would not accept a double, and that there is no resort to double exposure photography to put over this really dangerous feat. But Miss Walcamp has worked with animals many times before, and is utterly fearless. The beasts know this. Animals respect any one who is not afraid of them. In her two years' training as a Bison star Miss Walcamp had almost as difficult feats to perform as the one she enacts in this episode, but it is safe to say that no moving picture actress has had as many of them as Marie Walcamp has had thus far in "The Red Ace," and she is just half through. There is a lot coming to Marie yet.

WILL DESCRIBE STAGES OF UNIVERSAL CITY, CAL.

THERE is one thing at Universal City at which visitors never cease to wonder. It is the almost interminable expanse of stage space. "Why do you need so much?" they ask. The answer is simple. The demand for complete and exquisite interior and exterior scenes in the modern photoplay has driven the producer to the place where each five-reel photoplay occupied a tremendous amount of stages space for its sets. This in spite of the ingenuity of the production department. These expensive sets have also made necessary the enclosed or electric light studio, a thing heretofore unknown in California. The Moving Picture Weekly has in preparation an illustrated article on Universal City stages and sets, which will appear in a few weeks.

"THE OTHER STOCKING"

EDDIE LYONS—LEE MORAN
NESTOR COMEDY

CAST.

An Artist.....Eddie Lyons
A Clay Modeler.....Lee Moran
Artist's Wife.....Teddy Samson

GASTON'S wife does not allow girl models to pose for her artist husband, but when Jean, his dearest friend, expresses a wish to have his sweetheart's statue made in clay, he is powerless to refuse. The two artists concoct a scheme to get the jealous wife away.

"You look so pale and then you need a vacation in the country," whispers Jean to Gaston's wife. Their little scheme works out fine. She takes immediate steps to go away, but the eternal feminine prompts her to eavesdrop. Her curiosity is rewarded, for she finds that they are planning to get her out of the way, so Mrs. Gaston decides to turn the tables and see it through. When Jean returns to Lee's studio with his sweetheart, she sees them from across the street where she is in hiding. Lee does not permit Jean to remain while he is working, and tells him that he will spoil his inspiration if he is around. Jean leaves the studio, but his suspicion aroused, he decides to return. In the meantime, Mrs. Gaston feels that she has waited long enough and also returns. Gaston hears her and hastily pushes the girl out on the fire-escape. She climbs into the window above, and scares a student, who runs down the fire-escape into the artist's studio. Gaston rushes up to him and forcefully insists upon him posing as his model. When Gaston's wife and Jean break into the room, they see the student posing for Gaston. This was all the jealous wife waited for. Jean, removing his angry sweetheart from the scene of battle, leaves the two to fight it out.

NO JACOB'S COAT FOR JULIAN.

"THE DOOR BETWEEN" has been called by critics one of the most artistic film productions yet made, and Mr. Julian tried in every possible way to make this Bluebird artistically perfect. He even lost his temper at the checkered coat which one of the extra people wore in the production. It was only a mob scene, but the checkered coat was so out of harmony with the settings, and with the cleverly contrasted dress of the Oriental, that Julian exclaimed to his assistant:

"Great heavens, Tyler, that coat is a fright! It will ruin all of these scenes. You'll have to get rid of that man right away. Take him out!"

And out he went, Tyler losing no time in hustling a more sedately garbed gentleman into the "noisy" one's part.

Julian's genius has been expended lavishly on "The Door Between." Seldom if ever has he taken the interest in making a film absolutely life-like as he h s shown in this Japanese story, and it will be a very difficult for any one to find fault with it from the production standpoint.

THE PRIZE LETTER.

FRANKLYN FARNUM receives some perfervid letters, but this is the prize in the collection of the star of "The Winged Mystery":

Dear Mr. Franklyn Farnum—Pardon me if I allow myself to write you a few ligns, I could not hold myself from doing it. I am a french canadiene girl and a farmer daughter and two my father came to the city where I am now living next to the Monument National, only last September I was in the movies for the first time, to my surprise I saw your most handsome face, it has never left my mind since, I am alwals looking out for you, last week I saw you in "Anything Once," and I felt sorry for the poor girl. Gee, I wish I was her. Will you ever come to Ottawa in person, I love to see you in the movies but rather look at you when real. Pleasa don't hesitate to answer a little girl with a heart full of love for you. Dear Farnum, I would like a photo of you, how much money would I send for it and where could I get one nice large one?

I remain yours, ——— ———, Ottawa, Ont.

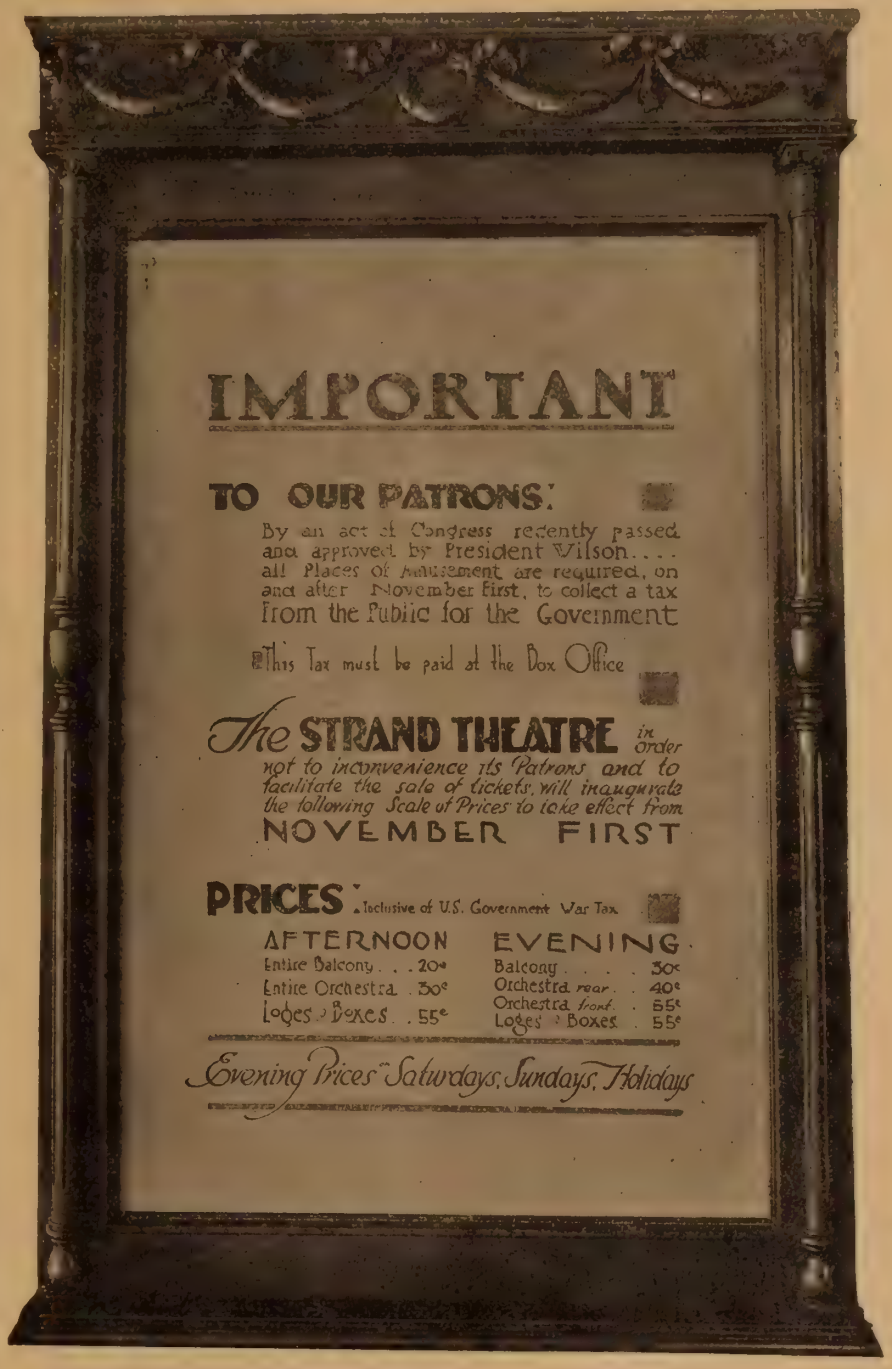
Exhibitors! Raise Your Prices!

That's the only way to collect the War Tax and you are Uncle Sam's agent. A way to do it.

APPARENTLY there are a few exhibitors of motion pictures in the United States who are not aware of the intention of the United States government in imposing a war tax on moving pictures. Either they are not aware, or they do not wish to be aware. If it is ignorance, there is still hope that they may be enlightened. If it is anything else, it is well to know it at the outset in order to be prepared to deal with it. Assuming that it is in ignorance and misinformation, it was clearly the intent of the government that the entire tax on moving pictures should not be a burden to the industry at all. The government expects great things from the industry, has asked great things from the industry, and will receive wonderful assistance from it if it is not crippled.

The Allied Governments at first made the mistake of assessing their tax on moving pictures in such a way that it could not be passed on to the public. All of the benefits of this necessary and inexpensive amusement, and the forum for the circulation and cultivation of patriotism, for spread of economic instructions as to food, clothing, supplies, etc., was closed to them with dire effects. This country, having the advantage of the experience of the others, has no desire to cripple an industry which can be of such vital assistance in any emergency. It has no intention of taking a dollar from the industry except through the medium of a tax on profits.

What the government is doing is using the Moving Picture industry as its agent in collecting three hundred and sixty-five million dollars every year that the war lasts from the pennies which patrons pay in at the box office of the theatres. That was the intention both implied and expressed, and carried out in the same way that every other tax is carried out. The principle of taxation, recognized ever since Adam Smith wrote his great work on the wealth of nations, has been that the ultimate consumer pays the tax. The tax which is to be levied through the motion picture industry is no exception to this rule. It differs from a great many other industries in that it is apportioned necessarily in a different manner. That is the handle which exhibitors who do not understand that every one of them is virtually an agent of the United States government in collecting this tax, fail to appreciate, or wilfully overlook, and have used as an argument against raising the prices of admission. It stands to reason that if the government does not expect to take the money from the industry, the industry must assess the picture-going public three hundred and sixty-five million dollars between November 1st, 1917, and November 1st, 1918.


IMPORTANT
TO OUR PATRONS:
By an act of Congress recently passed and approved by President Wilson.... all Places of Amusement are required, on and after November first, to collect a tax from the Public for the Government
This Tax must be paid at the Box Office
The STRAND THEATRE in order not to inconvenience its Patrons and to facilitate the sale of tickets, will inaugurate the following Scale of Prices to take effect from
NOVEMBER FIRST
PRICES Inclusive of U.S. Government War Tax
AFTERNOON
Entire Balcony . . . 20c
Entire Orchestra . 30c
Loges & Boxes . . 55c
EVENING
Balcony 30c
Orchestra rear . . 40c
Orchestra front . . 55c
Loges & Boxes . 55c
Evening Prices Saturdays, Sundays, Holidays

It is impossible to take this amount of money out of the business as it stands to-day. It would go flat as a punctured tire in about the same time.

(*Continued on page* 39.)

EXHIBITORS' MANAGERS' AND DEPARTMENT

OREGON OBSERVATIONS

Portland, Ore., Nov. —, ——.

J. H. Lux, of Thompson Falls, Idaho, proprietor of the Rex Theatre, is re-opening his theatre in that city and has been making a tour of the Northwest recently with a view to extending his business into other cities. Mr. Lux has based his programs on Bluebird, and in a recent letter to the Film Supply Company in Portland, he wrote:

"I have had more praise for your pictures than for any others that I have run for a long time. I must say that Bluebirds have given the best satisfaction. I cannot call to mind a single complaint against any Bluebird play."

Mr. Lux is also finding Butterfly Pictures a big drawing card.

"Harry Carey is one of the biggest favorites with my public," he said. "All I have to do is to hang out a card in front of my theatre and scribble 'Harry Carey to-night!' and I can be certain of a packed house, even if I don't put up another bit of paper or do another bit of advertising."

Mrs. O. C. Leiter, proprietor of the Arcade and the Star Theatres in La Grande, has recently remodeled both theatres and has installed a big pipe organ in the Arcade. La Grande is a city so situated in the railway system of Central Oregon that it produces a big clientele for the theatres, that is intimately familiar with the run of productions in the big houses of Portland. Mrs. Leiter has adopted a policy of booking the biggest feature stuff she can get, at the earliest possible dates after release and has found results highly satisfactory. All of the first three Jewel Productions are booked to the Arcade this month, and it is running as well Bluebird Specials, such as "Mother o' Mine."

Mrs. Leiter took over one theatre in La Grande which had fallen into a state of serious slump and has brought it back to big popularity, featuring the Bluebird Photoplays.

"They have a quality that puts a show across and wins steady patronage for a house if one handles them effectively," she said in a recent visit to the Portland Exchange.

"Liberty," the Universal serial, in which Marie Walcamp was starred before the "Red Ace," has a rather remarkable career in Oregon, and is still going with exceptional strength.

"'Liberty' was the biggest money-maker I ever had in the way of a serial," is the testimony from Ward H. Coble, of the Liberty Theatre of Bend, Oregon.

"'Liberty' is the best drawing card I have had for some time," says a letter from J. E. Mock, proprietor of the Joy Theatre, of Grants Pass.

"I did more business with 'Liberty' than with any other serial we ever ran," is a message from C. W. Henkle, of the Isis Theatre of Independence, Oregon.

Mr. Henkle is now seeking dates when he can get the entire serial rebooked, and is planning to run it within a single week, three episodes a night.

"I have sounded out my public on it and have had an enormous number of requests for such a return engagement," says Mr. Henkle.

The use of a dashing adventuresome serial for entertainment in schools and institutes, instead of the general run of plays and instead of concentrating on educational films, is the rather novel recommendation of Walter M. Kilpatrick, superintendent of the School for the Deaf, at Vancouver, Washington.

Mr. Kilpatrick enunciated this doctrine on a recent visit to the Film Supply Company in Portland to view the first episodes of "The Red Ace."

"Society plays, psychological plays, problem plays, in fact most of the general run of photodrama doesn't mean much to our children," he said. "Action is what they understand most quickly and what they appreciate most keenly. The same is true of normal children, though perhaps not to so great a degree.

"Swift, clean, decisive action with lots of the spirit of adventure is a great sort of entertainment for them. 'The Red Ace' looks to me to be ideal from the point of action."

Indian schools and other state and government institutions in the state are taking a great deal of film service, a large part of which is educational, but they are demanding with it, strong entertainment features as well. The Indian school at Chemawa keeps close watch on the Bluebird releases and demands the strongest of its plays at the earliest dates possible after their release.

"When you want anything extra, I find you can't miss it by booking a Bluebird feature.

"I'd rather gamble on Bluebirds for getting certain results than on any other service. Of course I have Bluebird days—and they are among the best I have.

"Last week I put on two Bluebird extras, and they went big."—George Bligh, proprietor of the Bligh, the Grand and Ye Liberty Theatres, in Salem, Oregon.

O. T. Bergner, proprietor of the Vining Theatre, of Ashland, has just purchased the Star and Page Theatres in Medford. The Page is being pushed as a big feature house and the new management opened with the Jewel Production "Pay Me," putting it over with a big local newspaper advertising campaign.

CHICAGO NOTES.

By IRVING MACK.

JEWEL FEATURES seem to have caught on in this territory and are being shown at all the big theatres. Ascher Brothers, considered to be the largest and most respected exhibitors in the West, have booked "THE MAN WITHOUT A COUNTRY" and "THE CO-RESPONDENT" to play at all their circuit of theatres. The Ascher Theatres in Chicago that will plays these Jewels are "The Peerless, Oakland Square, Metropolitan, Frolic, Cosmopolitan, Columbus, Lane Court, Adelphi, Chateau, Lakeside, Albany Park, Terminal and Milford. These are considered to be the prettiest and largest theatres in Chicago.

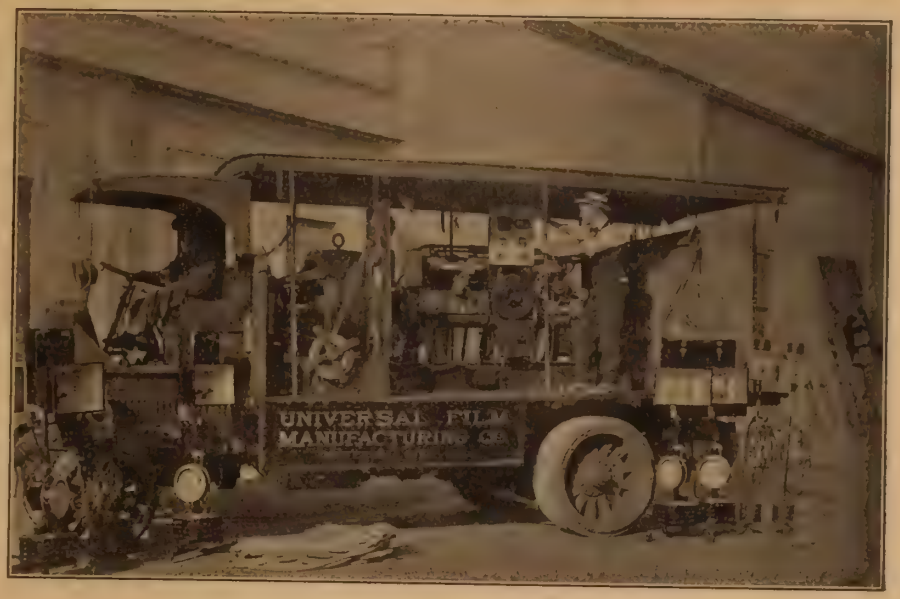
Sigmund Faller, manager of the Bijou Dream, announces that in addition to his regular feature he will hereafter show one of Universal's big three news reels, "Current Events."

Mr. Faller states: "I have been on the lookout for a single reel picture to go with my regular feature for a long time, and I think that I have found just the picture I want; after looking over several Weeklies, I find that Universal's Current Events is the livest one in the bunch."

Universal City's Lighting Equipment Is Worth A Fortune

MORE than $100,000 worth of electric lighting apparatus has been added to the equipment of Universal City during the past few months. The value of the present electrical equipment is conservatively estimated at $225,000.

The additional Cooper - Hewitt lamps, Winfield Turner and other arc lights, effect lamps, location wagons, etc., have been made necessary by reason of the fact that the advancement in the art of photoplay making has induced the directors to strive for new effects, and many of the producers, after long and tedious days of experimentation, have discovered that artistic and striking results can be obtained by certain combinations of electric light with sunlight brought about by the use of numerous lamps. It is not an unusual thing nowadays at Universal City to see not a single open setting on the various outdoor stages—the directors enclosing the settings with the view of adding to the beauty of their pictures with lighting effects.



Universal City's motor truck light battery.

One of the most recent valuable additions to the lighting batteries at the picture city is a generator truck with which it is possible to "shoot" a dozen locations simultaneously in one night. This portable generating plant is the largest in use, and has a 200,000 candlepower. Some of the productions on which it has been used recently are the Butterfly Picture, "Fear Not," for which Allen Holubar designed many wonderful night effects in Los Angeles, the Butterfly "The High Sign," for which the truck had to be taken to San Diego, the Butterfly "The Silent Lady," where the trick had to do lighthouse duty, the Bluebird Photoplays, "The Door Between," in which Rupert Julian created wonderful Japanese atmosphere on a street with the aid of the full battery of lights, and "The Scarlet Car," which was nearly all filmed at night, and in a driving rain besides.

HARRY CAREY

IN

"BUCKING BROADWAY"

is one of the greatest high speed combination Eastern and Western melodramas ever screened. With the big sets, scenes and swift action in this feature any film concern would be justified in asking anywhere from $25.00 to $50.00 per day. Harry Carey hits a pace that sets a record for "hurry-up" photoplay entertainment. You can boost this feature to the very limit. It will make good and cause your patrons to come back for more of this same kind. BOOK THIS ONE. Play it up:

Book Thru Any Universal Exchange

THE PUBLIC MU

WE have been criticised, in a friendly way by several exhibitors and in an unfriendly way by others, because of the 15c per reel per day film tax.

The unfriendly critics say that we ought to pay this tax ourselves. They charge us with the lack of patriotism. They declare that we will ruin 50% of the exhibitors in this country if we pass the tax along to them. They assert that they cannot pass it along to the public, because the public won't pay it.

The friendly critics tells us that we are quite right in passing the tax along to the public through the exhibitor, but that we made a serious blunder in not explaining the situation more carefully to the exhibitors. To this last charge we plead guilty.

Our only reason for not having told the story to the exhibitors sooner was that the tax took the whole Industry by surprise, for the Senate Finance Committee unanimously declared against the film tax, and from the information at hand we believed that the bill would emerge from the conference committee of the Senate and House devoid of such a tax. Thus we were left as confused and unable to act as all other branches of the Industry.

Moreover, the tax went into effect on October 4th and was accruing against us while we were conferring with each other. To have attempted to confer with committees of exhibitors would have meant endless discussion and much delay, resulting in the accumulation of a burden that we could ill afford to assume.

We took too much for granted. We assumed the exhibitor would understand that it was a financial impossibility for us to pay $100,000 per week out of our own pockets, just as we understood from the beginning that it would be be an impossibility for the exhibitor himself to pay the various taxes imposed on him.

Our whole idea has been to pass the tax along to the public, just as every other tax in the world is passed.

As for the charge that we have done an unpatriotic thing, we are satisfied to let the government say whether we have done our part or not.

But as for the claim that we will ruin 50% of the exhibitors by asking them to pay ABO pass even that small amoun A far greater danger to th channel for passing the tax tinue business. In such an off, how long could any exh have to quit, but 100%.

Furthermore, the publi

It has not refused to pa man accommodations, on t tobacco, on beverages, on b ing the tax on chewing gu messages, games, graphoph ing cards, automobiles, pat luxuries and necessities.

We do not say that we CAN'T!

We have not been arbit exhibitor may think. We u our action was fair. We k ness far more important t along to the public. We di angle. We called in the bes prove their correctness.

In spite of this we finc than OVERCHARGED.

Some of us, even after per reel per day, will still h our own funds. Some of th the charge to exhibitors sh

The 15c charge is base sideration the additional c additional billing clerks, ad entries in customers' accou ing department of each hor in the auditing.

ARTCRAFT PICTURES CORPORATION
FOX FILM CORPORATION
GOLDWYN DISTRIBUTING CORPORATION
INTERNATIONAL FILM SEVICE, INC.

METRO PICT
PARAMOUNT
PATHE EXC

ST PAY THE TAX

NE DOLLAR A DAY in film tax and
the public, it is absurd on its face.
bitor lies in refusing to act as the
, thus forcing many of us to discon-
with his source of film supply shut
stay in business? Not 50% would

NOT refuse to pay the tax.

war tax on passenger fares, on Pull-
nes calls, on theater admissions, on
n cameras; and it is even now pay-
irs, cigarettes, deeds, express, radio
insurance premiums, jewelry, play-
edicines, letters and scores of other

T pay the tax. We say that we

the matter, regardless of what any
e utmost care to determine whether
was legal, but we considered fair-
e mere legal right to pass the tax
d the situation from every possible
ible experts to check our figures and

we have UNDERCHARGED rather

ve collected every penny of the 15c
pay at least 33% of the tax out of
signed distributors have found that
22c per reel per day instead of 15c.

figure which did not take into con-
do business in collecting the tax;
l bookkeeping, because of additional
l additional employees in the audit-
e, because of the necessary increase

Furthermore, some day the tax will be taken off, and at that time we will have released a great many subjects on which the tax must be paid, but which tax we will be unable to pass along to the public through the exhibitor or any other channel. Nor does the 15c charge take into consideration the fact that films of all ages are constantly being replenished. The undersigned companies must pay the tax on all the subjects which are being reprinted to take the place of worn out copies in various Exchanges, even though the subjects were originally released prior to October 4th.

We firmly believe that all distributors MUST pass the tax along. We believe that any distributor that claims to be paying the tax out of his own pocket is only seeking to get a little extra business at a critical time by posing as the friend of the exhibitor. We believe that such tactics are a menace to the distributor that does it and to the exhibitors, and thus to the whole industry. When the day of reckoning comes we can see nothing but disaster for those who play politics in such a crisis.

We urgently advise every exhibitor to start a campaign of education, impressing it upon his patrons that a higher admission price is bound to come, not only because of war taxes (and more taxes will come), but on account of the abnormal increases in all costs of producing and distributing pictures. Everything else in the line of luxuries or necessities is leaping up in price; but the moving picture business continues to serve the people at the same old figure or, at most, a small advance.

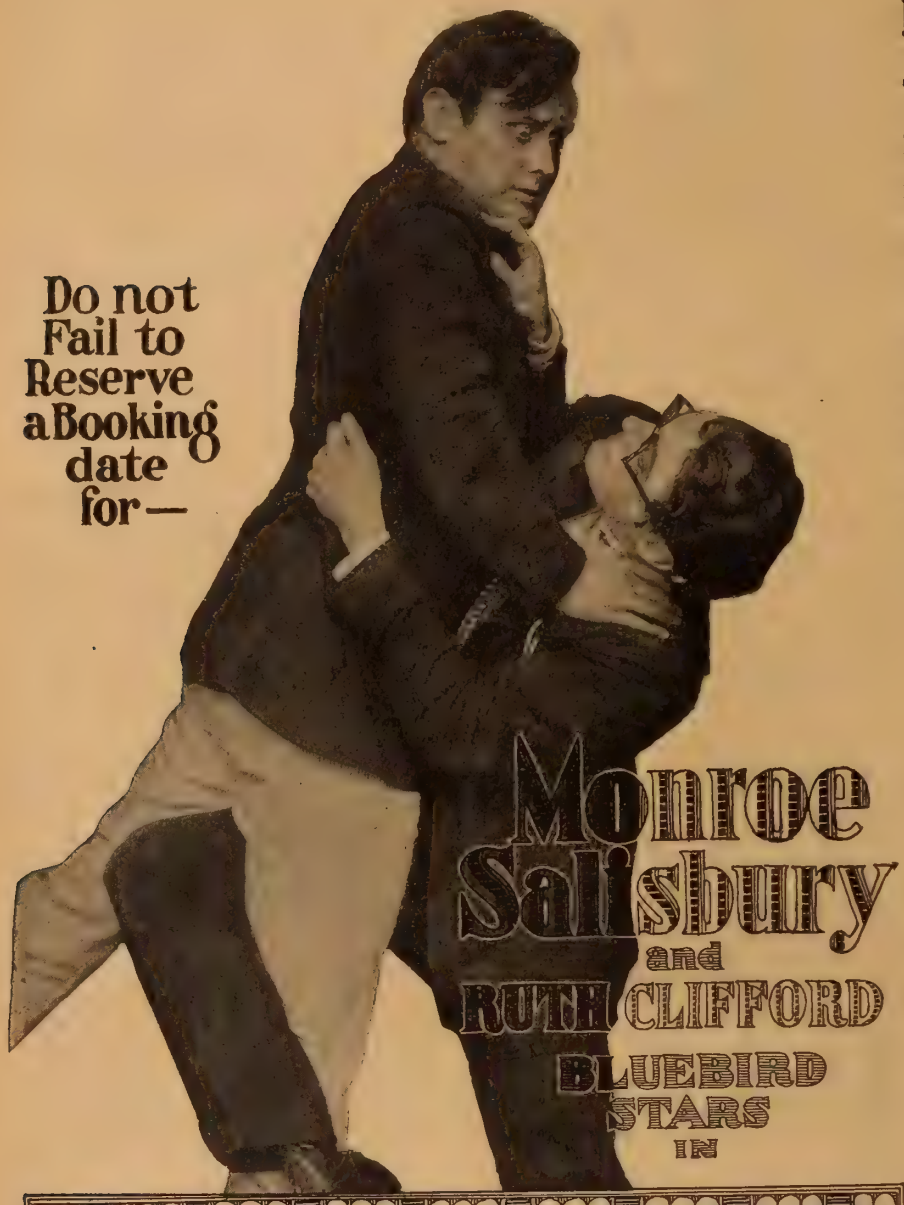
A committee claiming to represent the exhibitors of the United States called upon us recently and threatened various sorts of action against us if we persisted in trying to pass the film tax along to the public through the exhibitors. It threatened to split the whole Industry open at a moment when there is the greatest need of unity of power.

Does that committee represent YOU, or do you feel that we have taken our action in the past in good faith and only because necessity compelled us to do so?

The government must and will have money. We can't pay it. You can't pay it. All we ask you to do is to open the way to pass it to the public WHERE ALL TAXES MUST EVENTUALLY GO.

CORPORATION
URES CORPORATION
, INC.

SELECT PICTURES CORPORATION
UNIVERSAL FILM MFG. COMPANY
VITAGRAPH, V-L-S-E, INC.
WORLD FILM CORPORATION



Do not Fail to Reserve a Booking date for—

Monroe Salisbury and RUTH CLIFFORD

BLUEBIRD STARS IN

The Super BLUEBIRD Play

"The Door Between"

"THE DOOR BETWEEN" with Monroe Salisbury and Ruth Clifford is without question one of the premier productions of the year. In no cinema drama of his career does Monroe Salisbury demonstrate to better advantage his versatility. It's a play of the Orient, rich in atmosphere, splendid in theme and magnificently presented. "THE DOOR BETWEEN" is truly a super-Bluebird in the fullest sense of the word. Whatever other productions you may book this season, RESERVE A DATE FOR THE MASTER PHOTO DRAMA. Book thru any Bluebird Exchange, or

BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

PUTTING IT OVER

A Department of Help to Exhibitors.

THE Butterfly "Fighting Mad," with William Stowell, presents a powerful drama containing a number of remarkable situations and unusual fighting scenes that will set the fans wild.

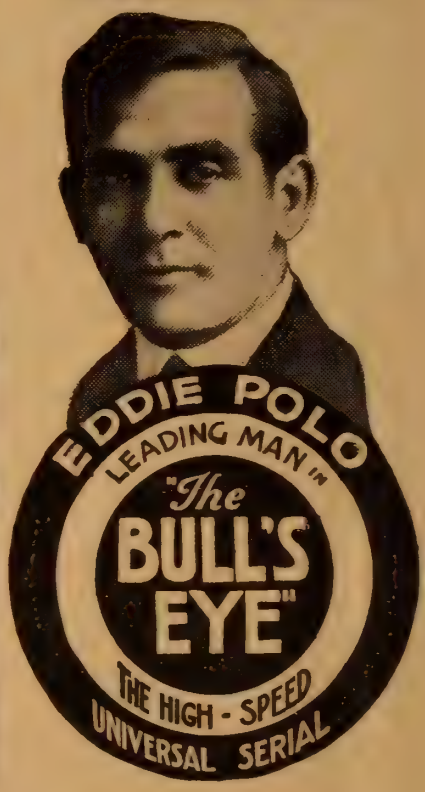
It is the story of a man who has lost his faith and who is redeemed thru the love of an estranged daughter.

The following advertising stunt suggests itself:

Engage the services of a man—give him the appearance of an old man who is down and out—(ragged clothes and false beard will give the desired effect). Accompanied by a dog, let him parade the streets in the vicinity of your theatre and hand out cards reading as follows:

My good friend
Do not judge me by
My appearance
I am not a degenerate
I have been wronged by society
I do not want your sympathy
I want you to know the truth
See
The Butterfly Production
"FIGHTING MAD"
at
(Name of Theatre)
on
(Day and date)

WATCH FOR



HARVEY A STUNT ORIGINATOR

PRODUCER of "The Mystery Ship," has already made a reputation which he will try to exceed in the present serial.

WHEN a new name flares forth in the directorial columns at Universal City, everybody and his brother stands up on tiptoe to see what the possessor of that name is going to do. Old-time directors and players welcome him into the fold if he has a string of successes behind him or none at all, and new-time ones are just as ready to make friends. For the watchword of Universal City is hospitality.

When Harry Harvey not so very long ago joined the Universal directorial forces at Universal City to direct "The Mystery Ship," unusual interest centered in him and old-time friends and associates on the Universal lot gladly held out the hand of welcome, for Harry Harvey is a particularly happy sort, and besides, he has behind him a whole string of successes.

But that's progressing too rapidly. To go back to the very beginning, if there ever is a beginning, Harvey was born in Kansas City, and he admits it. The important event took place in 1873. He was educated in Kansas City, where his family is well known, and, after leaving the high school, went East to college, where his first predilection for the footlights overtook him and stuck. He went abroad shortly after his graduation, and at an amateur benefit in Italy, he met the legitimate star Salvini, with whom he was associated both abroad and in this country, scoring decidedly. For a brief time following this engagement Harvey followed vaudeville, which he deserted for the screen.

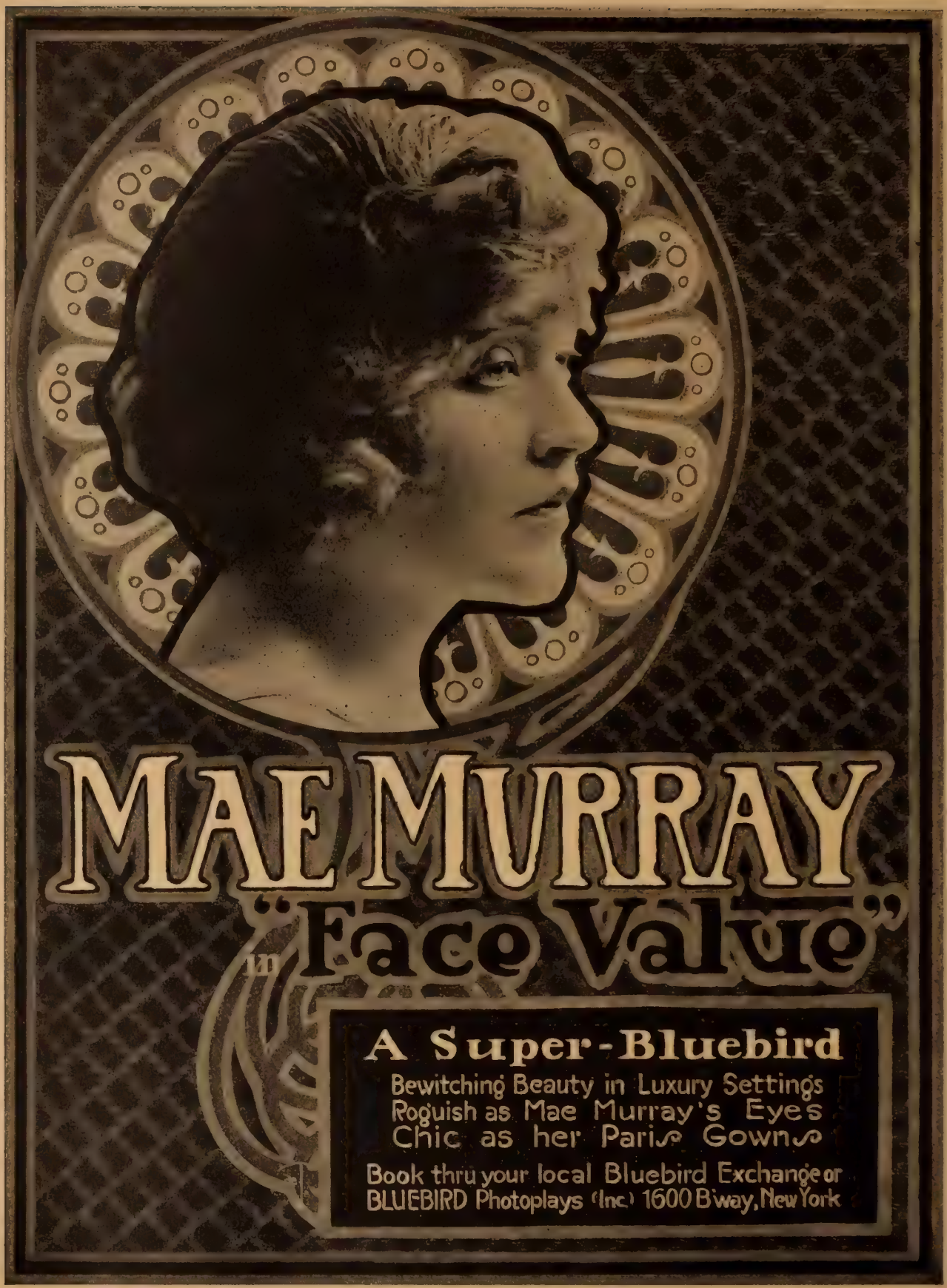
With Federal, Biograph, Gaumont and other companies he was numbered as an "old-timer." Like almost all the old-timers he then took up directing. With Pathe he produced "Neal of the Navy," "The Red Circle," and a number of Western thrillers. For the U. S. War Department he made a success of "The Life of Sitting Bull." The invitation to direct this feature was a great compliment to Harvey, and he prizes it highly. He put his best into the picture.

When it became apparent that "The Mystery Ship," Universal's newest and thrilliest serial, with Ben Wilson, Neva Gerber and Kingsley Benedict, would prove in every way a humdinger, every finger pointed to Harry Harvey as its director. To add to this very significant fact, Henry McRae, one of the genuine veterans of motion picture directing, is supervising the whole affair.

The latest photograph of Harry Harvey, producer of "The Mystery Ship."

Ordinarily the director of a picture receives the smallest amount of praise from the public for the success of that picture. This is only natural, and the director, not having the "uncertain temperament" with which most stars are blessed, readily realizes this fact and is content. But when the stunts come thick and fast, as they do in "The Mystery Ship," then the audience begins to realize that it is not the star alone who deserves credit. The star does the showy part, but some one had to think of the stunt in the first place and see that it was properly done and properly co-ordinated to other parts of the story to make it climateric. That is where Harvey shines. He has always been noted for this sort of thing, and he knew from watching several episodes of "The Red Ace" that the Universal critics in New York had "been fed up" so to speak, on smashing episode endings and on the stunts upon which they are dependent.

The home office has only seen up to the eighth episode of "The Mystery Ship," but the tension is getting stronger with each episode, and the stunt in the eighth episode is a breath destroyer. You see one racing automobile with three passengers, two of them stars, dash into another moving car on a dock, and both cars dash off into the ocean. It was the intention to allow the occupants to jump out, but the collision jammed the doors, and the value of the stunt was immeasurably increased in ratio to the danger to life.


MAE MURRAY
in
"Face Value"
A Super-Bluebird
Bewitching Beauty in Luxury Settings
Roguish as Mae Murray's Eyes
Chic as her Paris Gowns
Book thru your local Bluebird Exchange or
BLUEBIRD Photoplays (Inc) 1600 B'way, New York

"TATTERS," which is the role enacted by Violet Mersereau in the Bluebird production, "The Raggedy Queen," is a frisky little soul, full of fun and mischief. She is a character that can be used to advantage in your publicity stunts.

If you are fortunate enough to know of such a girl secure her services. Deck her out in a shabby outfit, consisting of an old-fashioned evening dress with a train. She might use a rolling pin as a sceptre and assuming a proud and haughty air, parade the streets in the neighborhood of your theatre either on foot, or preferably, in a carriage, and distribute cards with the following:

BLUEBIRD IDEAS
FOR
Violet Mersereau
IN
"The Raggedy Queen"

I am a princess
I am a queen
If you doubt me, see the
Bluebird Photoplay
"THE RAGGEDY QUEEN"
Showing at
(name of theatre)
on (day and date)

Here is another sugestion: Have a man parade the town or vicinity of your theatre attired in a prince's costume of the Elizabethan period. Let him carry one of those long hunting horns with a banner suspended, containing the following announcement.

HEAR YE! HEAR YE!
Princess Tatters is coming to town. She will make her debut in (name of town) society on (day and date) in the
Bluebird Photoplay
"THE RAGGEDY QUEEN"
which will be shown at the
(name of theatre)

Send this letter to your patrons and other people in your neighborhood. It will serve as an appropriate introduction to the Bluebird feature, "The Raggedy Queen."

Dear Friend—Have you ever had a yearning to get back to those golden days of your youth; the days when you were honestly carefree and happy? Surely at one time or another you have experienced such a desire and I know you have felt that there is precious little you would not sacrifice to gratify it.

If you really want to warm the cockles of your heart and revel once again in the days of your youth, make it your business to see Violet Mersereau as "Tatters" in the Bluebird feature "The Raggedy Queen" on (day and date) at the (name of theatre). Her enchanting screen personality will carry you heart and soul into the land of childhood, youth and romance.

Cordially yours,
(Manager sign here),
Manager (name) Theatre.

Rupert JULIAN and Ruth Clifford
Bluebird Stars
—IN—
"Mother 'O Mine"

The Play That Will Live Forever

Every succeeding day that the exquisite BLUEBIRD play "MOTHER O' MINE" is shown it grows in prestige and popularity. If you haven't shown it yet—you have the finest treat in store for your patrons.

Rupert Julian—Ruth Clifford and Ruby Lafayette as the mother—give a performance that rivals the finest play ever presented on the speaking stage. Book thru your nearest BLUEBIRD Exchange.

UNIVERSAL ANIMATED WEEKLY NO 98

Camouflage for an armored car. Field telephone for use by the Signal Corps.

The centre picture shows troops moving the Y. M. C. A. hut to a better location.

UNIVERSAL CURRENT EVENTS NO 28

A Railroad Hospital. Presidents Poincaire of France and Marchedo of Portugal visit ravaged France.

SUPPORTED by that brilliant young actor Kenneth Harlan, Carmel Myers in "THE LASH OF POWER" brings to you one of the strongest BLUEBIRDS of the season.

The gripping story of a man who rose to fame, wealth and power, and who was ruined by the very power he had wrested from an unwilling world.

Huge costly sets and big scenes make this one of the most expensive Bluebirds produced for many months.

You can boost it widely. Play it up powerfully. It's a powerful picture and will play capacity if rightly handled. Book thru your local Bluebird Exchange, or

BLUEBIRD
PHOTOPLAYS (Inc.)
1600 Broadway, New York.

UNIVERSAL CURRENT EVENTS, NO. 28.

Nation Answers Call of Red Cross To Aid Our Boys In France.—Many articles needed to comfort our soldiers in the trenches are generously supplied by all.—*Everywhere-in-America.*

All Russia Turns Out For the New Land Reforms.—Demonstrators thruout New Republic demand division of large estates by New Government.—*Moscow.*

Railway Hospital Well Equipped To Care for Our Wounded Heroes.—Government fitting out many cars to transport injured from Coast ports to inland hospital bases. Each train has its own operating car. Sunlight and fresh air from all sides. Cleanliness and the best of care is a sure road to health.

Allied Colors for American Kilties.—236th Battalion is presented with standards and inspected by General Hugh L. McLean before leaving for "Over There."—*Montreal, Canada.*

Sub-Titles.—Every man fit. To the standards of democracy.

Old Stumps Fly When Rookies and Dynamite Join To Clean Up Camp.—108th Engineers get their first smell of powder in clearing grounds of all obstructions.—*Somewhere-in-America.*

Sub-Title.—"You may fire when ready, Gridley."

American Flyers Honor Memory of French Air Hero.—Guynemer's pet plane, "Old Charley," decorated with wreaths by members of the Lafayette Flying Squadron.—*Somewhere along the French Front.*

Sub-Titles.—France's greatest "Ace" dropped nineteen Germans with this plane. All aces in this deck. Thaw, Lufbery, Rockwell, Soubiran and Peterson.

Want a Job? This Man May Need a Successor.—With one foot in the grave and the other on a banana peel, Steeple Jack raises Stars and Stripes from Hippodrome flagpole.—*N. Y.*

Soldiers of France Honor Head of Sister Republic Amid Ruins and Sorrows of a War Ravaged Land.—Escorted by M. Poincare, President Marchado of Portugal visits devastated territory recaptured by the French. (Official French War Pictures).

CARTOONS
from the
World's Greatest Newspapers.

"MODERN JOAN OF ARC."
by Pease
In the Newark Evening *News.*

"OLD LADY GERMANY'S JITNEY CHAUFFEUR."
By Keys
In the Columbus *Citizen.*

"RUSHING THE CHRISTMAS KIT.'
By Brown
In the Chicago Daily *News.*

ANIMATED WEEKLY, NO. 98.

Glimpses of Our National Army In the Making.—Rookies in the various camps being trained into husky nephews of our Uncle Sam.—*Somewhere-in-America.*

Sub-Titles.—Hay foot! Straw foot! Belly full of pea soup! Had a good job and Left!—left!—left! No namby pamby round-shouldered weaklings in this crowd. Popular Y. M. C. A. hut is too far away to suit the boys, so they move it half a mile. Army trucks fording streams, Zipp! Zowie! Splash! They're across. This is why we loosen our belts. Are we happy? You bet!

50,000 *Cheer Pittsburgh On To Victory.*—Smoky city collegians down Washington and Jefferson 13—10.—*Pittsburgh, Pa.*

Poning Corn Pone To Save the Wheat.—Southern mammies instruct Northern women into mysteries of Dixie's delight in order to popularize wheat conservation.—*Chicago, Ill.*....

Sub-Titles.—Mixing the batter as only mammy can. Comin' 'long fine, honey. It all looks good from the outside. The only proof. Yum! Yum! Yum!

Boy Scouts Honor Girl Who Led Them All In Liberty Loan Drive.—Youthful gallants present gold medal thru Captain Clark of U. C. land ship Recruit to Pauline Henkel, who sold $25,000 bonds.—*New York.*

Sub-Titles.—With 8,000 boys watching her it's no wonder she's flustered. "Sportsmanship like this can only result in becoming ideal citizens."—*Marcus M. Marks, Pres. of Board of Aldermen.*

$2,000,000 *Munitions Go Up In Smoke.*—Five firemen are injured when the Washburn Wire Works, employing many Aliens, is mysteriously burned.—*New York City.*

Sub-Titles.—Falling walls bury apparatus. No Hooverizing on water in a case like this.

Steel Pill Makers Praised For Big Output.—Albert Thomas, French Minister of Munitions, thanks men behind the men behind the guns for increased manufacture of shot and shell.—*Somewhere-in-France.*

Sub-Title.—"We shall fight on and on until the cause of Liberty shall triumph."

Marines Enlist Electricity To Hasten American Victory.—Soldiers of the sea familiarize themselves with new electrical war equipment before leaving for "over there." (Approved by the U. S. Marine Corps Publicity Bureau).

"Our Duty Is To Stand Together."—President Wilson stirs delegates at American Federation of Labor's Convention by declaring for Peace with Victory.—*Buffalo, N. Y.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

She Made Good

WILLIAM STOWELL, best known to the screen as the leading man of Dorothy Phillips' Bluebird Company, who is starred in his own right in the Butterfly Picture, "Fighting Mad," had a brand-new ingenue to play the feminine lead in that strong picture. This was Miss Mildred Davis, a little girl of eighteen, who was making her bow to the screen in this picture. Trying her in the role was more or less of an experiment, but Director E. J. Le Saint, who produced this Butterfly, determined to give her the chance as she was just the type of attractive blonde needed for the part. Miss Davis was successful in pleasing her director, the rest of the company, and all those who saw the picture in the projection room at Universal City, where Butterfly Pictures are made, and another opportunity was not long in coming.

In "Fighting Mad" Miss Davis plays the role of the child who brings back the old derelict soaked in whiskey and blasphemous of providence, back to a realization of the fact that he is a human being. It later develops that she is his daughter. Two other Universal actresses, both of whom are quite familiar to Universal audiences, appear in "Fighting Mad." They are Helen Gibson and Betty Schade. For the first time probably Helen Gibson is seen on the screen without any of the dare-devil, hair-raising stunts with which her name is always connected. She plays the role of the parson's erring wife, whose sin causes her early death. Those who have conceived the idea that Helen Gibson cannot act should see her in this photoplay. The other actress is Betty Schade, who is one of the most versatile and dependable actresses at Universal City at the present time. She plays "Faro Fannie" in "Fighting Mad." Miss Schade plays a similar role in another Butterfly, which is to be released later, entitled "The Wolf and His Mate."

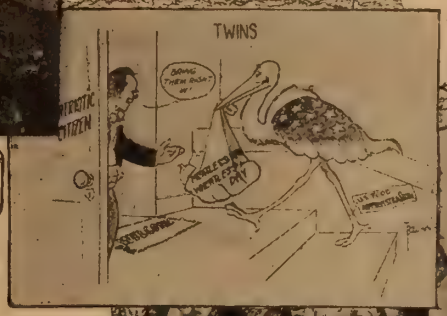
So Natural They Kept It

WHEN E. J. Le Saint returned to the Universal fold after a year spent with other companies, he was anxious to put over another story of the great outdoors like "Three Godfathers," with which his name will always be indelibly linked. In "Fighting Mad," the Butterfly Picture in which he was given William Stowell for his star, he ordered a setting built which developed so naturally and artistically into a backwoods settlement which any half-breed Indian would have mistaken for a real one, that the company decided to make the setting permanent. This setting is shown in the accompanying illustration fully dressed for one of the scenes in "Fighting Mad." All of the houses in this setting, instead of being shell houses, are whole, and can be filmed from every angle. They were filmed repeatedly for "Fighting Mad." With the clever changes which the technical department at Universal City knows so well how to make, almost any kind of a village can be made from this setting. The next time you will see it you will never recognize it, for the technical department's camouflage is a wonderful and highly developed art.

Interesting permanent scene used first for the Butterfly "Fighting Mad."

Hot off the Fire!

ALL the world's news in the Universal Two-a-week News Service every week enabling you to do as much business as on many a feature production costing five times as much.



The World's Best Cartoons Brown in the Chicago Daily News.

Khaki Marks its Ballot

Scoops from the UNIVERSAL 2-A-WEEK NEWS SERVICE

GET THIS! Every big News Feature that you'd have to pay extra money for elsewhere comes to you under your contract with Two-a-Week WITHOUT ONE PENNY'S EXTRA COST.

THINK OF THE SAVING! Every day your patrons are insisting on bigger NEWS FEATURES. Every day you regret that they cost so much. GET RID OF THIS DIFFICULTY. Book Two-a-Week and show every super-event as quick as it happens at no extra expense.

SCOOP YOUR COMPETITORS! This great, big new Two-a-Week catches every camera news story right on the break. It puts it into prints DAYS AHEAD OF EVERY COMPETITOR. Book NOW thru any UNIVERSAL EXCHANGE, or write

UNIVERSAL ANIMATED WEEKLY AND CURRENT EVENTS

1600 Broadway . . . New York

VIOLET MERSEREA

BLUEBIRD PHOTOPLA

By NELL BRONSON.

(*Copyright* 1917, *Bluebird Photoplays Inc.*)

CAST.

Tatters	Violet Mersereau
"Crazy Anne"	Grace Barton
Hugh Tillson	Donald Hall
Tom Brennon	Robert F. Hill
Lem Braxton	Charles Slattery
Father Andre	James O'Neill
David Grant	Frank Otto

TATTERS holds court in a little woe-be-gone, run-down village at the mouth of the main shaft of the Tilson iron mines. The court consists of half wondering, half ridiculing children of the miners, but Tatters firmly believes that she is descended from royal blood, for had not "Crazy Anne" told her that her mother was a queen, and that her father was a king? In the days of prosperity Anne had been her mother's maid, but all the proof she had of Tatters' royal lineage was a trunkful of regal gowns, and a newspaper clipping. Old man Tilson was so busy with other matters that the little iron mine which bore his name interested him very little, and the complaints and pleading of his manager, Tom Brennon, interested him still less. It was not until he received a frank letter from the village priest that he even condescended to send his secretary, Daniel Grant, to make the best terms possible with the men who had been incited by Lem Braxton to threaten a strike. Braxton was a sorehead, and had vowed to get even with the whole outfit for fancied wrongs. His first meeting with Grant resulted in a combat, and Grant was speedily added to Braxton's list of undesirables. In fact, he went after him first, and while Grant was fishing in an interval of work at a stream which had been pointed out to him by Tatters, Braxton stole up behind him, and after a desperate fight threw him over a cliff. Little Tatters found the secretary more dead than alive, and with Crazy Anne's help she brought him to her own little hovel and tenderly nursed him back to health. In the meantime, Grant's disappearance had alarmed Tilson, and he had come on personally to search. Braxton soon found an opportunity to revenge himself upon Tilson and Brennon together by undermining the shack in which the iron mine's office was located, and allowing it to drop two hundred feet into the mine below. Just as he was about to pull this terrible trap, Tatters and Grant come up behind him, on their way to the

(*Continued on page* 39)

In "The Raggedy Queen"—

A RAGGEDY ROLE.

SENSATIONAL scenes and exciting episodes set in nature's beautiful and rugged surroundings will feature "The Raggedy Queen," with Violet Mersereau in the title role. This story pictures life in a small mining camp, where a little girl has been brought by a half-demented maid to live in one of the scores of dilapidated shacks that furnish habitations for the miners and their families. Trouble breaks out among the miners. But more appealing to the average theatregoer will be the unfolding love story that lends heart interest to the exciting scenes and sensational incidents. Miss Mersereau as the ragged, little heroine, has the best opportunity she has ever had to display her versatility and talents.

VIOLET RETURNS.

THE return of Violet Mersereau, after a short absence from the screen, is sure to be hailed with delight by the legion of friends this blondly beautiful screen queen has won through her engaging manners and talents in earlier productions among Bluebirds. From the forthcoming appearances she selected "The Raggedy Queen," a play giving abundant opportunity for displays of her native artistry. Nell B. Bronson wrote the story and Theodore Marston created the production. In Miss Mersereau's supporting company important roles will be carried by Donald Hall, Charles Slattery, James O'Neill, Frank Otto, Robert F. Hill and Grace Barton. Exciting scenes and sensational episodes will mingle with interest-impelling profusion during the progress of "The Raggedy Queen" to the fruition of happiness and contentment for all concerned.

SAVES FATHER'S LIFE.

"THE RAGGEDY QUEEN," starring Violet Mersereau in a Bluebird Photoplay, presents the story of a waif who finds happiness as thru a strange freak of fate. Her mother has died, leaving the child in care of a half-demented nurse, who takes her to a small mining town where "Tatters" grows up uncontrolled. When trouble starts at the mine the owner sends his secretary to adjust matters, but the young man is attacked and injured by a vengeful miner. "Tatters" takes the young man to her home and nurses him. When the mine owner comes to discover the cause of his secretary's absence, Tatters saves him from death when the vengeful miner tries to kill him. In Tatters the mine owner discovers his own child with the half-demented maid to furnish proof. There are many thrills and sensations in working out the plot, and the excitement lends interest to a pretty love story that ends in happiness for all concerned.

LABOR TROUBLES AND LOVE AFFAIRS.

LABOR troubles and love affairs will mingle in varying episodes of excitement and tenderness in the engaging Bluebird Photoplay, entitled "The Raggedy Queen," featuring Violet Mersereau and her clever company. Miss Mersereau plays the role of a rough and ready waif who has been brought up care-free in the aggressive atmosphere of a mining camp. The labor troubles introduce the love, and in the end reveal to the wealthy mine owner that the ragged urchin is his own child. "The Raggedy Queen" is an interesting story of natural, everyday events, framed in beautiful scenery and produced in Bluebird's well-established manner of excellence.

Franklyn Farnum

FRANKLYN FARNUM IN "The Winged Mystery"

---is Franklyn Farnum at his best. Pronounced one of the cleverest dual role impersonations ever seen on the screen. A high speed drama in which Franklyn Farnum plays the part of an American gentleman of leisure and an international spy. Accentuated with characteristic Farnum thrills. One of the best BLUEBIRDS of the season. Book thru your local BLUEBIRD EXCHANGE.

BLUEBIRD Photoplays Inc. 1600 Broadway, New York

BLUEBIRD STARS

WATCH FOR

Violet Mersereau in "The Raggedy Queen"

CANADIAN NOTES.

By R. S. PECK.

MARCUS LOEW has invaded Montreal, and within a very few days will throw open the doors to the new theatre in that Canadian city, which bears his name. The theatre is a very handsome one and the seating capacity is very large. Arrangements have just been made through the Montreal office of the Canadian Universal Film Co., Ltd., whereby the theatre will show the Universal Animated Weekly.

Mr. T. O. Byerle, sales manager for the State Rights Features in Montreal spent a few days in New York on business last week.

The Bluebird featuring Mae Murray, "The Princess Virtue," played to an excellent week's business at the Connaught Theatre, Montreal, last week.

Mr. G. Ruck, the speedy salesman from the Toronto office of the Canadian Universal Film Co., Ltd., is mopping up these days on Butterfly Pictures. He is covering his territory in excellent fashion, and among the representative Ontario theatres who are now showing Butterfly Pictures regularly are the Gem Theatre, Paris, and Columbia Theatre, St. Thomas. Mr. Ruck aims at having Butterflies in every good house in each town in his territory very shortly.

The Jewel production, "The Co-respondent," which is being handled in Canada by the State Right Features has been booked for a week's run commencing Dec. 10th, at the Regent Theatre, Toronto, Ont. The Regent Theatre is one of the classiest showshops in the entire Dominion, and there is no doubt but that "The Co-respondent" will play to record-breaking business in this popular Toronto Theatre.

The beautiful Jewel Production, "Sirens of the Sea," opened at Shea's Hippodrome, Toronto, Monday, Nov. 19th for a week's run. Manager McArdle was highly delighted with the results, and prior to the opening of the picture, used plenty of newspaper space to tell the public the merits of this beautiful production. State Rights Features also co-operated with Mr. McArdle in his publicity campaign by taking space in the Toronto Sunday papers. Manager McArdle has booked "The Man Without a Country," another Jewel Production, to be shown in his house week of Dec. 3d.

Bluebirds are going "over the top" in great fashion in the Ontario territory, judging from the splendid bookings received by Bluebird Manager McKenny. Shea's Hippodrome Theatre has booked that virile Bluebird, "The Savage," for week of Nov. 26th.

The Globe Theatre, one of the big downtown houses in Toronto, is preparing to get splendid business with the Bluebird, "The Sign of the Poppy." Mr. H. Pomeroy has won fame as a lobby displayist, and is known wherever good lobbies are talked about; he has put in a splendid lobby for this Bluebird, even including a real Chinaman "hitting the pipe."

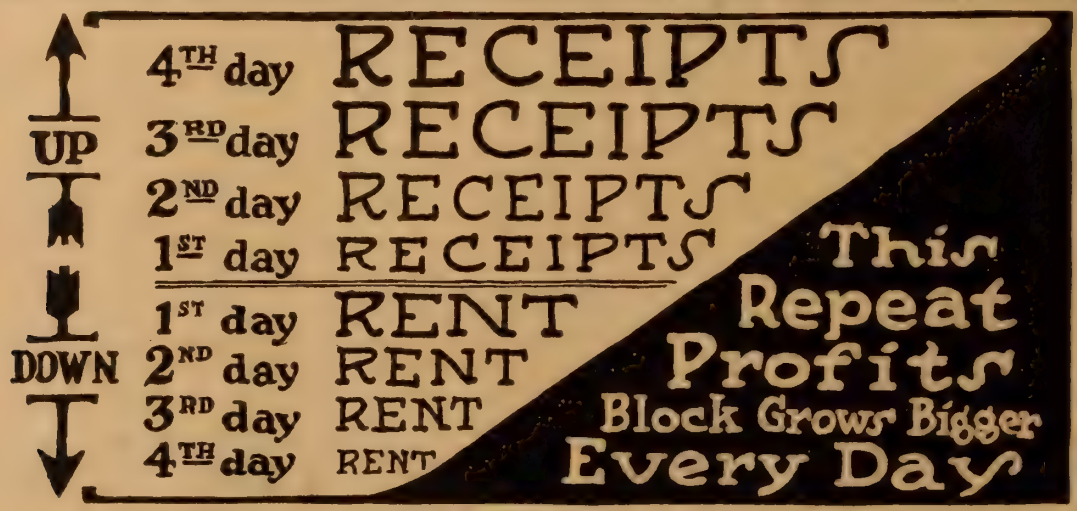
Mr. Lloyd Evans, formerly accountant in the Universal office in Toronto, who recently joined the Royal Flying Corps is recovering in the Toronto General Hospital from a very severe attack of pneumonia.

The new Allen Theatre, one of the finest playhouses in Canada, threw open its doors to the public for the first time, Saturday night, Nov. 10th. This is the first downtown theatre in Toronto to be erected exclusively for the presentation of moving pictures. The new Allen Theatre is quite a bit like the Majestic Theatre in Detroit, while the architect was C. Howard Crane, Detroit. The feature booked for the opening picture was "The Little American" with Mary Pickford, who, by way, is a production of Toronto. Universal Screen Magazine was shown and made a decided hit with the big audience.

"Deep Seas and Desperate Deeds"
It's an LKO
Merta Sterling plus Al Forbes—plus a lot of high speed L-Ko comedians—stung by a few dashes of tobasco sauce, all mixed together, give another one of those slam-bang L-Kos with pep and thrills.
A down-by-the-old seaside story, in which funny situations come thick and fast. Book L-Kos for your house. People want comedies as fast as they can get 'em. L-Ko's supply the demand.
Book Through Any Universal Exchange

The Good Business Sense of *Repeat Bookings*

GET our your pencil. Figure this out. Its simple mathematics. PROFIT NO. 1. When you repeat a Universal-made picture you cash in STILL FURTHER on all the advertising done on the original booking. PROFIT NO. 2. Your WORD-OF-MOUTH publicity makes good to the very last whisper. PROFIT NO. 3. Your rent on that repeat GOES DOWN WITH EACH SUCCEEDING DAY YOU SHOW THAT PICTURE.



What's the Result?

Receipts GO UP. Expenses GO DOWN. Your margin of profit is bigger than it was on the original showing.

AND EVERY DAY LONGER THAT YOU SHOW THAT REPEAT—UP TO COMMON SENSE LIMITS. YOUR PROFIT IS GROWING.

Book and Play These BLUEBIRDS Repeat

DOROTHY PHILLIPS, with WM. STOWELL and LON CHANEY, in

"FIRES OF REBELLION"

FRANKLYN FARNUM in

"THE CAR OF CHANCE"

Both of these Bluebirds played the profits into hundreds of theatres the country over. Thousands of people who would have liked to have seen these splendid pictures and who were unable to do so, because of the one-night policy—will attend on the REPEAT PERFORMANCES. BOOK AND PLAY THEM REPEAT.

Book thru your local Bluebird Exchange, or BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

Repeat! It's Good Business Sense

A Powerful Butterfly Picture
Louise LOVELY
in
"The WOLF and HIS MATE"
SUPPOSE you were a beautiful young girl and were carried away bodily by a bully and ruffian—then forced against your will to marry him—what would you do?
That's the thrilling situation that confronts the heroine in "THE WOLF AND HIS MATE" featuring LOUISE LOVELY, supported by Hart Hoxie and strong cast.
How the difficult situation rights itself, how the young girl overcomes the trials and struggles into which she is plunged, weaves into a romance of power and interest.
It's a BUTTERFLY with the punch.
Book thru your nearest Universal Exchange.

EXHIBITORS! Raise Your Prices

(*Continued from page* 21.)

The only possible way to meet the tax, and the only way that the government ever contemplated that the tax would be met, is by raising prices of admission all along the line, and it is necessary to raise them sufficiently not only to cover the government's tax on admissions, but sufficient to pay for the additional tax which the manufacturers are forced to put upon prints leased to exhibitors. As a matter of fact, the fifteen cents per reel which has been estimated does not cover this tax, but the manufacturers, rather than raise it to another easily handled figure, have decided to keep the price at fifteen cents rather than bother with the pennies and fractions of pennies which an exact division would necessitate.

Since it is absolutely plain that admissions must be raised, and raised sufficiently to cover the entire tax, the only question is, "How shall it be done?" The Moving Picture Weekly intends to run every week a page telling exhibitors how best to raise their prices of admission. On this page this week we are showing the manner in which the Strand Theatre of New York raised its prices, and the Rialto Theatre, New York's other temple of pictures, did exactly the same thing. We reproduce the announcement which the Strand Theatre made to its public. That is the only announcement that it did make, except on the screen.

Lest the cut should not be as easily read as it might be, the text is as follows:

TO OUR PATRONS:

By an act of Congress recently passed and approved by President Wilson . . . all places of amusement are required, on and after November first, to collect a tax FROM THE PUBLIC FOR THE GOVERNMENT.

This Tax must be paid at the Box Office.

THE STRAND THEATRE in order not to inconvenience its patrons and to facilitate the sale of tickets, will inaugurate the following scale of prices to take effect from NOVEMBER FIRST.

PRICES:

Inclusive of U. S. Government War Tax.

AFTERNOON

Entire Balcony	$ .20
Entire Orchestra	.30
Lodges and Boxes	.55

EVENING

Balcony	$ .30
Orchestra, rear	.40
Orchestra, front	.55
Lodges and Boxes	.55

Evening Prices on Saturdays, Sundays, Holidays.

"THE RAGGEDY QUEEN."

(*Continued from page* 34)

office, and Tatters engaged the giant long enough for Grant to warn Tilson and Brennon of their danger. Though badly hurt, she made her way to Anne's home, and Anne put her to bed. Tilson and Grant visit the hovel to thank the little girl for her brave deed, and what is Tilson's surprise to find on the little trunk over which Anne has erected a ridiculous throne, the word "Corinne." Like a flash his memory goes back to the actress wife with whom he had quarreled, and he tears into the bedroom to unravel the gnawing tangle which his memory had conjured up. To his amazement he discovers in the little child a replica of Corinne Tilson, his wife, and amidst tears of happiness he explains to the surprised priest and his secretary how it was possible for the little girl to think that she was of royal parentage. The newspaper clipping, on being brought to light, declares Corinne to be Queen of Bohemia, and Tilson, King of Finance.

"THE SILENT LADY."

(*Continued from page* 11)

The austere nature of Philemon prompts him in all seriousness to propose to the silent lady, fearing that her presence in the lighthouse with three unmarried men might prove harmful to her reputation. Peter started the suggestion more as a joke, but seeing the seriousness with which it was taken up, he joined the others in donning bib and tucker for the proposal, which was accomplished by all three of the cronies together. It is Philemon, too, who decides that the silent lady must go when eventually her story has been drawn out of her through the visit of the one man in all the world whom she wished never to see again, Captain Peyton. Little Zoe is the cement which binds all of these rough-stone characters together, and gives their action continuity and form. And she it is who saves the honor of Philemon, and brings happiness to the silent lady by childish expedients which would not have been possible for any grown-up person to accomplish.

Century Comedies Present

Alice Howell

in

"Neptune's Naughty Daughter"

Directed by J.G. Blystone

"NEPTUNE'S NAUGHTY DAUGHTER"—present release of CENTURY COMEDIES—is making the whole Nation laugh—and getting the money for hundreds of theatres. Book it—also book the past release—"BALLOONATICS"—"AUTOMANIACS"— Watch for the coming release—"HER BAREBACK CAREER"—Released Jan. 1st.

You can contract for CENTURY COMEDIES thru any branch office of the LONGACRE DISTRIBUTING CO. (sole and exclusive distributors for Century Comedies for the U. S. and Canada).
Get terms and full particulars by communicating with your nearest Longacre Branch today.

LONGACRE DISTRIBUTING COMPANY, 1600 BROADWAY NEW YORK

MUSICAL SETTING for
FIGHTING MAD
(A Butterfly Production)

Specially selected and compiled by M. Winkler.

Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "S" " Scene " " " "

THEME—"REVERIE" (DRAMATIC MELODY) BY RISSLAND

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	3 Min. & 50 Sec.	Ein Maerchen (Dramatic Fantasia) by Bach.
T	Arapaho Flats	2 Min. & 55 Sec.	Piano Solo—Improvise to action (Barroom scenes).
T	I'd Like To Get a Cabin	45 Seconds	.....Hurry to action
T	Mary Finds That There Are, etc.	2 Minutes	..... Theme
T	But the Days Drag	2 Min. & 45 Sec	Dramatic Adagio by Kretschmer.
S	Gambler Dealing Cards	1 Min. & 25 Sec.	.....Hurry to action
T	You Are Killing Yourself, etc...	3 Min. & 25 Sec.	..... Theme
T	I'm So Lonely and Afraid	1 Min. & 10 Sec.	Fifth Nocturno (Allegretto))by Leybach.
T	Months Passed	5 Minutes	.....Continue to action.
T	There's An Awful Sick Woman..	2 Min. & 10 Sec.	Broken Melody (Dramatic) by Van Biene.
T	The Grim Law of Humanity	2 Min. & 15 Sec.	.....*Hurry to action
T	Something Has Snapped	2 Min. & 50 Sec.	Prelude (Heavy Dramatic) by Rachmanioff.
T	As the Years Dragged On	50 Seconds	..... Theme
T	El Dorado Smith, etc.	3 Minutes	Piano Solo—Improvise to action (Barroom scenes).
S	The Fight	2 Min. & 50 Sec.	*Violetta (Characteristic) by Tobani.
S	Beginning of Fourth Reel	4 Min. & 10 Sec.	La Rose (Characteristic Intermezzo) by Ascher.
T	I Don't Want To Meet Him	1 Min. & 10 Sec.	..... Theme
T	Some of the Older Inhabitants..	4 Min. & 50 Sec.	Romance (Moderato) by Rubinstein.
T	For the First Time Since, etc...	2 Minutes	Rosemary (Moderato Reverie) by Barton.
T	The Old, Old Story	3 Min. & 40 Sec.	The Vampire (Dramatic Theme) by P. Levy.
T	I Will Not Let You, etc	2 Min. & 35 Sec.	Dramatic Tension No. 1 by Ascher.
T	I Once Swore, etc.	2 Min. & 45 Sec.	..... Theme ff
T	Your Sister Is Awful Sick	2 Minutes	Rustles of Spring (Dramatic Agitato by Sinding.
T	The Baby You Found, etc	2 Min. & 10 Sec.	..... Theme

*Note—Begin pp. *Note—First eight bars of Violetta are Agitato ff.

MUSICAL SETTING for
"THE RAGGEDY QUEEN"
(A Bluebird Production)

THIS PICTURE DOES NOT SUGGEST ANY THEME.

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	2 Min. & 10 Sec.	In Lover's Lane (6-8 Allegro Moderato) by Pryor.
T	Crazy Anne, etc.	1 Min. & 20 Sec.	.....Continue to action
T	Father Andre, etc.	4 Min. & 30 Sec.	At Sunset (4-4 Moderato Grazioso) by Brewer.
T	Drink and An Ungovernable	1 Min. & 30 Sec.	.....Gavotte by Gossee
S	Girl Fighting	35 Seconds	.....Hurry to action
S	Interior of room	3 Min. & 10 Sec.	Three Graces (Allegro Intermezzo) by Herman.
T	In New York	4 Min. & 45 Sec.	Nocturnal Piece (4-4 Andante) by Schumann.
T	Father Andre Says	1 Min. & 15 Sec.	..Dramatic Maestoso by Ascher.
T	Ain't There No Proof?	1 Min. & 50 Sec.	Legend of a Rose (2-4 Allegretto) by Reynard.
T	Father Andre's Letter	4 Min. & 50 Sec.	Adoration 4-4 Andante Moderato) by Barnard.
T	Grant Arrives in Oresville	1 Min. & 40 Sec.	.....*Hurry to action
T	Pick Up the Wood	4 Minutes	Spring Flowers Andante) by Wood.
T	Call the Day Shift	3 Min. & 10 Sec.	..Dramatic Tension by Winkler.
T	The Following Morning	6 Min. & 10 Sec.	Canzonetta Allegretto (Moderato) by Godard.
S	The Fight	1 Min. & 45 Sec.	.....Agitato to action
S	Girl Sees Grant's Body	3 Min. & 50 Sec.	Intermezzo (2-4 Presto) by Arenski.
S	Grant On Bed	4 Minutes	Romance (Andante Sostenuto) by Karganoff.
T	A Week Later	2 Min. & 5 Sec.	Romanze Op. 40 (4-4 Moderato) by Beethoven.
T	Under Cover Darkness	2 Min. & 10 Sec.	.....Mysterioso to action
T	Morning	3 Min. & 50 Sec.	....Dramatic Tension by Funck.
S	Girl Crying for Help	1 Min. & 30 Sec.	.....Hurry to action
T	She Has Saved You	3 Min. & 10 Sec.	Yester Love (Intermezzo Andantino) by Borch.
T	Madame Tillson, You Were	40 Seconds	..Dramatic Andante by Ascher.
S	Flashback to former scene	5 Min. & 10 Sec.	Reverie (4-4 Andante) by Vieuxtemps.

*Note—Begin pp.

A Great STUART PATON Production

Priscilla DEAN in "Beloved Jim"

PRISCILLA DEAN, one of the handsomest women in screendom to-day, plays the stellar role in "BELOVED JIM." Tho' happily married she is compromised by Beloved Jim's nephew, but is saved from a disastrous tangle by a series of startling events. Supported by Harry Carter and splendid cast, "BELOVED JIM" will draw well and please them all. It is Stuart Paton's Great Production. BE SURE TO RESERVE A DATE FOR THIS FINE PICTURE.

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UNIVERSAL SCREEN MAGAZINE

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UNITED STATES GOVERNMENT

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BECAUSE of its great drawing power, enabling the widest possible publicity to the people of the United States, the U. S. Dept. of Agriculture chose the UNIVERSAL SCREEN MAGAZINE to exploit and set before the American public such information as Government Officials see fit to publicize. The Government had its choice from among all news reel of the screen. It chose the UNIVERSAL SCREEN MAGAZINE. Does that —or doesn't it mean something of unusual importance to you.

TO shrewd exhibitors it means that the UNIVERSAL SCREEN MAGAZINE has pulling power—it can and does draw the crowds. That's why the Government chose it. That's why you should choose it—advertise it—play it up to the limit and get the big results. It covers such fascinating subjects as Art, Travel, Science, Household Hints, Inventions, Industry and other subjects of widest interest. Your nearest Universal Exchange will give you more facts. BOOK NOW.

WOMEN'S DEPT.

ART

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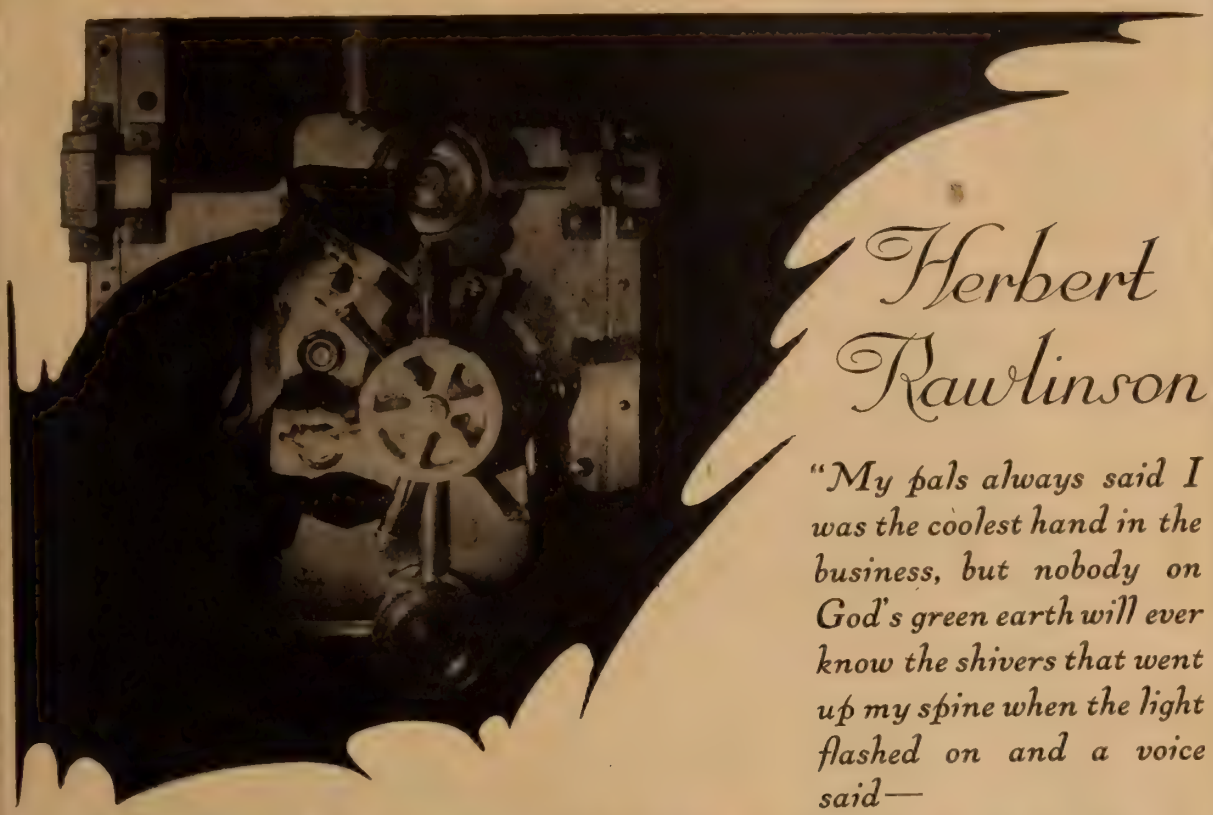
UNIVERSAL SCREEN MAGAZINE 1600 BROADWAY



Herbert Rawlinson

"My pals always said I was the coolest hand in the business, but nobody on God's green earth will ever know the shivers that went up my spine when the light flashed on and a voice said—

"COME THROUGH"

George Bronson Howard at his incomparable best. An underworld and society drama with the *biggest twist* ever screened. Surprise at the shouting point. Publicity to match. "Come Through" played at the Broadway Theatre to capacity houses for two straight weeks—at the Superba in Los Angeles for two and then repeated for another. The New York Tribune said; *"One is appalled by so much cleverness."*

JEWEL PRODUCTIONS INC.

1600 Broadway, New York

Dorothy Phillips in "PAY ME"

A BETTER name for "Pay me" is "*Dorothy Phillips Pays YOU.*"

In Denver, at the American, "Pay Me" broke all records during its week's run in spite of the fact that non-arrival of publicity matter prevented advertising.

In Los Angeles, "Pay Me" topped all business at the Superba, on its opening Sunday in spite of such counter-attractions as Douglas Fairbanks and Billy Sunday.

On the Keith & Proctor Circuit, "Pay Me" has already played 46 days. One week straight at the Majestic, New York. One week straight at the Strand, Newark, N. J.

"Pay Me" is a certified, registered, self-guaranteeing, self-advertising money-getter. Book it. And act *today*.

JEWEL
PRODUCTIONS
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1600 *BROADWAY, NEW YORK.*

Louise Lovely & Carmel Myers in

"SIRENS OF THE SEA"

NOT since Venus rose from the sea has there been a more delectable sight for mortal eyes. A ravishing dream of female loveliness—a revealment of beauty's charms that surpasses the most seductive imaginings—A Twentieth Century enchantment.

One thousand people and six months of unremitting labor made this the Beauty Picture of the Age. Directed by Allen Holubar. 6 Reels.

JEWEL PRODUCTIONS INC.

1600 Broadway, New York

Mildred Harris in "The PRICE of a GOOD TIME"

From "The Whim," by Marion Orth. Produced by Lois Weber— the Belasco of the Screen.

ENTIRELY without advertising, or flourish or clamor "The Price of a Good Time" came to The Broadway Theatre, November 4th, and brought "show me" New York—*Miss Mildred Harris.*

And all that week the same New York which is cynically supposed to be proof against emotion, filled The Broadway, pit, balcony and boxes, to quiver and sob as little Linnie flutters into the flame —and pays the price.

Tears? Mildred Harris makes the age-old struggle against illicit pleasure and clothes a personal, poignant tragedy for every woman. "*The best cry of my whole life*" one woman said.

Book "The Price of a Good Time" *instanter.* You will never again see anything so sheerly artistic—until Lois Weber and Mildred Harris create it.

JEWEL PRODUCTIONS INC.

1600 *Broadway, New York.*

The play of the hour. The one absolutely certain, double-cinched, copper-riveted money-getter of today, tomorrow, next week and every other week until we are done with the War.

Not a costume play but a mighty drama laid in the very heart of today, with just such men and women as live around you, struggling to exalt the life-spirit of our great Republic, or discredit it forever.

"The MAN without a COUNTRY"

Endorsed on it's opening night by officials and officers of the U. S. Army and Navy and made the basis of a Special Navy Recruiting Campaign during its two weeks capacity-run at the Broadway Theatre.

Cited by the New York Committee on National Defense as the most powerful presentation of true American patriotism ever put into pictures. Produced by Thanhauser.

JEWEL PRODUCTIONS INC.

1600 Broadway, New York

Elaine Hammerstein in "The CO-RESPONDENT"

THE powerful story of a great Editor and a tortured girl battling against a money-bagged scoundrel of New York's fast set, "The Co-Respondent" is *Pressure* brought to its very highest notch. $50,000 in dominating advertising—compelling Half-pages and Quarter-pages in the country's seventy biggest newspapers—goes into a nation-wide drive to pack your Theatre to its doors. Cash in on us. Book *now*. And be ready.

"The Co-Respondent," in which Miss Hammerstein is supported by that gifted actor, Wilfred Lucas, is a Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman.

JEWEL
PRODUCTIONS
INC.
1600 BROADWAY NEW YORK

Going Big!

BLUEBIRD DAY

IN HUNDREDS OF HOUSES

REPORTS of the increases in business between today and months ago since we first began urging exhibitors to start a BLUEBIRD DAY, show by preponderance of evidence, a wonderful growth of regular healthy attendance, proving beyond the shadow of a doubt that BLUEBIRD DAY in hundreds of theatres has "panned out" precisely as we said it would.

HUNDREDS of thousands of people have come to know and to recognize that BLUEBIRD DAY means a better play—a finer story—and more real genuine entertainment for their admissions than any brand of feature productions now before the public.

So we repeat to you as we have to hundreds of other exhibitors — "START A BLUEBIRD DAY."

BLUEBIRD Photoplays (Inc.), 1600 Broadway, N. Y.

Marie Walcamp in "The RED ACE"

Directed by
Jacques Jaccard.

Draw and Fill your House

PLAYING the moving picture game isn't so far removed from playing a game of cards. If you know how to draw, you can fill, in business or in a card game. The thing to know, though, is how to "draw"—the rest is easy if you play the game right.

You have the opportunity to play the serial game to the limit—the sky as the limit—by booking and showing MARIE WALCAMP in "THE RED ACE."

IT is packed with thrilling photoplay week after week. It is a serial built to order to bring the capacity crowds for exhibitors—built to order to get the money for 16 straight weeks. Directed by Jacques Jaccard—produced without regard to expense—it places an automatic insurance policy on your house for 16 weeks. Plenty of big ad helps—posters and publicity stunts. Communicate with your nearest Universal Exchange.

BOOK Through Any UNIVERSAL Exchange

The Moving Picture Weekly

Vol 5
No 16

December 1
1917
Price Ten Cents.

Priscilla Dean in "BELOVED JIM"

STUART PATON'S CHRISTMAS PRODUCTION

VIOLET MERSEREAU

IN

"THE RAGGEDY QUEEN"

BLUEBIRD PHOTOPLAY

A BLUEBIRD PLAY---a BLUEBIRD STORY--- and a BLUEBIRD STAR. Nothing more need be said except that it's a story of a tousley head who imagined she was a queen because her mother was queen of Bohemia---and her father king of finance. Book through your local Bluebird Exchange.

BLUEBIRD Photoplays, Inc.
1600 B'way, New York

ELLA HALL

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And All Star Cast in "MY LITTLE BOY"

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FIVE Stars—ELLA HALL—GRETCHEN LEDERER—EMORY JOHNSON—HARRY HOLDEN—WINTER HALL—headed by Little ZOE RAE—in a super Bluebird, the equal of which would be hard to find this season. As exquisite as the breath of morn.

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WITH GRETCHEN LEDERER IN

"The SILENT LADY"

America's Greatest Child Actress

Little ZOE RAE—Feature Star—acknowledged the greatest child actress in pictures today brings to you in "THE SILENT LADY" A feature play—A featured Star—A feature Story and a feature cast. The great American public's love for this wonderful Child actress gives you the opportunity to play capacity. Book little ZOE RAE in "THE SILENT LADY." Play it up big. Your patrons will come back for more of this same character. Book thru any Universal Exchange.

Directed by
Elsie
Jane
Wilson

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Two-a-Week News Service

THE farthest reaching, quickest shoot- moving picture news weekly in the world will put you **beyond all competition** with its up-to-the-second "scoops" of every big break, national or international.

EVERY one of those BIG News Features for which ordinarily you would pay extra money to meet your patrons' demand, comes to you under your fair, square Two-a-Week Contract **without one cent's extra expense.**

UNIVERSAL ANIMATED WEEKLY AND CURRENT EVENTS,
1600 Broadway, New York.

Glimpses
of the
StuartPaton
Production
"Beloved Jim"

"ADRIFT"

EPISODE THREE

Written and Produced by HARRY HARVEY

THE sinking of Betty's boat compels her to throw herself and her crew on the mercy of Gaston. Miles Gaston gives instructions to have Betty Lee brought aboard his yacht without her knowing that he was not drowned as a result of her plot to cripple his engines.

When Gaston first sees Betty he is struck with her beauty, but quickly puts aside all such thoughts for the more sober business of obtaining possession of the map showing where her father hid the treasure.

Betty is put in a stateroom aboard Gaston's yacht by Jack Fay, the young reporter who shipped with Gaston. The latter watches and sees Betty take the map from its hiding-place. He enters and demands it. Betty is dazed to see him alive, but soon recovers her wits. They struggle for the map. It is torn in two pieces. Gaston has one-half and Betty the remaining half, and she runs out on the deck.

Betty declares she is going to take possession of Gaston's yacht, as her crew is the stronger and that is the only way to continue her mission. Betty's crew engages in a pitched battle with Gaston's crew. An arrow soars through the air and lands near Betty. Attached to it is a note enjoining her to keep up her courage, for unseen but strong help is always near her and will defend her in the hour of peril. Betty's forces capture the wheel-house and Gaston's crew is driven to the engine room. Gaston orders the engine stopped. The yacht drifts towards the rocks. He offers to start the engine if Betty will surrender the other half of the map. He gives Betty two minutes to act. The minutes pass and the yacht is almost on the rocks.

CAST.

Miles Gaston, Jr.	Ben Wilson
Betty Lee	Neva Gerber
Betty's Aunt	Elsie Van Name
Jack Fay	Kingsley Benedict
James Lee	Nigel De Bruillier
Harry Russell	Duke Worne

WILSON'S MESSAGE OF CHEER TO BOYS IN THE HOSPITALS.

'Do right tho' pain and anguish be thy lot;
Thy heart will cheer thee when the pain's forgot."

THAT is one of the messages which shortly will be read somewhere in France by the fighting men who have been injured in battle and have been taken to the hospitals. The message has been written by Ben Wilson, star of "The Mystery Ship," on a piece of silk, which forms part of a patch-work quilt, a number of which are to be sent across the seas to give cheer to the sufferers in the hospitals.

Wilson's message was requested in the following letter from a friend in New York:

"As you doubtless know, there are hundreds of poor fellows in hospitals on the other side, who have lost both arms or hands, and as a result are unable to hold a book or paper, which makes their sad lot seem doubly hard to them.

"But a bright mind has conceived the idea of making patch-work quilts, on which are written messages from people all over the world, and they are proving a source of great delight to the poor stricken boys.

"Each day the quilts are changed, so that they are constantly receiving a fresh supply of reading matter.

"I am enclosing a small piece of material and shall be deeply obliged if on it you will write a message—anything in the way of a quotation, verse, anecdoate, personal experience, a few words of sympathy or good cheer—in fact, whatever you think will interest and entertain the poor, bed-ridden fellows.

"Would suggest that the writing be in pencil and as large as possible, so that our ladies may easily embroider them in order to preserve the written words."

The quotation used as a message of cheer by the well-known Universal star is inscribed on a piece of pink silk two feet long and one foot wide.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

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L-KO COMEDIES

are the same as high class bonds. They pay a constant certain dividend every week. Your patrons want comedies. They MUST be entertained. L-KO'S are your answer. In this latest release

"BULLETS & BONEHEADS"

with
DAVE MORRIS
GLADYS TENNISON
RUBE MILLER

the L-KO comedies have mixed up a lot of the nuttiest stunts you ever saw. A feast of mirth from start to finish. Book it. Book ALL L-KO'S. Advertise them. L-KO'S will put your comedy night on the map.

BOOK THROUGH ANY UNIVERSAL EXCHANGE

A Hy. Mayer drawing for the Animated Weekly

The waging of war requires money. Help the government raise it

Liberty Tax on Account of War Upheld in Cleveland

ON Thursday, November 22d, in Cleveland, Judge Phillips threw out of court the case of the exhibitors who sought to obtain a permanent injunction against the distributors of motion pictures in that territory, charging the fifteen cents per reel on account of the war tax. Judge Phillips did not find a single count which would enable the petition to come within the jurisdiction of any court of law or equity. He held in effect that the motion picture, being distinctly not a publicity utility, was not subject to price regulation by law. Furthermore, he held that the distributor had a perfect legal right to fix the price of his own product, and that the exhibitor had the usual recourse of any business man under such conditions, namely that of refusing to use the product. In his opinion the matter was one of business, and not of law.

But the part of his decision which is most important at the present time is the part in which he declares that the exhibitors had failed to show legal rights against the defendant; that while the footage assessment may be called a war tax under subterfuge, yet no general wrong had been shown in the brief presented by the exhibitors, and that unless some specific wrong existed, there was no ground for legal action. On this decision the case was thrown out of court. Judge Day of Squire, Sanders and Dempsey argued the case for the defendants, and made the motion to dismiss the petition. There were present to act as witnesses for the defendants P. A. Powers, of the Universal Film Manufacturing Company; Arthur S. Friend, of the Famous Players-Lasky Corporation; Gabriel L. Hess, of Goldwyn; J. A. Berst, of Pathé; Nathan C. Vidaver, of the World Film Corporation; and Mr. Thornton, of Price, Waterhouse & Co., a statistician whose familiarity with the motion picture business has been of great assistance to the entire industry.

The whole effect of the legal action in Cleveland is merely to uphold the legality of assessing the tax in the way which has been chosen, which is the way the government contemplated when it framed the tax bill in Washington. The fact remains that the tax must be collected. A few of the exhibitors maintain that the producers should pay the tax themselves. The fact of the matter is that the producers are in no position to pay the tax. On the other hand, the producers are under no misapprehension as to the inability of the exhibitor to pay it. They have no intention of making the exhibitor pay it, and neither had the government. The whole tax must be borne by the public, and the only way that it can be done is by exhibitors raising their prices of admission sufficiently to cover not only the admission tax, but the fifteen-cent tax and other government taxes. On page 23, thanks to the Motion Picture News, is shown copy for an announcement card when you make the raise.

NO FALLING OFF IN THE NORTHWEST.

IN one section of the United States there is no talk of opposition to the tax in any way. That is the Northwest Territory. Dean Collins, correspondent of The Moving Picture Weekly in Oregon, states that the raise in prices necessitated by the tax was accomplished not only without friction between exhibitors and exchanges, but with increased business for the theatres themselves. "W. A. Graeper, manager of the Union Theatre in Portland," says Mr. Collins, "was the pioneer in the advance of admission prices to a war basis here, and has found business not in the least impaired by the change. C. G. Holtzclaw, of the Circle, and Fred Langerman of the New Grand, both normally five-cent theatres in the business part of the city, have raised to ten cents on Sundays and holidays. The larger theatres have made a universal raise to from 20 to 25 cents. The Strand Theatre, a combination vaudeville and motion picture house, raised to fifteen cents for evenings and Sundays, etc., but holds to ten cents for matinees, and is playing to capacity all the time. The rise in prices was accomplished quietly throughout the Northwestern Territory and reports from Spokane and Seattle indicate conditions of attendance practically unaltered. Portland theatres, as a whole, actually had an access of business the first week.

RUPERT JULIAN, director and star of Bluebird Photoplays, came into prominence when the program was nineteen weeks advanced—and he has kept in the foreground ever since. "Naked Hearts" was his first production, and his personal artistry in presenting the play and acting the stellar role won immediate approval from followers of the then comparatively new series of features.

His fine ideas of production were conspicuously advanced in his next offering, "Bettina Loved a Soldier," and still further along in "The Evil

How to

RUPERT JULIAN, author, actor and director of Bluebird Photoplays, is a very busy man—so busy that he seldom has time to sit down and tell any one about his own career, which has been one of which he might make several thrilling scenarios, if he ever runs short of ideas. But the other day I was lucky enough to catch him in an idle half-hour between scenes in "The Door Between," the elaborate Japanese Bluebird which he was producing at the time. This is very fortunate for the purposes of an interview. He was in a communicative mood. He had been engaged in casting his next picture, provisionally called "A Wife in Arizona," selecting fitting types of all kinds, that is to say, for some of the small roles, and for the big scenes which required a lot of people. This has to be done some time before the picture is started. Julian's minute attention to detail is one of the noteworthy features of his splendid work, and he was induced to talk freely on "How to Succeed in the Movies."

"I am always on the lookout for talent," he said, "and you never know where you may find the divine spark. That is what keeps up your interest.

If the director is forced always to take the people chosen for him, his usefulness to the picture and the company is greatly curtailed.

RUPERT JULIAN'S PROGRESS.

Women Do," "The Bugler of Algiers," then renamed "We Are French," "The Right to be Happy" and "The Gift Girl." In all of these productions Mr. Julian played stellar roles, his associates being severally Elsie Jane Wilson, Louise Lovely and Ella Hall.

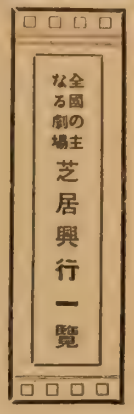
Especial praise has been given by newspapers and the public to his presentation of the great "We Are French," a play of patriotic inspiration which came just in time to serve as an incentive to love of country in our own present need of defenders. "The Right to be Happy" was Mr. Julian's version of Dickens' immortal "Christmas Carol," and proved to be another work of conspicuous artistic achievement.

These achievements decided Bluebird to make a move of importance to screendom—Mr. Julian was given a special company with pretty Ruth Clifford the star, and Monroe Salisbury her leading man, the work of presenting de luxe Bluebirds then beginning. "A Kentucky Cinderella," "The Mysterious Mr. Tiller," "The Desire of the Moth" and "The Savage" have been rated as the cream of Bluebirds. Now comes "The Door Between."

Succeed in the Movies

RUPERT JULIAN'S METHOD

By
PETER PEPPER



'Extra people' are nearly always worthy of a director's study. Almost every one of note as an actor in the film world to-day began as an extra, unless they came with a big reputation from the stage. A crowd of persons waiting for a job outside the gates of a 'picture city' is like a mine of undeveloped ore for the director. He never knows when he may come across a nugget of the real stuff.

"I personally select my people whenever I can, for written applications are not generally considered. Of course, they are sent by the thousand, but the only real chance for a neophyte who has made up his mind to tread the thorny path of motion picture playing, is to call at the studio in person, and keep on calling until he gets attention. Then he has taken the first step, for, in my opinion, the only way to start is as an 'extra.'

"The market is not oversupplied with good players, though poor material is a drug in every market—in pictures as in everything else. Talented players are always in demand. Even persons of no dramatic experience have a sporting chance, if they go after the prize seriously and sincerely. 'Types' are necessary to the screen, and every description of face, figure, complexion and form is required for photoplays. Personally, I am a believer in actors of experience rather than in the so-called 'natural types.' I believe most decidedely in all possible preparation for a screen career. Training in dancing is especially valuable, as it adds greatly to the player's deportment—a matter of vital importance to the screen player.

"Beauty is quite non-essential. Personally, I am a very ordinary-looking fellow, and yet I may say, without self-flattery, that I have made a success. It has not been easy. To the average beginner this business seems to hold abundant promise of glory, to say nothing of easy money. In reality, it is a hard, uphill fight, bounded on all sides by failures and heart-breaking reverses. It takes a vast endowment of luck, courage and perseverance to succeed. But I suppose I would do it all over again if I had another chance. After failing at all 'honest work,' you know, I tried the stage. I had been various other things before entering pictures — a sailor before the mast, for example; a tea salesman, the engineer of a donkey engine, a gold prospector in the wilds of Australia, as well as an officer of the British army, and a prisoner of the Boers. When I determined to try the stage, it nearly broke my mother's heart. But that is the only way, if you have the fever —break her heart and suffer the insults of the stage director for your punishment. My first director said that I would never make an actor, and it has taken me eighteen years to prove it."

"Will you give advice, according to your experience, through the Weekly, as to how to get into the movies, Mr. Julian?" he was asked.

"Willingly," he answered. "The only way is to follow the regular routine. Influence and introductions are of no real use. Steadfastness, brains and temperament are the principal requirements. If an applicant is sure that he has those, let him haunt the nearest studio until he gets a hearing. He may send a written application, though, as I have said, they are seldom considered. He should by all means be armed with photographs of himself, both full figure and bust pictures. Of course, it is impossible to tell whether a person will register well from a photograph, as his registering depends upon his ability. Stage experience, in my opinion is preferable, even for an extra.

"When the beginner has graduated out of the ranks of the 'extras' into those of the 'regular actors,' he must not think that he has nothing more to learn. You never stop learning in this profession. Even the oldest actors are constantly coached. Nothing will advance one but study and work, but the best gift for which to pray the gods is originality. You may protest that originality is not given much chance of expression, if you are a screen actor. To a certain extent that's true, but genuine originality will always reveal itself, and it is priceless. Pictures, like every other art and profession, demand those who are best adapted to their needs by nature. You will find your level in spite of reverses, if you are sincere and earnest in your work at all times. One word of caution. Use tact."

RUPERT JULIAN'S RULES.

Follow the regular routine.

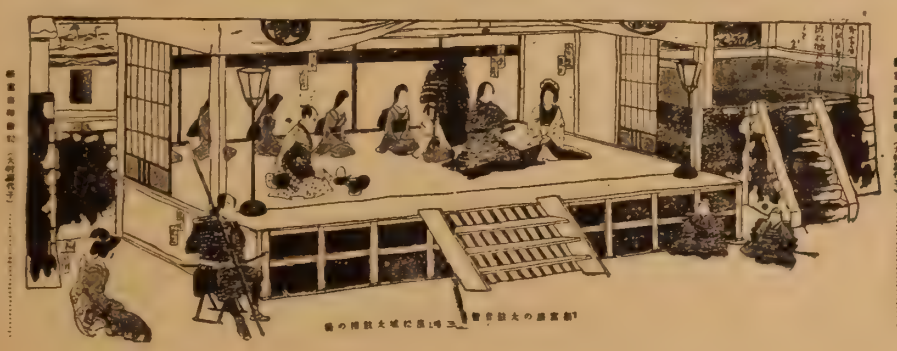
Don't use pull or influence.

Persevere in your application.

Don't stop studying because you have arrived.

Show all the originality the director will permit.

Use tact and discretion on every occasion and toward all directors and actors.



EVER since Eddie Polo made such a tremendous hit in "The Broken Coin," there has been a constantly growing demand to have him starred in a Universal serial. His work in "Liberty" increased this demand until it became imperative that the Universal make Eddie Polo a star, and give him a serial to star in.

"The Bull's Eye," an eighteen-episode Western serial, is the result. From the viewpoint of the first four episodes, "The Bull's Eye" has everything that Eddie Polo ever did before lashed to the mast. For in this serial Eddie Polo is IT. He is the sun around which all of the lesser stars gravitate, and he has an opportunity to perform stunts ad lib. Where will you find another actor who is willing to risk his neck by jumping off a precipice onto the top of a tall tree which his weight bends down to the ground, where he drops on a horseman, dismounts him, and escapes from the band of cowboys which had driven him off of the cliff above? That is what Eddie does in Episode 2. The mere recital of Eddie's stunts in this film might grow and grow until you might think there was nothing else, but Eddie has a real cast to support him—one chosen with discretion by a past master in the art of serial direction to contribute to the rounding out of an intensely interesting story.

At the head of this cast is Vivian Reed, who plays Cora Clayton, the beautiful daughter of a wealthy Western cattle ranch owner. Polo himself plays the role of Ed Cody, foreman of the Clayton ranch, which is called "The Bull's Eye." Cora's father, John Clayton, is entrusted to Ray

Hanford, who already has had wide serial experience, and made his first big serial hit in "The Trey o' Hearts." There are a couple of first-class villains in William Welch and Noble Johnson. Johnson, who played Little Bear in "The Red Ace," is entrusted with the role of Sweeney Bodin, a double-dyed rustler who soon becomes the tool of John North (William Welch). North is in the employ of a foreign government, and the object of his operations is the weakening of the United States food supply. This object he achieves through creating a deadly enmity between the sheep men and the cattle men, stealing from each and making it appear to each side that the other had committed the depredation. Plenty of rivalry had already existed between the sheep men and the cattle men, and it was a very easy matter for North to fan this feeling into a blaze.

Another member of the cast is Frank Lanning, one of "The Three Godfathers," and a promiment figure in many Universal features. Hal Cooley plays the role of Lee Maguire, government inspector, who is sent West to investigate the diminishing supplies of both beef and mutton, which are being received for government use. McGuire has fallen in love with Cora Clayton at an Eastern finishing school, where we find her at the opening of the episode.

These are the characters in "The Bull's Eye," and this is the setting for the first episode. From these characters Tom Gibson, who is writing the serial, and James Horne, who is producing it, have woven a mighty strong combination of adventure, romance, hate, treachery, desperate encounter, and the victory of steadfast love in a setting of rugged wildness, far-reaching plains, the breathless rush of the cowboy, and the roar of the Transcontinental express.

Universal City's wonderful troupe of cowboys has been augmented to almost the war strength of a troop of cavalry for this particular serial, and it is doubtful if another bunch of riders such as this exists to-day on any ranch. All are past masters in their own field, and one cannot help but feel a professional touch in everything that they do.

James Horne, the director of the serial, rose from the ranks of an extra. He has been through the mill, so to speak, for seven years, having entered the field of motion pictures after ten years of experience of the spoken drama. Two of his best-known productions are "The Stingaree" series, and "The American Girl" series.

Below, in the cut, we see the serial cast grouped; beside the camera are Horne, Polo, Miss Reed and the cowboys prepared to drive "The Bull's Eye" to success.

MONROE

Adapted from the well-known novel "Anthony the Absolute"

By
SAMUEL MERWIN

Produced by
RUPERT JULIAN

ANTHONY ECKHART had come to the Orient to make a phonographic record of a Chinese scale, and was having a dickens of a time to find any one with the sense of perfect pitch to sing it for him. One night in Tokyo he met an American named Crocker, who, under the influence of liquor, told him that he had come to the Far East to kill his wife and the man with whom she eloped. The next day Anthony heard the voice he had been searching for. It belonged to a woman, and she had the next room to him in the hotel. The door between was locked, but Anthony did not let a little thing like this interfere with accomplishing his scientific task. So he broke down the door. The voice belonged to Heloise, and Heloise was very beautiful and terribly frightened and shocked. Anthony's contrition appeased her. In two weeks Anthony had the records and had given his own heart unreservedly to Heloise. It was a terrible shock to him to learn that she was Crocker's wife. He offered to give her up if Crocker would. But Crocker lived for nothing save revenge. And love's young dream led through a duel, a mad escape, and a suicide, to the point where "The Door Between" was no more, and there was nothing to bar their happiness.

(*Copyright* 1917, *Bluebird Photoplays Inc.*)

CAST.

Heloise Crocker.....Ruth Clifford
Anthony Ives Eckhart
Monroe Salisbury
Archibald Crocker....Geo. A. McDaniel
Sir Robert.....W. H. Bainbridge

REPRESENTS JAPAN.

RUTH CLIFFORD, dainty star of Bluebird Photoplays, will be seen again in "The Door Between," screen version of Samuel Merwin's story, "Anthony the Absolute." Monroe Salisbury, who will be well remembered for his appearance with Miss Clifford in "The Savage" and "The Desire of the Moth" will play the role of the eccentric Anthony, and a carefully selected support will carry to an engaging conclusion a screen story of particular attractiveness. Director Rupert Julian, who created "The Door Between" has found in the Japanese locations of many stirring scenes, an opportunity for beautiful scenic effects, coupled with authentic reflections of places and people in the Orient.

SALISBURY AND RUTH CLIFFORD IN "The DOOR BETWEEN"

MONROE SALISBURY INJURED IN FIGHT.

MONROE SALISBURY was severely cut above the right wrist while struggling with George McDaniels for the possession of a Japanese sheath knife during the making of scenes at the Bluebird studios for "The Door Between." This screen production of "Anthony the Absolute," the well-known Samuel Merwin novel, was being directed by Rupert Julian. Salisbury, who plays the leading role, attempted to prevent McDaniels from ascending a stairway in a Pekin hotel where the drink-crazed man declared he was going to kill his wife. McDaniels, angered at Salisbury's interference, drew the Japanese knife. Then and there started a battle which lasted for some time—a fight between two muscular men, each determined upon vanquishing the other. They battled up and down the stairway, first one in possession of the weapon and then the other, until McDaniels was overcome. But just the same he drew first blood.

While the most intense action was in progress, and it required many rehearsals, Salisbury suddenly dropped on the stairway with a cry of pain, for he had been cut in the arm by the knife while trying to wrest it from McDaniels who almost forgot that the scenario prescribed that he be overcome.

UNIVERSAL ANIMATED WEEKLY NO 99

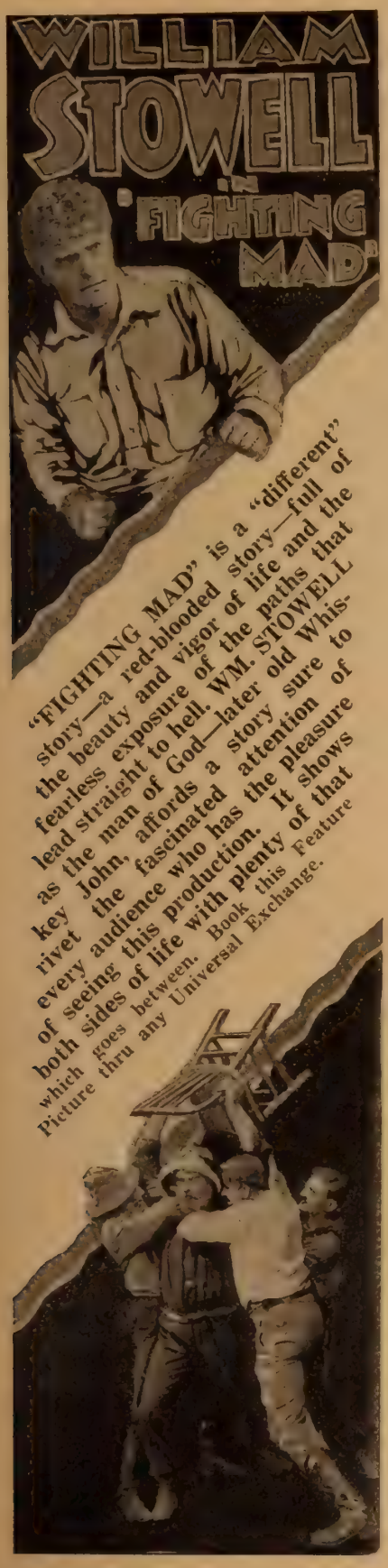
Sec. Wilson visits Universal City.
Twenty-five rush to embrace Miss Elliot's offer to kiss the first to enlist.

Targets for the marine corps' 45s, at which the marksmen below are shooting somewhere in America.

UNIVERSAL CURRENT EVENTS NO 29

Above—Women don men's garb to release a man for the front.
Below — Motorwomen in France collect fares. They have taken men's places in almost every walk of life.

Wearers of French life preservers laugh at submarines.
Training marines to remove wounded from the trenches under fire.


WILLIAM
STOWELL
in
'FIGHTING
MAD'
"FIGHTING MAD" is a "different" story—a red-blooded story—full of the beauty and vigor of life and the fearless exposure of the paths that lead straight to hell. WM. STOWELL as the man of God—later old Whiskey John, affords a story sure to rivet the attention of every audience who has the pleasure of seeing this production. It shows both sides of life with plenty of that which goes between. Book this Feature Picture thru any Universal Exchange.

ANIMATED WEEKLY, NO. 99.

Soldiers of the Sea Enlist Army Mules of Steel.—U. S. Marine Corps' deadly "Forty-fives" are hauled over the rough spots by caterpillar tractors which balk at nothing.—*A Train Camp In America.* (Approved by the U. S. Marine Corps Publicity Bureau).

Sub-Titles.—Getting the range. It is marksmanship such as this that will empty the trenches of the enemy in battle. Steady work on the rifle range results in expert marksmen.

Enthusiasm Marks Minute Men's Opening Drive for More Marines.—Miss Marie Elliot's offer to kiss the first to join the service results in twenty-five recruits.—*New York City.*

Sub-Titles.—Commander Adams thanks Miss Elliot for her offer to adopt the first ten as "her boys" and to keep them supplied with tobacco, clothing and books. No drafting necessary with this method. J. Henry Smythe, Jr., former Penn Cheer Leader, gives the zizz! Boom! Ah! for the new foster mother.

Labor's Chief Arbiter Sees Wonders of Filmdom.—Secretary Wilson and members of the President's Mediation Commission witness moving pictures in the making at world's greatest film center.—*Universal City, California.*

Sub-Title.—He sees the camera click off a feature play.

Skidding for the 5.15.—William Wood proves to be very handy without his feet.—*New Bedford, Mass.*

Sub-Titles.—Oiling up all twelve cylinders. The road is clear and the speed cops are asleep. A nip behind to make up time. But even helps over the rough spots . . . Fails to get him to the station on time so he. . .

War Dims Lights On the Gay White Way.—Conservation of coal plunges Broadway into darkness every evening at eleven.—*New York City.*

Sub-Titles.—The Gay White Way of yesterday. The Broadway of today.

Apostle of Humanitarian Creed To Eliminate Needless Misery.—Doctor Haiselden's theory and practice of allowing hopelessly deformed and idiotic babies to die painless deaths, gathers eminent supporters among prominent physicians.—*Chicago, Ill.*

"All's Well, Pershing.—The solid ground of France under foot. The cheers of the Parisians drown out the Marseillaise. Getting rid of their sea legs. Colonel—and his staff of the —regiment. We're tenting to-night on the new camp ground. It takes an army of cooks to feed the hungry ones. Training for the march to victory. Our boys are becoming proficient under their French tutors in the use of the bayonet. The Ambulance Division pleases General Pershing. A popular sport—the Y. M. C. A. Camp.

Cartoons by Hy. Mayer, World Famous Caricaturist.

UIVERSAL CURRENT EVENTS, NO. 29.

Women Don Overalls To Conserve Man Power.—Show their worth in war time by assuming reins of industry dropped by male workers who are now wielding the bayonet and bomb in France.—*Everywhere.*

Whisky That Failed To Do Its Bit In War Taxes Drafter by U. S.—600 gallons of "Red Eye," seeking to evade its toll, is confiscated in raid by Revenue Officers.—*Los Angeles, Cal.*

Hail Rebel Leader Who Made Scorching Mexico Dryer Still.—Gen. Salvador Alvarado, Governor of Yucatan, is welcomed home after a trip to Mexico City where he fathered a bill abolishing the sale of liquor.—*Tabasco, Mexico.*

Sub-Titles.—Thousands of ex-soldiers who fought in the revolution join in the celebration.

Vast Crops Laid Waiste As Huns Flood Farms.—Germans retreating from Moravian Marshes dynamite dykes and dams and destroy all grain they are unable to cart away.—*Somewhere Along the Russian Battle Front.*

How England Creates Work for Her Heroes Disabled In the War.—Workshops erected to the memory of Lord Roberts not only supplies profitable work for thousands of ex-soldiers but are wresting the toy market from Germany.—*London, England.*

Braved Sea Terrors To Rid World of Hun Apostle of "Kultur."—President Poincare decorates crew of sailing ship Kleber which sent a German submarine to bottom of the North Sea. —*Lorient, France.*

Sub-Titles.—Widow of captain receives the Cross de Guerre. A bust of England's martryred nurse, Edith Cavell, ruthlessly murdered by the Huns, is placed in a hospital somewhere in France by its designer, Sir George Frampton. Wearers of these new French life preservers laugh at submarines.

The Making of a Hero.—U. S. Marines training for France show how rescues will be made under fire.—*Somewhere In the U. S. A.* (Approved by the U. S. Marine Corps Publicity Bureau).

Sub-Titles.—A daring rescue from a "Listening Post" within earshot of the enemy's lines. Administering first aid. Removing the wounded from the trenches while under fire. During the lull in battle improvised stretchers are used by the lads of the Hospital Division.

CARTOONS
from the
World's Greatest Newspapers.
"BREAKING IT UP."
By Evans
The Baltimore *American.*
"2 BIRDS WITH 1 STONE."
By Darling
In the Buffalo Evening *News.*
"LIKE A DOG IN ÆSOP'S FABLE."
By Knott
In the Dallas News.

"DEEP SEAS AND DESPERATE DEEDS" -KO

TWO - REEL L-KO KOMEDY, in which water and milk combine to make a fun cocktail. Directed by Vin Moore, under the supervision of J. G. Blystone.

CAST.

Merta .....Myrtle Sterling
Her Lover.....Al Forbes

(*Copyright* 1917, *L-Ko Motion Picture Kompany.*)

'TIS early morning in Chicken Center, and Merta, the little fat rascal, dreams of love, but a 500-pound weight brings her back to life again. In the same neighborhood a distracted wife sits up, waiting for her husband's return from a "sick friend," while in the cold gray dawn of the same day a bank robbery is being enacted. The constable makes a raid on the sick friend's apartment, sending the chips and cards flying all over the room, while the bank president makes his escape unnoticed. Later the constable calls to inform him of the robbery, but mistaking his motive, the bank president grabs his wife and rushes her away. Once aboard the ship bound for Nowhere, Mr. President is satisfied that he has left the hounds of the law far beyond reach; but the captain receives word that the thieves are on board his ship and orders a search to be made. Merta's sweetheart, who witnessed the bank robbery, was thrown in the hold of the boat by the thieves, but succeeded in sending word to Merta of his danger. The boat starts, but Merta is persistent, and throwing a rope to the other side of the river, swings herself across and drops onto the deck of the boat. The bank thieves suspect danger and deposit the money with the bank president, but he in turn hides it in the smokestack. This incident is witnessed by his wife. She is about to adopt the money and make herself a present of it, when Merta arrives upon the scene. She gives the lady a chase for the money, who, finding herself outwitted, jumps overboard, only to be followed by Merta, the daredevil of Chicken Center. At the bottom of the ocean Merta relieves her of the money and comes up smiling. She returns the bankroll to the rightful owner. With a clear conscience and an empty head, she rescues her lover, and promises to marry him at the first opportunity.

A VILLAGE SMITHESS.

ALICE HOWELL does herself perpetual injustice while she is making her fortune and winning fame as a screen comedienne, for the Century Comedies comedienne is a beautiful woman sans greasepaint. Reckless and daring in her conduct before the camera, Alice Howell is docile and domestic when off duty. Just now Miss Howell is working on a paraphrase of the venerable poem, "The Village Blacksmith." The things she accomplished in "Automaniacs," "Balloonatics," "Neptune's Naughty Daughter, etc., are well known. There is promise that nothing similar will be "pulled" in the stunts she will perform with hammer and anvil in her forthcoming merry-maker.

Justice Dowling Praises Rainbow Films

Thanks Mr. Laemmle for use of Special Animated and gives it high endorsement.

MR. Justice Dowling of the Appellate Division of the Supreme Court of New York, one of the most distinguished jurists in the United States, has personally congratulated Carl Laemmle on "the admirable motion pictures" which Universal has taken of the famous Rainbow Division in camp on the Hempstead Plains, near Mineola, L. I. Justice Dowling wrote in high praise as president of The Society of the Friendly Sons of St. Patrick, after the society endorsed the pictures, which Mr. Laemmle sent for the occasion. The letter is as follows:

The Society of
The Friendly Sons of St. Patrick
in the City of New York.
New York, Nov. 20th, 1917.

Carl Laemmle, Esq.,
President Universal Film Mfg. Co.

My Dear Sir—I am glad to have the opportunity of extending my congratulations on the admirable motion pictures which your company has taken showing the training and life of the Rainbow Division at Camp Mills, Mineola, New York.

Through the courtesy of Mr. Robert Burns, your representative, the pictures were exhibited last evening at the Quarterly Meeting of the Friendly Sons of St. Patrick, at the Hotel Astor in this City. We had the largest meeting in the history of the Society, which in itself was an indication of the interest taken by the members in the announced display.

This Society has had the utmost solicitude for the welfare of the old 69th Regiment, N. G. S. N. Y., now the 165th U. S. Infantry, and the fact that this regiment, so dear to the hearts of all Americans of Irish descent, was a unit in the Rainbow Division gave a special appeal to the pictures.

Judged by the unflagging interest that attended the exhibition, by the hearty applause which greeted the pictures and by the comments which followed the close of the views, these life-like reproductions of the realities of the preparation for war made a distinct and favorable impression on all the audience.

I was particularly impressed with the distinctness of the individual portraits, which enabled those in the audience to recognize their relatives and friends, as there was hardly a person present who had not a son, a brother or an acquaintance among the members of the regiment, and it may well be imagined what genuine pleasure the exhibition gave them all.

I congratulate you on the admirable spirit and the enterprise which have led you to preserve in permanent form these records of the training of this great Rainbow Division, which so well typified the hopes and aspirations of this country in the present struggle for freedom. I trust that the general public may have every possible opportunity of viewing these pictures.

In my opinion they are of peculiar interest and appeal at this time as tending to show those who are still unaware of what is being done in the way of preparation, what life in our camps mean for those who are about to fight our battles abroad. I think it would be a good thing for the country and for every community if these pictures were given the widest possible publicity, as they will tend to increase the appreciation of what our soldiers are doing to fit themselves for the ordeal, and at the same time inspire the public to additional sacrifices on their behalf. In this connection I may say that the legends which accompany the pictures are appropriate, sympathetic and patriotic, and, supplementing as they do the views of real life, cannot fail to be productive of good for the great patriotic cause. Wishing you every success, I am, Very truly yours

VICTOR J. DOWLING,
Pres. Friendly Sons of St. Patrick.

"It may well be imagined what genuine pleasure the exhibition gave the members."

"I trust that the general public may have every possible opportunity of viewing these pictures."

"I think it would be a good thing for the country and for every community if these pictures were given the widest publicity as they will tend to increase the appreciation of what our soldiers are doing to fit themselves for the ordeal."

"I congratulate you on the admirable spirit and the enterprise which have led you to preserve in permanent form these records of the training of this great Rainbow Division which so well typified the hopes and aspirations of this country in the present struggle for freedom."

"I was particularly impressed with the distinctness of the individual portraits which enabled those in the audience to recognize their relatives and friends, as there was hardly a person present who had not a son, a brother or an acquaintance among the members of the regiment."

Priscilla Dean
IN
"BELOVED JIM"
—Heart-touching
—Noble
—Beautiful
—Intensely dramatic
The story of a young wife, a traitorous nephew and a great-hearted husband who believes in others almost to his own undoing because he loves them. A supremely affecting picture of one of Nature's gentlemen, big enough and strong enough to forgive past indiscretions. A drama that teaches the lesson of "bread upon the waters."
Book this Feature—and book now — thru any Universal Exchange.

"A Munition Workers Curse" NESTOR COMEDY

By CRAIG HUTCHINSON

MAYOR ENGENBRITZEN had a decided leaning toward women. Any one could see by looking at his wife that his taste was excellent, but for all that he yearned to be Mayor of Turkey. One morning when he caressed his wife's hand, thinking it belonged to the maid, he was in a lonesome frame of mind as he walked past a row of munition factories. His quick eye was taken by an attractive girl in trousers. She enters one of the factories. So does the mayor. In less than a short time he comes out all black and blue and bleeding. To account for his appearance he tells his wife how he had been injured in saving a baby, but that night at the moving picture theatre at which he and his wife are invited guests a picture is shown which had the mayor as the principal actor, and for its plot, what really happened in the munition factory. It was scandalous.

DAVE MORRIS JOINS L-KO.

THE services of Dave Morris have been transferred, among the other shifts at Universal City, to the general direction of J. G. Blystone, although his first L-Ko was turned out by Craig Hutchinson, who has been directing Universal comedies for some time. Mr. Morris becomes an L-Ko attraction December 19 when 'Bullets and Boneheads" will be distributed through Universal Exchanges. He brings long service in screen comedies to benefit the L-Ko arrangement of merry-makers.

When he left the musical comedy stage, he first worked in Biograph comedies, playing opposite Charley Mack, until Mr. Mack joined Keystone. Then Mr. Morris became principal comedian, also appearing in several "legitimate" roles with the Biograph. After two years, Morris likewise became a Keystone comedian, going from there to Kalem and then changing to Fox. He has been at Universal City, in comedies, for a long time. He will now appear in a series of L-Kos, starting with "Bullets and Boneheads."

CAST.

Mayor Engenbritzen.....Dave Morris
His Wife.....Gladys Tennyson

Two Christmas Pictures For Next Week

The Broadway Theatre could not decide which Christmas picture to run, "My Little Boy," the Bluebird, or "Beloved Jim," the Stuart Paton Production. So they decided to run both. "My Little Boy" on Dec. 2.

THE Broadway Theatre, New York City, one of the largest theatres devoted exclusively to motion pictures, is running exclusively Jewel, Bluebird, Universal and Butterfly pictures, and under the management of Walter Rosenberg is entering upon a policy of prosperity not hitherto enjoyed. In selecting a Christmas picture due account was taken of the fact that the Bluebird had a Christmas picture, and that Stuart Paton had produced a picture on a Christmas theme which is to be put out under his name. After viewing the two pictures the management of the Broadway Theatre could not decide between them, and so the matter was put up to Carl Laemmle. Mr. Laemmle said: "Run them both on successive weeks."

Therefore the program at the Broadway Theatre on December 2nd will be "My Little Boy," Bluebird photoplay, with a wonderful cast consisting of Little Zoe Rae, Ella Hall, Gretchen Lederer, Emory Johnson, Harry Holden and Winter Hall, and the Harry Carey feature, "Bucking Broadway," a wonderful Western picture directed by Jack Ford. Molly Malone is Carey's leading woman.

And on December 9th the bill will be "Beloved Jim," Stuart Paton's wonderful Christmas production with the serial stars Priscilla Dean, Harry Carter and Joe Girard, and the super-Bluebird photoplay, "My Unmarried Wife," featuring Carmel Myers and Kenneth Harlan. "My Unmarried Wife" is the screen version of Frank R. Adams' justly celebrated novel, "Molly and I." It was directed by George Siegmann, who received most of his film training under David Griffith.

These two weeks of Christmas pictures will be followed on December 16th by a bill consisting of Violet Mersereau in "The Girl by the Roadside," a Bluebird picture, and Louise Lovely in "Painted Lips" from the pen of Charles Kenyon, author of the famous stage success "Kindling," in which Margaret Illington made a two-year success.

The five-reel features at the Broadway Theatre are supplemented by the Universal two-a-week news service, the Animated Weekly which is out every Wednesday, and Universal Current Events which supercedes it on Saturday. There is also shown each week either a Century Comedy, an L-Ko Komedy or a Nestor Comedy, and the Universal Screen Magazine, making a most complete and enjoyable program.

THE NEWS PERMITS US TO REPRINT IN THE BOX BELOW ONE WAY TO RAISE PRICES. USE THIS COPY FOR A CARD OR A POSTER. IT'S GOOD STUFF.

DOING OUR BIT!

Uncle Sam said to us:

"I need money to win this war. I know that the patrons of the better class of pictures theatres—those charging more than five cents—would be glad to give me a few cents each time they attend. Will you collect it for me?"

So we went to work for Uncle Sam:

We took on additional bookkeeping and ticket expense—tax-collecting is no cinch. We advertised to explain Uncle Sam's desires to you. We sweated over the tangle in our admission prices, we groaned at the ticket window confusion.

Then we got a terrible shock.

People began to call us "lucky dogs" because we escaped war taxes they had to pay. (See footnote here.)

They didn't know that Uncle Sam:

Was getting "his" from us in many other ways. That the job of collecting a tax from you was only given us after he had finished devising taxes that find their way into our bank book. That the task of giving top-quality entertainment at a moderate price is becoming so difficult that HALF THE THEATRES IN THE COUNTRY ARE LOSING MONEY.

It was all our fault:

We haven't told you enough about our business. You only hear the press-agent rot. So we sat down and wrote a series of talks like this one. We call them "Secrets of the Movies." Each week you will get a new one. Don't miss any of them—we are going to uncover a lot of snappy stuff. We're mad—no, we're not. We're just going to show you with a smile that

WE ARE DOING OUR BIT!

(Footnote)—Add to this paragraph your particular problem. For instance, if you have raised your prices: "They seemed to think that our new price scale gave us some soft, easy graft." Or, "They grumbled at irksome features of the tax with a look that said, 'You're to blame somehow—you're putting something over on us!' "

"Best Ending" Co
in "THE MYS

$1,000 In Liberty Bonds, War Certificates and Thrift
Who Can Supply the Best and Most Logica

NEVA GERBER.

BOYS and girls, here is a chance to make a hundred dollars, and make it more easily and more pleasantly than you ever made a like amount in all your lives. The Universal Film Manufacturing Company discovered, when it read the end of "The Mystery Ship," the great Universal serial which stars the noted trio of artists, Ben Wilson, Neva Gerber and Kingsley Benedict, that at the end of the seventeenth episode, the ending was just as much of a mystery as it was at the end of the first. This is an extremely unusual thing for so long a story. It was suggested that here was an opportunity for millions of people who are sure to become absorbed in the unravelling of "The Mystery Ship" serial, to exercise their dramatic ability and suggest an ending of their own. If they started to see the serial with this in view, their interest in it would be all the more absorbing and interesting to them.

As this idea grew and took form, it was decided that it would absolutely swamp a contest committee if it were thrown open to the entire theatre-going public. For that reason it was decided to hold a Best Ending Contest, limiting the contestants to boys and girls under fifteen years of age. In order to encourage saving, thrift and economy, and to implant these principles in the youth of America, the prizes chosen are all in the denominations and legal tender which the United States government is issuing at the present time. That is, Liberty Bonds, war certificates and thrift stamps.

In all, a thousand dollars is to be given to the lucky winners of the contest, and 388 awards are to be distributed, for some of the prizes are as low as two dollars. The first prize is a hundred-dollar Liberty Bond, the second a fifty-dollar one, the third twenty dollars made up of four five-dollar war certificates, the next twenty are five-dollar war certificates, and the others range down to two-dollar war certificates or thrift stamps, the new form of bond which the United States government is issuing to enable those who have very small amounts to invest to help the government, and save their money besides. As an added incentive for the contestants the photograph of one of the stars, whichever one he or she wants, will be mailed to every person sending in an answer, whether they receive an award or not. So much for what you get.

Now for what must be done. "The Mystery Ship" serial starts on November 26th. The contest opens on December 1st, and closes at noon March 30th, 1918. The conditions have been made as equitable as it is possible for them to be in order that the widest possible advantage may be taken of this contest, and as many people as possible represented. All one has to do is to devise a logical and probable ending for the serial after the seventeenth episode has been reached. Of all the answers received those will be adjudged winners who in the opinion of the judges supply the most logical or best ending of the serial, and by best ending is meant the most logical and probable outcome from the consequences of events which have gone before. Literary style doesn't count in the answers, but the awards will be made solely in accordance with the ideas presented. Answers should not be above three hundred words in length, and may be written with pencil, ink or typewriter, and on any kind of paper. The idea that they contain is the only thing which matters, except that they must not be over three hundred words in length.

The judges who have been chosen are all well-known newspaper people. They are Bide Dudley, whose column will always be found on the back page of the New York Evening World; Louella Parsons, film critic of the Chicago Herald, Harriette Underhill, photoplay critic of the New York Tribune, and T. E. Oliphant, editorial and feature writer of the New York Evening Mail. If the judges are unable to decide between the merits of the two leading contestants—in other words, if there is a tie—both of the contestants will receive the full amount of the first prize. This is in the discretion of the judges, and their word is absolutely final in the matter of the awards and the order in which they shall be made.

Every precaution has been taken by the Universal Film Manufacturing Company to safeguard the interests of all who enter the contest, and if the judges discover any unfairness in any possible way, it is within their

Here Is a Form

which contains all the necessary information. (You can cut this order out and use it; you can write to the Best Ending Contest Dept., 1600 Broadway, New York, and receive a blank by return mail, postage prepaid; you can get a blank by applying at any theatre running "The Mystery Ship"; you can make your own blanks, but be sure to answer all the questions in this blank.)

Best Ending Contest Dept.,
Universal Film Mfg Co.
1600 Broadway,
New York City.

(Your answer, not more than 300 words.)

Name .....

Address .....

City .....

State .....

Name of theatre or theatres where you saw "The Mystery Ship," or, if you did not see the serial, the name of the moving picture theatre nearest you.

.....

.....

.....

test Announced
'ERY SHIP"

ps to Boys and Girls of 15 Years of Age or Under, ding to "THE MYSTERY SHIP" Serial.

province to discard any such suggestions. There is no desire on the part of the Universal to limit any contestant to one answer. As many answers as he or she care to send in will be considered, but it is understood that only one prize can be awarded to a participant. If several suggestions from one contestant are received, and are deemed worthy of a prize, that contestant will receive the highest prize to which any of his answers would entitle him.

Another provision which will help those who desire to enter the contest, and are unable to see the film, is this: It isn't absolutely necessary to see the serial in order to participate in the contest. If "The Mystery Ship" is not being shown in a town, those who wish to participate can do so by sending for the herald which the Universal is publishing in connection with the contest. On the last page of this herald the entire story of "The Mystery Ship" may be obtained, up to and including the seventeenth, or next to the last episode. A very clear and concise idea of the story and the characters, and the situation in which they are left at the end of the seventeenth episode, can be obtained from this herald, and answers can be made from this as well as though the participant had actually seen the film. Those who have to follow this suggestion may be able to see the serial at a neighboring town, and in this way they will doubtless get many ideas which will help them in framing the best possible ending for "The Mystery Ship." It doesn't cost any one a cent to participate in the contest, or to obtain any of the information or rules which govern it. On this page will be found a blank which is perfectly acceptable, but which doesn't have to be used. The same information which this blank covers can be used in any way that the participant desires, or by sending to the Best Ending Contest Department, Universal Film Manufacturing Company, 1600 Broadway, a blank will be returned which gives all of the answers which this blank contains.

Every condition of the contest has been made as easy of fulfillment as possible in order that the very widest participation may be enjoyed. The exhibitor will be given every opportunity to encourage the contest among the school children in the district he draws from. "The Mystery Ship" will be extensively exploited with special advertising devices; the contest will be made as interesting as possible, and the printed stories of the advancing episodes will be available for wide distribution among school children. The ingenuity of Young America will be depended upon to give "The Mystery Ship" an ending that will be appropriate and effective.

It is believed, by Universal, that the interest this contest will awaken may be properly considered an educational adjunct to exploiting and showing the serial. That the children will take a personal interest in the story as it advances, either in printed form or upon the screen, will vastly enhance the exhibiting value of "The Mystery Ship" is unquestioned. It is fair to assume that the boys and girls will not content themselves with simply reading about the adventures of the hero and heroine—they are sure to see for themselves just how the exciting episodes are worked out upon the screen.

To this end exhibitors will be given every possible help in making the contest known to the public, that "The Mystery Ship" may be given an appeal of unusual scope. The details have all been worked out, and the machinery of distribution and exploitation has been set in motion. The voyage of "The Mystery Ship" will be followed with keen interest by thousands of American boys and girls throughout the country.

KINGSLEY BENEDICT.

BEN WILSON.

BICKERS WRITES UNIQUE BLUEBIRD.

RECREATING the beginning of the world is the little job which took H. Sheridan Bickers, Miss Mae Murray's scenarioist, to the Sierra Nevada Mountains, where this well-known playwright is said to have broken all the mountaineer records for hiking.

In twenty-one days Bickers tramped more than 400 miles—412 to be exact—over the mountains around the great San Gabriel Canyon in search of locations and "atmosphere," returning with a full-grown military moustache, a coat of tan and a play—"The Eternal Columbine"—which is an absolutely unique departure in motion picture drama. Work was started last week on this, which is to be the first of the Bluebird superpictures that he has been engaged to write exclusively for Miss Murray.

Bickers is the author of "Quicksands," "Lights Out," "The Unbidden Guest," and other London stage successes.

"A VOICE FROM THE DEAD"

with

Mary Walcamp

Written and Produced By JACQUES JACCARD.

VIRGINIA finds herself in the dungeon with the hungry lion and manages to get in an adjoining room and hold the door against the beast. Winthrop goes in search of the girl, comes to the mine just as Virginia is about exhausted, and he rescues her. Before leaving on the search, Winthrop has sent Red Fawn to the Inn to warn his men, but Fouchard has her thrown out. The officers, hearing the commotion, rescue her.

Hirtzman meanwhile calls his gang together and gives new instructions to secure the precious metal. He and Steele, his lieutenant, leave for the hidden mine. Virginia and Winthrop find Kelly and start out, but hear Hirtzman coming. Virginia sees a paper protruding from a ring Kelly has. It is half of the letter describing the hiding-place of the metal. While Kelly holds the spies off, Virginia and Winthrop dive into the lake and seek the outer air. The crooks dynamite the water but are too late to harm the two. Instead the water entrance is blocked.

The two meet the police and are escorted to Virginia's hut where she endeavors to unravel the secret of the hidden platinum. She is given a letter from the munition manufacturers pleading that the platinum shipments be rushed as the government is in vital need. She declares that the government shall be supplied if she loses her life in the attempt.

Two pieces of the letter are put together and full directions for finding the buried platinum are found. While Virginia and Winthrop follow up the search the "Phantom" skulks in the underbrush watching them. He sees Winthrop swim out in the lake, find the box and bring it to shore. Making sure it is the platinum, the phantom returns to Hirtzman and tells of what he has seen.

Virginia, Winthrop and the officers all return to Virginia's cabin and prepare to take turns on guard during the night. Hirtzman gathers all his gang and attacks the cabin. The defenders realize it will be only a matter of time before they are overpowered, and while the men keep the attackers busy Virginia slips out the back, enters the canoe and starts out. She hardly gets out of sight before she is rammed by the motor boat in which are Ben and Bertha Schweir, Virginia's former maid. The canoe is crushed, the platinum sinks and Virginia is thrown into the water.

CAST.

Virginia Dixon	Marie Walcamp
Patrick Kelly	Bobby Mack
Dr. Hirtzman	Harry Archer
Sergeant Winthrop	Larry Peyton
Steele Heffern	Charles Brindley
Pierre Fouchard	L. M. Wells
"Dutch" Kate	Miriam Selbie
Red Fawn	Yvette Mitchell
Little Bear	Noble Johnson
Bertha Schweir	Nellie Allen

UNIVERSAL SCREEN MAGAZINE.

Issue No. 49.

THIS interesting number of the Screen Magazine opens with a warning to slackers. The examining physician is usually a good judge of human nature, as most general practitioners are, and can spot a faked disability with little difficulty. The Screen Magazine caught the members of the Barnum & Bailey circus performing for charity before the inmates of Bellevue Hospital in New York, and it furnished a very interesting chapter. It also persuaded Henry Disston & Sons, of Philadelphia, to permit the Magazine to show its patrons how this leading saw manufacturer makes hand saws in its manufactory at Philadelphia. Another interesting chapter is that contributed by the Chippewa Indians of Northern Minnesota. These Indians subsist principally upon rice, and it is interesting to note the manner in which they harvest and cure and distribute their winter food supply.

CANADIAN NOTES.

By R. S. PECK.

TORONTO, ONT.—State Right Features production "Sirens of the Sea," played the entire week of November 19th at Shea's Hippodrome Theatre, Toronto, to wonderfully good business. The picture pleased greatly judging from the various expressions heard among the audience. Next week, the manager of this theatre has booked the Bluebird Feature "The Savage,' 'and is following that with another State Right Feature production, "The Man Without a Country."

A splendid demonstration of good showmanship was given this week by Harry Pomeroy, manager of the Globe Theatre. He booked the Bluebird, "The Sign of the Poppy" for a week's run, commencing November 19th, and then got busy and designed a lobby display that hit his spectators square in the eyes. You could not pass the Globe Theatre without seeing Harry's display. He had everything from the ticket girl dressed up as a Chinese character to a Chinaman smoking the opium pipe. Although this Bluebird was an old one and the particular film was not in very good shape, the Globe was packed to capacity the entire week, and the business was of such volume that Mr. Pomeroy wanted to rebook the picture for another week's run, but this could not be done as the picture had already been booked elsewhere. Mr. Pomeroy is a firm believer in Bluebird Features and knows how to put across his idea.

Mr. Caldwell, manager of the Lyceum Theatre, Galt, was a visitor to the office of the Canadian Universal Flm Co. Limited, where he made arrangements to book the State Right Feature "Come Through." Mr. Caldwell is a Universal booster.

Dave Stewart, proprietor of the Red Mill Theatre, Hamilton, one of the staunch friends of Universal in Canada, dropped into the Toronto office a few days ago and made arrangements to book the Universal serial "The Mystery Ship." Mr. Stewart has been a used of Universal serials for many years and has used many Universal serials in that time with gratifying results to his box office.

H. Fischer, manager of State Right Features of Ontario, has been spending the past week in the Ottawa territory and has secured some excellent bookings for State Right productions in that territory.

F. R. Lennon, assistant general manager for Canada of the Universal Film Co., Ltd., grabbed his grip and hit the trail this week for Western Ontario. This is to show the rest of the Universal office that he has not lost the knack of selling film. Mr. Lennon returned to the Toronto office Saturday with orders sticking from every pocket.

WINNIPEG, MAN.—The Winnipeg office of the Canadian Universal Film Co., Ltd., has just closed a contract with the Manitoba Government for one program per week to be shown in the Brandon Asylum for the Insane. This program will consist principally of Educational reels, such as Screen Magazine, Weekly, and in addition Nestor and Joker comedies. This is quite an innovation on the part of the Manitoba Government, it being the first time exhibitions of this kind have been shown to the inmates of the Institution.

VIOLET MERSEREAU

IN

"THE GIRL BY THE ROADSIDE"

THE big, throbbing drama of a young girl ignorant of crime whose conscience forces her to hunt down a counterfeiter, only to find the criminal in her own brother. A heart-gripping story whose every scene mounts higher and higher in its suspense. Book this and start your Bluebird Day.

BLUEBIRD PHOTOPLAYS (Inc.)
1600 Broadway - - New York.

"IT'S A BLUEBIRD"

A "RED ACE" PUNCH

This is the ending of Episode 9 where Virginia is trying to escape with the platinum in a canoe. She is run down by a motor boat, the canoe cut in two and Virginia and the precious platinum dumped into the water. It took some nerve even for Marie Walcamp to allow the motor boat to do this stunt. If you don't think so, try it some time.

FLY AT IT!

GIVE THEM every week **one wonderful** day of the best-liked stars in the highest grade plays—one biggest day packed with pleasure that they can look forward to **regularly.**

DATE THEM up ahead with Bluebird Day newspaper ads. **"Herald"** Bluebird Day—**Poster** it—**Lobby** it. Center their minds on Bluebird Day once every week and watch it turn into your **best day.**

Dorothy Phillips

Mae Murray

Franklyn Farnum

Carmel Myers

Violet Mersereau

Monroe Salisbury

COMING RELEASES

Violet Mersereau in "The Raggedy Queen." Monroe Salisbury in "The Door Between." "My Little Boy," with Ella Hall, Zoe Rae, Emory Johnson and Gretchen Lederer. Franklyn Farnum in "The Scarlet Car." Carmey Myers in "My Unmarried Wife."

BLUEBIRD PHOTOPLAYS

Ruth Clifford

1600 Broadway, New York

OREGON OBSERVATIONS

By

DEAN COLLINS

MRS. O. C. LEITER, proprietor of the Arcade and Star Theatres in La Grande, and one of the most progressive women exhibitors in Oregon, has adopted the policy of making the Arcade, her larger theatre, practically an "all-feature" house. Both theatres have been remodelled and an expensive new pipe organ installed, with Charles Stevens, who was formerly playing in the larger theatres in Portland, as her organist.

Her first few weeks' bookings on features are principally Jewel Productions, and she will probably handle all the Jewel releases in their order. Her first bookings were "Come Through," "Pay Me" and "Sirens of the Sea." She also booked the Bluebird extraordinary, "Mother o' Mine" as one of the introductory attractions under her new policy.

"Bluebird service saved my show when the other exchange fell down on its delivery of the feature that I had booked," was the assertion of W. H. Durham, proprietor of the Grand Theatre, of Camas, Wash., acknowledging the dispatch of a film from Portland to fill in when he failed to get what he had announced to his patrons with a big advertising splash.

Mr. Durham's telephone message reached Portland late in the afternoon, and the booker in the Bluebird exchange, sent up "The Gift Girl," with Louise Lovely featured.

"We didn't have time to advertise in advance," said Mr. Durham, "but just rushed the reels over from the station and opened the show, with a sheet outside the theatre announcing that 'A Bluebird feature was being offered instead of the one delayed.'

"'If it's a Bluebird it's good anyhow,' was what the people said, and I had a good house for the first show. After that the play advertised itself, and I had good houses right along. I don't think any other brand of pictures would have pulled me out the way the Bluebird did."

The Vogue, a genuine Butterfly theatre, is a new venture launched by C. G. Vaughn in Kelso, Wash. Mr. Vaughn was formerly a travelling exhibitor on the road with feature productions. In the beginnings of his enterprise in Kelso, he is booking the most successful of the Red Feather films, to lead into his Butterfly service, particularly the popular Jack Mulhall features.

Charles Schram, manager of the Grand Theatre, Oregon City, is using Jewel Features and "The Red Ace" serial particularly to buck the depression in business that attends the big strike in the Crown-Willamette Paper Mills in that city. For a few days after the strike began the motion picture houses were heavily patronized, and then the attendance began to fall off until it became necessary to throw in something with an extra pull. Schram had booked all the Jewel productions he could secure and, picking them out of Portland right on the heels of the big advertising campaigns of the metropolitan theatres, he is using them in Oregon City, with a local newspaper advertising campaign and is getting things across very effectively.

"All I have to do to get the whole town into my theatre is to hang out a card saying 'Harry Carey tonight,'" is the testimony of J. H. Lux, of the Rex Theatre, of Thompson Falls, Mont., to the drawing power of the great cowboy star in his role of "Cheyenne Harry."

The former American Theatre, at 858 Union Avenue, Portland, which has been closed for some months, has been reopened by M. Nudelman, as Ye Liberty, and will be run with Bluebirds and Butterflies featured. Mr. Nudelman is a man with a knack at community advertising and has "cleaned up" on houses that had been closed in half a dozen cities, before he came to Portland, through his advertising methods and the programs he has offered.

COMING

MONROE SALISBURY

and

Ruth Clifford in

The BLUEBIRD Photo Play

"THE DOOR BETWEEN"

WITH a contrast as startling as any character yet portrayed on the screen, versatile Monroe Salisbury in "THE DOOR BETWEEN" gives one of the greatest bits of character acting ever witnessed in any BLUEBIRD production. In every conceivable sense of the word "THE DOOR BETWEEN" is a Super-Bluebird, from Samuel Merwin's great story "Anthony the Absolute."

BLUEBIRD PHOTOPLAYS (Inc.)
1600 BROADWAY - - NEW YORK.

Do not fail to Reserve a booking date for this BLUEBIRD

LITTLE ZOE RAE

WHEN little Kate was picked up by Philemon, the lighthouse-keeper of Laguna, he little knew what an influence she was going to have on his life and the lives of his two cronies, Peter and Bartholomew. For Philemon was an austere man. He was deeply religious in his intolerant way, but he could see no other view than his own. Consequently, when little Kate fell sick and a trained nurse was engaged for her, an element was injected into the lighthouse circle which he had not contemplated. First he thought he should marry the nurse, and then when he found that she had run away to marry a man, and on the eve of the marriage had discovered that he had a wife living, Philemon turned against her like a stone wall. It was only a remarkable active bravery and ingenuity on little Kate's part which reconciled the deeply agitated members of the little lighthouse circle.

For the man with whom Miss Summerville had eloped was none other than Captain Peyton, the lighthouse inspector for that district. When Miss Summerville heard that he was coming, she decided on a desperate method to keep him away. By turning off the light she hoped that the captain would not be able to see the lighthouse on his trip, and would pass on and leave her to the enjoyment of the quiet life she had chosen. But little Kate senses the danger which this plan would cause, and stole up the stairs and turned the light on again. But not before Philemon had seen it. His stern accusation brought out the skeleton in the nurse's life. Then little Kate thought the nurse needed the doctor, and ran to get Dr. Carlyle. Just as the captain was making a somewhat embarrassed exit, Kate and the doctor came in. He wrote out a prescription for Miss Summerville which spelled Matrimony.

ZOE LOVES STEAK.

"I WISH I had to play Kate every day," said little Zoe Rae, the six-year-old star of the Butterfly Picture, "The Silent Lady," when she had completed one of the scenes in the picture.

"Why, is Kate your favorite part?" asked Miss Gretchen Lederer.

"No," answered Zoe, "but you see Kate has to eat a whole steak in one scene. And, oh,! how I do love steak!"

ZOE LEARNS TO SWIM.

"I'M a big girl now, ain't I, mamma?" said Little Zoe Rae, at the natatorium in Los Angeles one day this week after she had finally found that she could swim without assistance.

The seven-year-old "Universal Baby," who is conceded to be one of the most remarkable child actresses in screendom, had had only a few lessons, her instructor being Elizabeth Janes, one of her colleagues at Universal City, and who is a wonderful swimmer and diver. Elizabeth is only eight years old herself, but she is like a fish in the water, and is able to swim with her hands and feet tied.

Zoe and Elizabeth are great chums, in fact, they are inseparable when not occupied in their picture work. Elizabeth taught Zoe the breast stroke first of all, and now the actress is being taught the "Australian crawl." Zoe is learning quickly, and in a few more lessons will be able to use this difficult stroke. The youngster loves the water, and after finishing her work at the studios is taken by her mother every afternoon to the natatorium for her swim.

CAST.

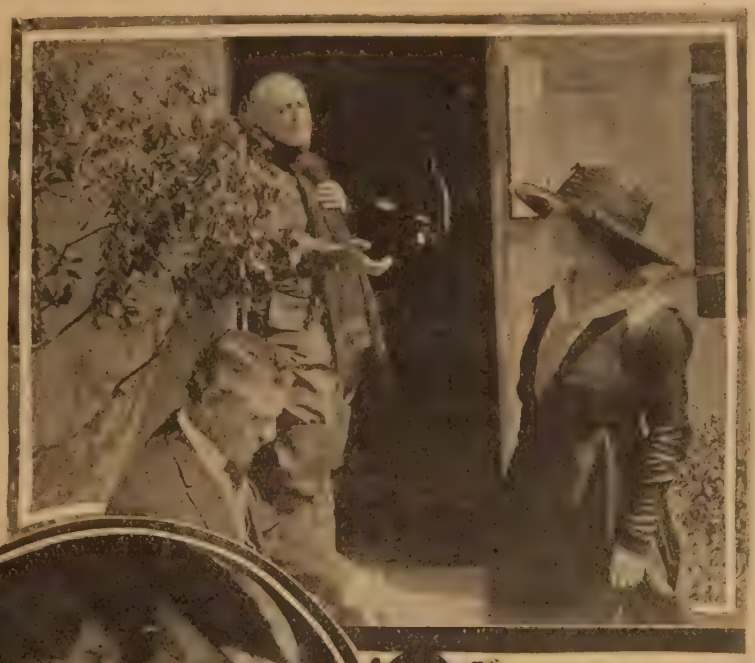
Little Kate	Zoe Rae
Miss Summerville	Gretchen Lederer
Philemon	Winter Hall
Peter	Harry Holden
Capt. Bartholomew	Edwin Brown
Mrs. Hayes	Lule Warrenton
Dr. Carlyle	E. A. Warren

"The SILENT LADY"

With

GRETCHEN LEDERER

Directed by
ELSIE
JANE
WILSON.



WONDERFUL BUTTERFLY CAST.

LITTLE ZOE RAE has completed another picture, a Butterfly called "The Silent Lady." The baby star will be supported by the same cast which made her last Butterfly, "The Cricket," such a favorite. Gretchen Lederer, one of the most beautiful women of the screen, and a firm friend of Zoe's, has the name part, the unusual one of a woman who could not tell a secret. The three actors who played Zoe's bachelor guardians with such pathos and humor in "The Cricket" will be seen again in sympathetic roles—one as a lighthouse-keeper of stern, Calvinistic creed, one as a kind-hearted old sailor, and the third as a doctor who finally marries the lady. The scenes are laid in the living-room below a lighthouse on the New England coast, and on the beach of the summer resort. Little Zoe has one of these roles of mischievous charm which she handles like a veteran, and there is a very interesting situation developed among the adult actors as well.

LITTLE ZOE WORKS FOR THE RED CROSS.

LITTLE ZOE RAE, the six-year-old star of the Butterfly Picture, "The Silent Lady," loves to play with her dolls, and when she returns from the studio she usually puts them through all the scenes in which she has played that day. In "The Silent Lady" she is taken ill, and the doctor pronounces that she has typhoid, so there has been a regular epidemic in her nursery, with every doll suffering acutely. Zoe creeps about on tiptoe attending to their wants, and wears her nurse's uniform to play in.

"It's good practice," she declared seriously, "because some of our boys in camp might get sick and then I'd know all about taking care of them."

Zoe is an ardent Red Cross worker. She is saving her pennies for materials, growing beans in her garden, and collecting tinfoil assiduously. Besides all this she has learned to crochet and is making a souvenir for every Universalite who is called to the colors, to take away with him.

The production manager at Universal City has promised her that all of her Red Cross presents will be delivered and the little star has decided to adopt a soldier. The Universal service banner has about 300 stars now so she will have quite a choice.

ZOE'S "DISLIKE."

LITTLE ZOE RAE, six-year-old star of the Butterfly picture, "The Silent Lady," is just at the age when her little sayings are the cutest. The other day her mother related this story of her:

"Several times lately I have heard Zoe saying that she hated things. I told her that it is not right to hate anything, and that if she wished to express displeasure at any time, she might say that she 'disliked' things instead.

"So one day, Zoe went into the back yard of our bungalow where she is raising a number of chickens. She was looking around for eggs when one of the hens flew right in her face. Zoe fled in alarm, and when she was out of the danger zone, she drew herself to her full height and exclaimed defiantly—'You bad chicken! How I dislike you!'"

A Burned and Rebuilt Film Exchange

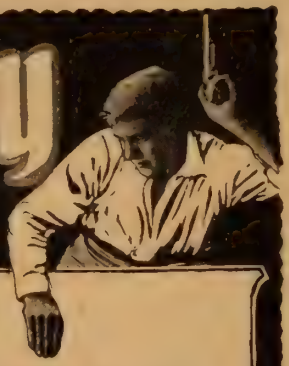
The Interior and Exterior of the Consolidated Film & Supply Company of New Orleans.

ON this page appear three photographs of the revamped, reconsolidated Consolidated Film & Supply Company's offices at New Orleans. Some little time ago, this exchange, which had recently come under the management of Harry T. Peebles, experienced a disastrous fire, which was no fault of theirs, and started in a mysterious manner. In spite of the almost superhuman efforts of the few employees who were in the exchange at the time, the building was absolutely gutted from the film vault to the front of the office.

It speaks volumes, however, for the organization of the exchange, the loyalty of its employees, and the steadfastness with which they clung to their watchword "Service," that in spite of the wholesale destruction, not a customer was disappointed in a show, or in the advertising which went with the show, and not an account was lost. The reason for this was the immediate and full co-operation of the Consolidated offices at Atlanta, Dallas, Memphis and Houston. All of the exhibitors throughout the territory realized the situation, and were perfectly willing to put up with minor inconveniences and small disappointments.

In the short space of a month everything was put back in shape, the exchange was moved from its temporary quarters back into the rejuvenated exchange, a new stock of paper was put in, new film stock ordered, the supplies replenished, and the most complete and high class exchange which has ever operated in New Orleans was ready to do business again as usual. The entire interior of the building had to be rebuilt, new walls, new ceilings, new vault, new furnishings — everything new. The office looks more like a bank than an exchange, and business is better than it ever was before.

Harry Carey in "Bucking Broadway"



A GREAT big, smashing melodrama. A smashing clash between the slippery crooks of the East against the open manhood of the virile West. The fight in the elaborate cabaret scene (one of the most lavish cabaret scenes ever filmed) furnishes enough punch to warrant you paying top prices for this picture. It's a corker, and will stand up under high pressure newspaper or other advertising.
Book thru any Universal Exchange and DO IT NOW.

Follow Your Government

THE UNITED STATES DEPARTMENT OF AGRICULTURE CHOOSES THE

SCREEN MAGAZINE

WHY does the Government of the United States pick the U SCREEN MAGAZINE for its great Lesson Series designed to reach the largest possible number of people in this country?

BECAUSE The Universal SCREEN MAGAZINE is watched for, studied, absorbingly read by a greater number of men, women and children than any other screen medium of popular educational purposes. FURTHERMORE—because the films of the Universal SCREEN MAGAZINE are the best films—the CLEAREST pictures. Because the Government prefers to do its business on this vitally important matter with a concern nationally and internationally known for the unequalled strength of its organization.

SET ASIDE ONE NIGHT A WEEK FOR THE SCREEN MAGAZINE. Let the fathers and mothers know that on a certain night EVERY WEEK they can bring their children and have them educated at Government expense. THEY'LL PACK YOUR THEATRE. Act on this big, profitable matter now—today—don't delay. FOLLOW YOUR GOVERNMENT AND YOUR PATRONS WILL FOLLOW YOU. Fill out the coupon below.

UNIVERSAL SCREEN MAGAZINE
1600 Broadway, New York

Universal Screen Magazine, ..., 1917
1600 Broadway, New York:

Gentlemen—What will it cost me to book the Universal SCREEN MAGAZINE on.....months contract for my house. It seats.....

Yours truly,

Theatre .....
Mgr. ..... State .....
City.....

MAIL US THIS COUPON TODAY

Carmel MYERS
BEAUTIFUL bewitching CARMEL MYERS, brilliantly supported by Kenneth Harlan and picked cast, have added to the BLUEBIRD list of big photo dramatic successes "THE LASH OF POWER." It's a story of a man who rose to dizzy heights in financial and social power, only to be plunged to utter ruin by this very self-same power.
Book this production thru your local BLUEBIRD Exchange, or BLUEBIRD PHOTOPLAYS (In.c), 1600 B'way, New York.
"THE LASH OF POWER"

Praises Showered on

FREE ADVERTISING.

Bluebird Photoplays, Inc.,
Kansas City, Mo.:

Gentlemen—"Love's Lariat" was a whirlwind. We had a nice crowd at the first show, but a better one for the second. Those attending the first show certainly did some free advertising, for they phoned or told everybody they saw or knew. Those coming to the second show came with a rush, as they were sure afraid they were going to miss something.

Yours truly,
D. O. FRUIT,
Mgr. Fern Theatre.
Maryville, Mo.

MOST CONSISTENT.

Bluebird Photoplays, Inc.,
New York City:

Gentlemen—The standard set by Bluebird photoplays, at all my houses, is highly encouraging. It is the most consistent of any regular program I have been using. I must compliment the Bluebird Company on their photography and production. From a financial standpoint, Bluebird is one of my winners.

Sincerely yours,
SAMUEL SHEER,
Mgr. Sheer's Theatre.
Corona, N. Y.

AND AGAIN.

Bluebird Photoplays, Inc.,
Omaha, Nebr.:

Gentlemen—We wish to thank you for giving us "The Greater Law." It sure is some picture. To-day promises to be a big day, and those who saw it yesterday were so satisfied that they will feel like coming again today and on the days that we use Bluebirds.

Thanking you for your co-operation, we remain,

Yours very truly,
HOPKINS & LARSON,
Mgrs. Majestic Theatre.
Oakland, Nebr.

THOROUGH SATISFACTION.

Bluebird Photoplays, Inc.,
Oklahoma City, Okla.:

Gentlemen—I want to say that the picture you sent us this week—Dorothy Phillips in "The Rescue"—was without doubt one of the greatest pictures we have ever played. While I could not say that it was a big picture in the State Rights meaning of the word, I do not believe we ever played a picture that gave better satisfaction to our patrons, and that is what counts. Yours very truly.

D. A. LICK,
Mgr. New Theatre.
Fort Smith, Ark.

DRAWS CROWDS.

Bluebird Motion Picture Co.,
1600 Broadway, New York.

Gentlemen—I wish to extend to you the thanks of the Association for the very fine programs which you are giving us on Thursday nights for the entertainment of the men of the navy in our building. The room is crowded to its limit on Thursday nights and the shows which you have been sending us have been very much appreciated by the men.

Yours very sincerely,
WM. MACPHERSON,
Director of Dept. of Service, Brooklyn Branch, Navy Young Men's Christian Ass'n., Brooklyn, New York.

NEVER DISAPPOINTS.

Motography,
Chicago, Ill.

Gentlemen—Bluebird pictures never disappoint. I know that "Treason," "We Are French," and "Behind the Lines," that are on the regular program, are better than most of the big specials that we pay ten times as much for of this character.

Yours very truly,
S. C. HOGAN,
Hogan's Theatre, Mounds, Ill.

BLUEBIRD

PATRONS LIKE THEM.

Bluebird Photoplays, Inc.,
New York:

Gentlemen—Will you please send me a copy of your new song "Bluebird" with words and music for piano, as you say you will do in your advertisement in the Moving Picture Weekly; I will greatly appreciate this. Am using a Bluebird feature every other week and my patrons like them very much.

Wishing you all success, and thanking you for past favors and service, I am, Yours very truly,

JESSE H. WELLS,
Mgr. Rex Theatre.

Rifle Colo.

HIS ELEVENTH YEAR.

"Regarding Bluebirds, I have used them all, from the first release up to the present time, and I consider them the most dependable features made.

"They are the only features I have ever used on which I could tell you six weeks in advance what the box office receipts would be on the day of running them—for it was always capacity and the people are always looking forward to Bluebird Day.

"Pictures that please the public for nearly two years MUST BE GOOD.

"My house here, the Casino is, I think, without a question, the oldest picture theatre in the Pacific Northwest that can boast of now starting its eleventh consecutive year under the same management, same name, and same location, and as long as I can get features as good as Bluebirds and Butterflies, I am not worrying about not getting my share of the kale.

"The Butterfly features are getting better every week and has some knockouts among them, such as Harry Carey in 'Straight Shooting' and little Zoe Rae in 'The Little Pirate.'

"Both of these stars go extra big here and I am always sure of big business with either of them. All the Butterfly features are getting good money for me and I use them two days each week; nuf sed."

LEW CULLINS,
Casino Theatre, The Dalles, Ore.

No Chicago Notes

BECAUSE Irving Mack the Chicago correspondent of The Moving Picture Weekly was married to Miss Belle Harris on Tuesday. That's why. We wish them well.—EDITOR.

Rupert Julian in "Mother O' Mine"

THE MOST BEAUTIFUL FEATURE PICTURE IN YEARS

HUNDREDS of Exhibitors—not just a few—have pronounced the BLUEBIRD "MOTHER O' MINE" the most beautiful feature picture in years. It's the exact type of BLUEBIRD that should be played at the very least—THREE FULL DAYS—and matinees, too.

As your price of rental goes down each successive day, your receipts increase. Here's your chance to test out the power of repeat bookings—and extra day runs with this great production. Rupert Julian—Ruth Clifford and Ruby Lafayette at very best. Book thru your local BLUEBIRD Exchange.

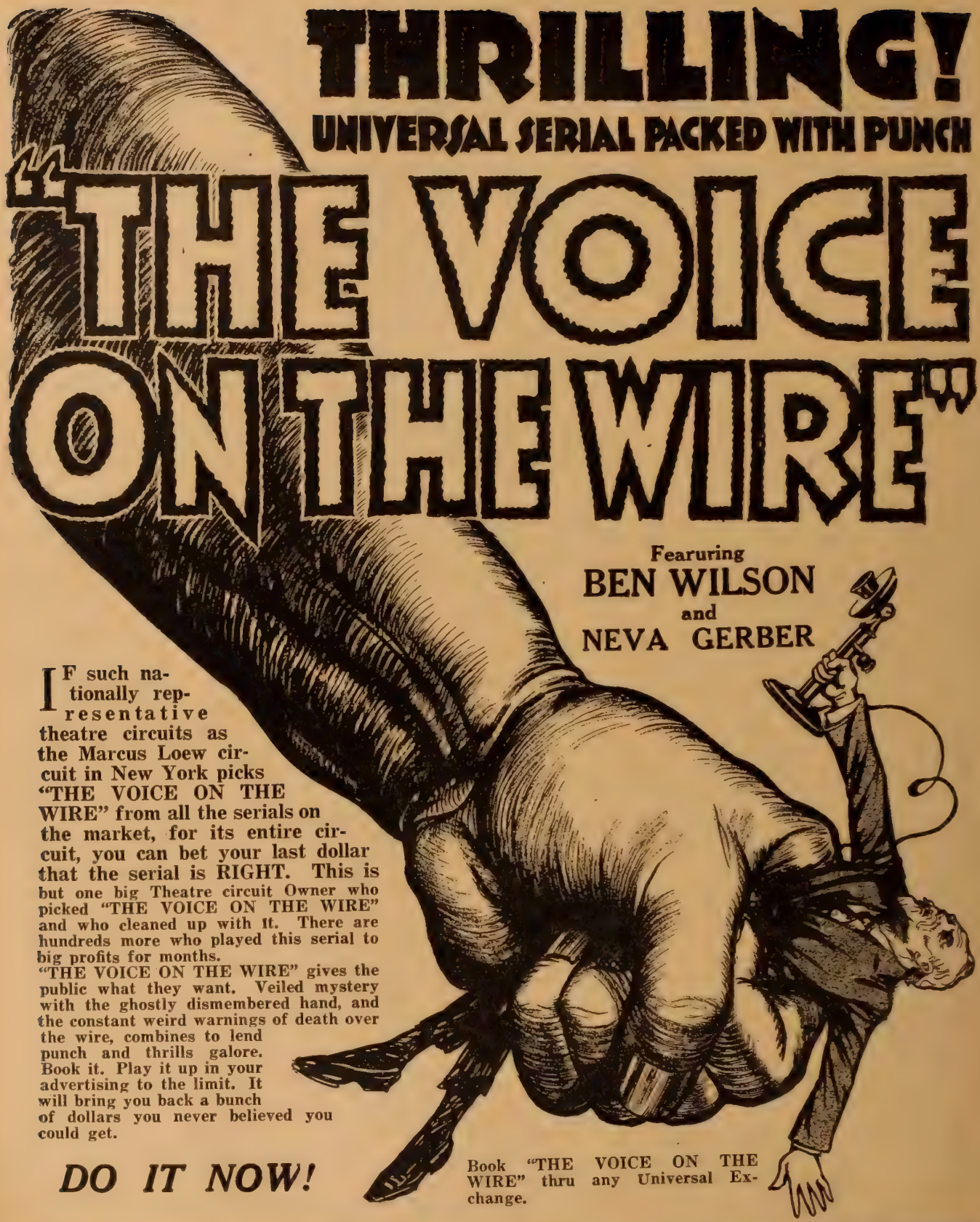
BLUEBIRD PHOTOPLAYS, Inc., 1600 Broadway, New York

THRILLING!

UNIVERSAL SERIAL PACKED WITH PUNCH

"THE VOICE ON THE WIRE"

Fearuring
BEN WILSON
and
NEVA GERBER



IF such nationally representative theatre circuits as the Marcus Loew circuit in New York picks "THE VOICE ON THE WIRE" from all the serials on the market, for its entire circuit, you can bet your last dollar that the serial is RIGHT. This is but one big Theatre circuit Owner who picked "THE VOICE ON THE WIRE" and who cleaned up with it. There are hundreds more who played this serial to big profits for months.

"THE VOICE ON THE WIRE" gives the public what they want. Veiled mystery with the ghostly dismembered hand, and the constant weird warnings of death over the wire, combines to lend punch and thrills galore. Book it. Play it up in your advertising to the limit. It will bring you back a bunch of dollars you never believed you could get.

DO IT NOW!

Book "THE VOICE ON THE WIRE" thru any Universal Exchange.

BLUEBIRD IDEAS

lobby offers. Let your lobby work for you—make it do its "bit" toward increasing your box office receipts. You will find an attractive lobby display one of the most effective advertising mediums you can use.

HERE is a suggestion for a lobby display that will help you get over the Bluebird production, "The Door Between," featuring Monroe Salisbury and Ruth Clifford. Erect a booth with a battered door in front—the construction can be of cheap material—you might use painted canvas for the rear and the side walls. A Victrola inside should play some selections that are Oriental in atmosphere; for instance, the favorite popular selection "Poor Butterfly" or the different selections from the opera "Madam Butterfly" as sung by Geraldine Farrar, would be appropriate for this purpose. Any local dealer will gladly let you have the use of a phonograph and records in return for screen advertising. Give the booth an Oriental appearance, a few Chinese hieroglyphics painted on the side walls will aid considerably. Hang a sign on the door containing some more Chinese hieroglyphics and also a supposed translation reading as follows:

The voice of this vocalist is perfect in pitch. She comes from the far-off city of Pekin, China.

Anthony Ives Eckhart one day fell in love with her voice, and in his mad desire to see her, broke thru the door. What happened later is shown in

The Bluebird Photoplay
"THE DOOR BETWEEN"
Showing at (name of Theatre)
(Day and Date)

A NUMBER of exhibitors for some reason or other do not begin to appreciate the wonderful advertising possibilities that an attractive

PRIZE CONTEST.

MOVIE fans always show a keen interest in prize contests. Since the "Perfect Pitch" of a woman's voice plays an important part in this story, a vocal contest confined to children would be the logical thing. Solicit the co-operation of your local music store; get the manager interested to the extent of offering a set of music to the winning contestant. You, in return, could give him some screen advertising and such other publicity that he might get in connection with the contest.

For instance, you might recommend contestants to get their music from the dealer co-operating with you, and as an inducement let him offer the services of a professional singer to coach them. Your prize offer should consist of a Japanese doll or free passes to your theatre.

The contest should start about a week before the showing of "The Door Between" the winner of each evening's contest to take part in the finals to be held on the Bluebird night. You will find that the older folks as well as the children are keenly interested in the outcome of the contest, and it will mean unusual business for you on the Bluebird night.

Here is a chance to get some additional publicity. Exhibitors running a singing contest showing the best results will be given a write-up in the Moving Picture Weekly. Send in all details, including a picture of your theatre and also a photograph of the winning contestant.

USE YOUR MAILING LIST.

HAVE the following copy multigraphed or printed on two-cent postals, and mail to all the people on your mailing list; if you lack one of these lists get in touch with the publicity department at your Bluebird Exchange. It will help you to compile one. Services will be rendered without charge.

Dear Friend—This is a friendly warning—if you happen to possess a voice with a perfect pitch, look out for Anthony Ives Eckhart—he will get you. That's what happened to Miss Alice Caldwell when he heard her voice—doors were no barrier to him—he had set his mind on seeing her, and he did. What happened as a result is shown in the Bluebird Photoplay "The Door Between."

See it (day and date) at the (name of theatre) you will be pleasantly surprised. Sincerely yours,

(name of manager.)

FRANKLYN FARNUM
IN "THE WINGED MYSTERY"
Directed by JOSEPH DE GRASSE.
WITH a clever, crafty resourceful young American pitted against a shrewd, double-dealing foreign spy. With high society atmosphere—action both foreign and local—with high pressure romance and a dual role impersonation—FRANKLYN FARNUM will give your patrons a treat that will keep them gripping their seats for the best hour in many weeks. Mystery—surprise—a fight that thrills—"THE WINGED MYSTERY" is a great Bluebird Picture, the kind that rivets their supreme entertaining qualities. Book FRANKLYN FARNUM in "THE WINGED MYSTERY" and play it up.
BLUEBIRD PHOTOPLAYS (Inc.),
1600 Broadway, New York

FOUR big, brilliant Universal Stars, in Arthur Somers Roche's thrilling Saturday Evening Post serial story, "THE GRAY GHOST," gives you the supreme opportunity for advertising and gives your patrons 16 weeks of baffling photoplay. With this well known group of Universal Stars—

HARRY CARTER
PRISCILLA DEAN
EMORY JOHNSON
EDDIE POLO

—in the unfathomable events of the 16 weeks of gripping action, you are able to meet and beat any serial competition in your territory. Usually the widely advertised serials have ONE star. Here you have FOUR BIG STARS, and you possess the tremendous added advantage of advertising the FIRST SATURDAY EVENING POST serial ever filmed, with 10,000,000 people who know about the great story, "LOOT," on which "THE GRAY GHOST" is based.

Book NOW thru your nearest Universal Exchange

JOSEPH DE GRASSE explains to the cast of

"The Scarlet Car"

the story of this Richard Harding Davis novel. Left to right: Sam De Grasse, Edith Johnson, Howard Crampton, Evelyn Selbie and Lon Chaney. Franklyn Farnum the other Bluebird star, is out trying to start "THE SCARLET CAR"

PUTTING IT OVER

"The Silent Lady"

THE Butterfly release, "The Silent Lady," features the popular juvenile screen star, Little Zoe Rae. She is supported by a brilliant cast including Gretchen Lederer who has figured quite prominently in Butterfly productions.

The title, "The Silent Lady," lends itself admirably to advertising of the curiosity arousing type.

Distribute handbills containing the following announcement. This announcement can also be made on your screen and in your newspaper advertising.

HAVE YOU SEEN

"THE SILENT LADY?"

She is tall and handsome—wears dark-brown clothing and a veil over her face—weighs about 135 pounds. At (give the time) she will be strolling in the vicinity of (name location). If you see her, approach her and say, "You are 'The Silent Lady.'" She will give you a pass good for one admission to

"THE SILENT LADY"
The new Butterfly Release showing at
(Name of Theatre)
on
(Day and Date)

Supply the women whose services you engage, with a sufficient number of passes—each entitling holder to a free admission. She is to give one to each person who recognizes her.

THE FAMOUS
FINLEY
NATURE
PICTURES

A FASCINATING SERIES
ISSUED IN SPLIT REEL FORM

Prepared and produced under the personal supervision of WM. L. FINLEY, Supterintendent of the Oregon Fish and Game Commision . . . . . .

THE great FINLEY NATURE PICTURES embrace a series of fascinating subjects in which are portrayed things about creatures of the land, sea and air new to millions. First release in full reel. Succeeding releases in split reel form. Expertly handled, brilliantly photographed and scientifically produced under the direction of Wm. L. Finley. Your nearest Universal Exchange will give you more facts and figures. Special posters.

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HARRY CAREY at his best

NO recent Western feature production, irrespective of the star, story, director or producing company surpasses this latest and greatest special feature production, in which dashing HARRY CAREY gives one of the greatest bursts of power in his entire motion picture career. If you think you've seen Western pictures with the so-called "punch"—just wait till you see "THE PHANTOM RIDERS." It's a dyed-in-the-wool thriller that will make millions grip their seats. SPECIAL POSTERS. Book thru any Universal Exchange. Be prepared to pay extra for this production.

UNIVERSAL FILM MANUFACTURING CO., CARL LAEMMLE, President.

1600 BROADWAY, *"The Largest Film Manufacturing Concern in the Universe"* NEW YORK.

MUSICAL SETTING *for* "THE SILENT LADY"

A Butterfly Production

Specially selected and compiled by M. Winkler.
Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "S" " Scene " " " "

THEME—"THE CARESS," (INTERMEZZO MODERATO) BY LEMONT.

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	3 Min. & 35 Sec.	Canzonetta (6-8 Andantino) by Nicode
T	The Sinful Wenches.....	3 Min. & 20 Sec.	.....* Organ—Improvise to action
T	Mrs. Hayes, the Housekeeper	5 Min. & 50 Sec.	Melody of Peace (Lento) by Martin
S	Old Man Knocking At Doctor's Door	2 Min. & 50 Sec.	Serenade (2-4 Allegretto) by Drdla
T	Another Day Passed.....	3 Minutes	.....Legende (Moderato) by Friml
T	At Midnight They Began To Realize	3 Min. & 10 Sec.	Pathetic Andante by Margis Berger
T	Miss Summerville Lived, etc.	2 Min. & 40 Sec.	Melody (4-4 Moderato) by Kretschmer
T	Doctor Carlyle Showed, etc...	1 Min. & 35 Sec.	..... Theme
T	Little Kate Got Better.....	4 Min. & 45 Sec.	..Intermezzo (Allegretto) by Bohm
S	On Seashore	2 Min. & 40 Sec.	Serenade (2-4 Allegro Grazioso) by Cesek
T	In the Days That Followed..	1 Min. & 40 Sec.	.....Continue to action
T	The Vacation Season Has Ended	3 Min. & 45 Sec.	..... Theme
T	We Are Doing That Woman, etc.	3 Min. & 20 Sec.	Love Song (Moderato) by Puerner
T	You're Living Here With Us	1 Min. & 40 Sec.	..... Continue pp
T	Then Came a Night.....	4 Min. & 45 Sec.	Adieu (Moderato Romance) by Karganoff
S	Doctor Arrives	5 Min. & 30 Sec.	Love Song (Dramatic) by Flegier
S	Storm Scene	5 Min. & 50 Sec.	Rustles of Spring (Dramatic Agitato) by Sinding
T	I Didn't Think of the Danger	5 Min. & 15 Sec.	.....Erotik (Dramatic) by Grieg
T	Philemon, I Have Lived With You	6 Min. & 40 Sec.	Prelude to Act V Kunihild (Dramatic) by Kistler
T	Girl, Can You Ever Forgive Me?	1 Min. & 30 Sec.	..... Theme
S	Girl Near Piano.....	1 Min. & 50 Sec.	.....In the Gloaming (Song)

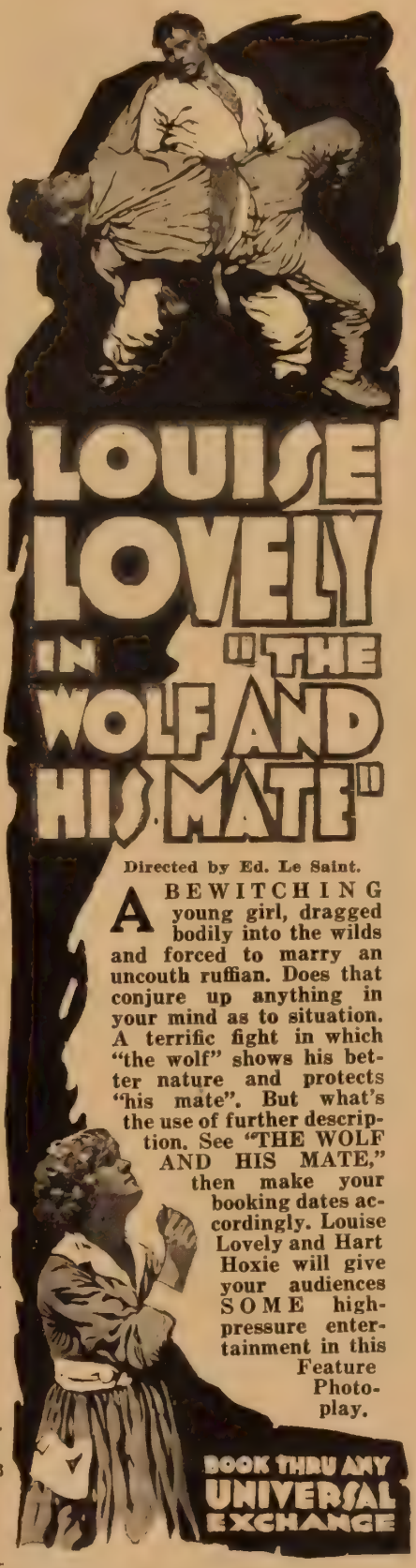
* Note—Imitation of hand accordeon.

"THE DOOR BETWEEN"

BLUEBIRD PRODUCTION

By JAMES C. BRADFORD, Musical Director, Broadway Theatre, New York, N. Y.

No.	Min.	(T)itle or (D)escription	Tempo.	Selection.
			REEL I.	
1.	1½	T. Screening	2-4 Allegro	Mikado—Sullivan. ("Here's a How-aDo")
2.	3	T. Sir Robert	3-4 Allegretto	Lady Picking Mulberries —Matthews.
3.	3	T. Archibald	3-4 Allegretto	Japanese Reverie—Bartlett.
4.	3½	D. Anthony Opens Phonograph	4-4 Moderato	Cherry Time In Tokio—McKenn.
5.	3	T. You Had Better Look After Your Friend	4-4 Allegro Giusto	Misterioso No. 22—Borch.
			REEL II.	
6.	1¾	T. The Next Morning..	3-4 Tempo di Valse	Oriental Nights—Grant.
7.	2¾	T. It's the Murder In My Heart	4-4 Moderato	Andante Appassionato No. 57—Castillo.
8.	1½	T. A Week Later.....	2-4 Tempo di Marcia	Patrol Oriental—Keifert.
9.	2	T. The Woman	4-4 Allegretto	Japanese Love Song—Thomas.
10.	3	T. Please Let Me Speak To You	3-4 Allegretto	Valse Gracieuse—German.
11.	1¾	T. He Had Meant To Go	4-4 Moderato	My Castle In the Air—Kern.
12.	1½	D. Singing In Phonograph	**REEL III.** 4-4 Allegretto	Japanese Love Song—Thomas.
13.	2	D. Heloise Leaves Room	2-4 Allegretto	Serenade—Kautzenback.
14.	1½	T. After Two Weeks..	4-4 Moderato	My Castle In the Air—Kern.
15.	3	T. Anthony, He's Here	2-4 Allegretto Grazioso	Intermezzo Pictoresque—Kocian.
16.	1¾	T. Anthony Becomes Jealous	3-4 Allegretto	Babillage—Castillo.
			REEL IV.	
17.	2	T. I Invited Her.....	4-4 Allegro Grazioso	Butterfly—Grieg.
18.	2½	D. Anthony At Door Enters	3-4 Tempo di Valse	Ideal—Balart.
19.	1¾	D. Husband Drinking.	2-4 Allegretto Moderato	Canzonetta—D'Ambrosio.
20.	2	D. Crocker Gets Knife.	3-4 Poco Agitato	Dramatic Mysterioso No. 54—Borch.
21.	1½	D. Heloise In Doorway	3-4 Andantino	Folk Song—Grieg.
22.	2	T. The Appointed Hour	**REEL V.** 3-4 Molto Allegro	Dramatic Tension No. 36 —Andino.
23.	1½	D. Anthony Meets Crocker On Stairs..	2-4 Allegro	Hurry No. 1—Langey.
24.	1½	D. Sir Roger At Door..	3-4 Andante	Visions—Tschaikowsky.
25.	1½	T. A Month Later....	2-4 Allegro	Badinage—Herbert.
26.	1½	T. What If I Refuse To Go?	4-4 Moderato	My Castle In the Air—Kern.


LOUISE LOVELY
IN "THE WOLF AND HIS MATE"
Directed by Ed. Le Saint.
A BEWITCHING young girl, dragged bodily into the wilds and forced to marry an uncouth ruffian. Does that conjure up anything in your mind as to situation. A terrific fight in which "the wolf" shows his better nature and protects "his mate". But what's the use of further description. See "THE WOLF AND HIS MATE," then make your booking dates accordingly. Louise Lovely and Hart Hoxie will give your audiences SOME high-pressure entertainment in this Feature Photo-play.
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HON. ROBERT L. OWEN
United States Senator

Read

—what two of the most brilliant men of the United States Senate wired to President Carl Laemmle, upon Pres. Laemmle's scoop in securing the greatest cartoons from America's foremost dailies exclusively for

HON. HENRY L. MYERS
United States Senator

Universal Current Events

Senator Owen Wired: "Such an important achievement as the linking of the newspapers and the motion picture screen cannot go unrecognized."
ROBERT L. OWEN.

Senator Myers Wired: "The press is now the tribune of the people; this will now make the screen the tribune of the press.'
Henry L. Myers.

UNIVERSAL CURRENT EVENTS surpasses in prestige any news reel in the world. If you can secure a contract for UNIVERSAL CURRENT EVENTS get it and count yourself fortunate. Book thru any Universal Exchange on long time contract.

UNIVERSAL CURRENT EVENTS, 1600 Broadway, New York

Louise Lovely

CRUISING in his yacht over summer seas a young Croesus of today sights an uncharted isle of mystery whence come the strains of music—where girlish sirens, clad only in sea-weed, lure him on to adventure. Not since Venus rose from the sea has there been a more ravishing revelation of the female form divine than in

"SIRENS OF THE SEA"

Louise Lovely, Carmel Myers and countless dancing, diving nymphs of exquisite beauty in a Twentieth Century enchantment. The Beauty Picture of the Age. Directed by Allen Holubar 6 Reels. *Simply show the stills.*

JEWEL
PRODUCTIONS
INC.
1600 *BROADWAY, NEW YORK.*

Carmel Myers

Dorothy Phillips

"Hitch your wagon to a star—

But make that wagon a six-cylinder flyer"

Dorothy Phillips is one star whose nation-wide popularity every Exhibitor knows as well as his own name. Don't stop to analyze her quality—you know her *value*—that's enough. In

"PAY ME"

Dorothy Phillips broke all records at the American in Denver during the weeks run—In *Los Angeles,* topped all business on the opening Sunday in spite of such counter-attractions as Douglas Fairbanks and Billy Sunday—In *Portland, Oregon,* packed the People's on its first Sunday matinee. On the Keith & Proctor Circuit, "Pay Me" has already played over 50 days. "PAY ME" IS AS SOUND AS A LIBERTY BOND. *BOOK*—AND CASH IN *NOW*.

JEWEL PRODUCTIONS

INC.

1600 Broadway, New York

THE Cabinet of the United States, Government Officials and a vast crowd of 25,000 people at the Sylvan Theatre in Washington, heard him say it—

"Damn the United States" cried John Alton. *"I wish I may never hear of the United States again."*

"The MAN without a COUNTRY"

At the Broadway Theatre, this great patriotic money-maker packed the house for two solid weeks—was made the basis of a Special Recruiting Campaign—received endorsement from the Committee on National Defense as the greatest rouser of the Nation that the screen has ever shown.

Book this powerful modern drama without a moment's hesitation. Failure to crowd your house with "The Man Without a Country" is a *flat impossibility.* Made by Thanhouser.

JEWEL PRODUCTIONS INC.

1600 Broadway, New York

Did you ever have a Good Time?

FRESH YOUTH—sweet grace of movement and still sweeter face—two stars for eyes—about her girlish person, the daintiness, rareness of an orchid—these tell you something but not everything as to Miss Mildred Harris, in the Lois Weber genius-play,

"The PRICE of a GOOD TIME"

As little Linnie, the shop girl, pitifully yearning for pleasure and pretty clothes, Mildred Harris gives us a tremendously affecting insight into the passionate desires of Youth—adds through her flower-like purity, a refinement far more telling than the arts of many an older actress.

Produced by Lois Weber with a richness of sympathy which reveals her still more unquestionably as the *Belasco of the Screen.*

"The Price of a Good Time" is from "The Whim" by Marion Orth.

JEWEL
PRODUCTIONS
INC.

1600 BROADWAY NEW YORK

If You Can Guess this Plot

UNDER what circumstances would you force a young crook to marry an innocent girl he had never seen before?

How would the crook act towards the girl?

What would you do if, double-crossed all down the line, you got a faithless woman, or a crook, or a thieving politician in your power?

Wouldn't you put the screws on and say:

"COME THROUGH"

Herbert Rawlinson in George Bronson Howard's mightiest and most astounding melodrama. The New York Tribune said: *"One is appalled by so much cleverness."* That's why it's a Jewel.

JEWEL
PRODUCTIONS
INC.

1600 *Broadway, New York.*

Elaine Hammerstein in

"The CO-RESPONDENT"

Seventy of the country's biggest newspapers reaching small town as well as big city, will carry $50,000 in dominating Half-pages and Quarter-pages on "The Co-Respondent" solely to prove the worth of this supremely dramatic picture and crowd your theatre. *Book now. Be ready.*

Elaine Hammerstein and Wilfred Lucas in the superb Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman.

JEWEL PRODUCTIONS INC.

1600 Broadway, N. Y.

A Brilliant Success at the Broadway Theatre

LONGACRE Distributing Company

are sole and exclusive distributors for CENTURY COMEDIES for the United States and Canada. Branch offices in all the principal cities.

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Alice Howell

IN "Neptune's Naughty Daughter"

Directed by J. G. Blystone

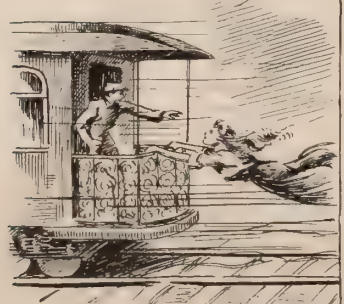
If you can secure a steelbound contract for CENTURY COMEDIES featuring ALICE HOWELL, do it and do it quickly. The foremost houses are showing CENTURY COMEDIES to a constantly growing patronage. There's a reason. You'll soon realize it when you see the pulling power of these Feature Comedy Productions.

Begin at the beginning. Book those screaming successes—"BALLOONATICS" and "AUTOMANIACS." Book "NEPTUNE'S NAUGHTY DAUGHTER"—and watch for the coming release— "HER BAREBACK CAREER"—all featuring ALICE HOWELL. Book through your nearest LONGACRE branch office.

LONGACRE DISTRIBUTING CO., 1600 Broadway, New York

Packing them in in thousands of Theatres all over the Country

Marie Walcamp IN "The Red Ace"



Directed by Jacques Jaccard

Director of "Liberty"

IF you are looking for extra box office receipts to cover all your war taxes—to cover your bad days when your feature happens to fall down on you—when you need the extra coin to pull your week from the debit to the credit side of the ledger—BOOK AND BOOST "THE RED ACE" with Marie Walcamp playing the stellar role. Thousands of Houses have made BIG MONEY with this BIG Universal Serial, directed by Jacques Jaccard. YOU can do likewise. Get ALL the facts about this big winner from your nearest Universal Exchange. Do it NOW!

BOOK IT THRU ANY U. EXCHANGE

DECEMBER 29, 1917 VOL. 5, NO. 20

The MOVING PICTURE WEEKLY

Price 10 Cents

CARMEL MYERS *in* "MY UNMARRIED WIFE" — Bluebird Photoplay

America's Foremost Juvenile Star

Little ZoeRae

and all star cast in the big special feature. A Winner for Xmas

"My Little Boy"

NO Christmas or Holiday feature production released by any Company in the business, offers any feature so wonderfully beautiful as "ZOE RAE"—America's foremost Juvenile Star in "MY LITTLE BOY." And that isn't all. This feature can be played ANY DAY IN THE ENTIRE YEAR and PLAYED REPEAT for a Big Box-Office Attraction. It is an ALL STAR PRODUCTION with Ella Hall—Gretchen Lederer—Emory Johnson—Winter Hall and Harry Holden. Book it. Advertise it to the limit. You'll never get another one that beats it as an entertainment and a BOX OFFICE WINNER.

Book Through Your Nearest BLUEBIRD Exchange.

It's a Bluebird

You Can't Skid

You can't skid with this BLUEBIRD thriller because it has more genuine entertaining power packed into every reel than any two average features. If you will boost

FRANKLYN FARNUM

WITH BEAUTIFUL EDITH JOHNSON IN

"THE SCARLET CAR"

—the way a real showman understands it should be done; you'll not only "pack 'em in tight," but you'll figure up your profits with a smile because no absurd, insane rental price is asked for this big feature in spite of the fact that you get as big a Star as there is in pictures today and a story that few of them ever give you. DON'T MISS IT. It's a crackerjack.

BOOK THRU YOUR LOCAL BLUEBIRD EXCHANGE

Millions WILL FLOOD THE

"MYSTE B ENDIN For Boy

LIKE a deluge, millions of explanatory advertising heralds carrying the advertisement and complete explanation of the UNIVERSAL'S mighty "MYSTERY SHIP BEST ENDING CONTEST" will fairly flood this entire country from end to end, one of the factors that will make this contest—

A TREMENDOUS CROWD COMPELLING PLAN THAT WILL PULL FOR 18 WEEKS

THE heralds give the list of awards—explain every detail—of the age of boys and girls who may participate—how to become a participant—what to do—who the Judges are—how the awards will be made—how the suggestions will be judged—and all other details.

388 AWARDS

—consisting of United States Liberty Bonds—War Certificates and Thrift Stamps—Attractive amounts and so arranged as to be of the greatest possible incentive to all children.

NO blanks in this contest. EVERY CHILD IS REWARDED FOR HIS OR HER EFFORTS. This alone triples the value of this plan, and urges every Exhibitor throughout the entire country to communicate with the nearest Universal Exchange for this big WINNER.

The Kids will go wild about it!

Interests Old and Young a

# of Heralds

OUNTRY ON THE

Y SHIP," ST CONTEST and Girls

MAKE application NOW to your nearest Universal Exchange for this tremendous nation-wide—"MYSTERY SHIP BEST ENDING CONTEST."

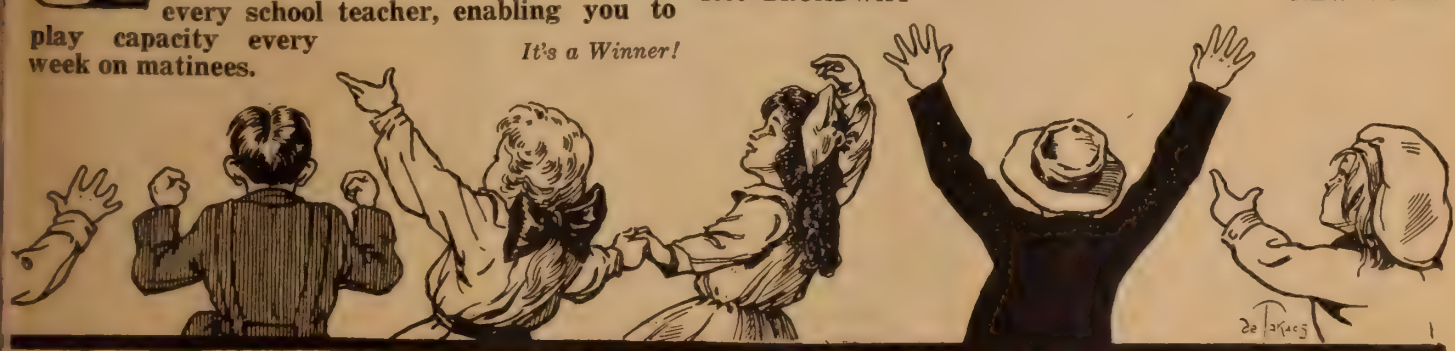
DON'T let your competitor beat you to it. It costs you absolutely nothing—The Universal gives all the prizes—conducts the entire contest—does all the work—and YOU—get the benefit for 18 straight weeks.

AND remember this—the UNIVERSAL SERIAL—"THE MYSTERY SHIP" even without this tremendous nation-wide plan, stands head and shoulders in punch and pulling power, above ANY SERIAL NOW ON THE MARKET. It opens with the colossal $35,000 thrill in Episode 1 and grips like a vise to the finish. YOU can't afford to be without it. Get in touch with your nearest Universal Exchange and BOOK "THE MYSTERY SHIP" today.

EVERY Exhibitor will secure a generous supply of these "MYSTERY SHIP" heralds for local distribution to back up this plan in all neighborhoods. Thus you will interest EVERY CHILD, every parent, every school teacher, enabling you to play capacity every week on matinees.

It's a Winner!

UNIVERSAL FILM MANUFACTURING CO.,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - - - - - - NEW YORK



Another Hit Right Between the Eyes

THE "HIGH SIGN"

HERBERT RAWLINSON

the hero of "Come Through" is out with another hit! It's "The High Sign" and it hits nothing but the high spots. Book this between some of your fluffy doll pictures to give your fans a change of pace.

Book thru any Universal Exchange

BEAUTIFUL

PRISCILLA DEAN

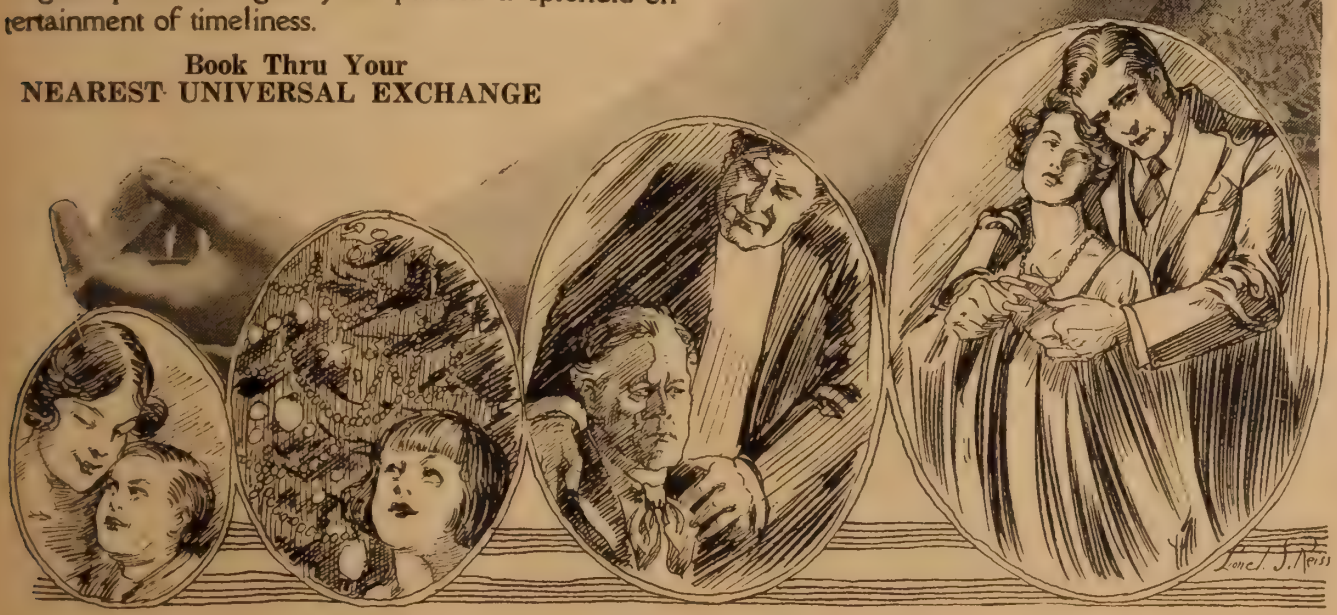
IN

"BELOVED JIM"

A Beautiful Holiday Feature Production.

WITH a beautiful Star such as Priscilla Dean and a story that fits the Yuletide season like a silk glove,—"BELOVED JIM" constitutes one of the finest holiday releases in many years. It is an ALL YEAR feature as well as a superfine Christmas special. The rental price is RIGHT enabling you to play it at a good profit and give your patrons a splendid entertainment of timeliness.

Book Thru Your NEAREST UNIVERSAL EXCHANGE



"The Door Between"

Is a Bluebird Photoplay of glorious Love. ~ The Door is finally opened. ~Ask any Bluebird Exchange for it.

Monroe Salisbury and Ruth Clifford are at their best in it.

Adapted from Samuel Merwin's great Love Story: "Anthony the Absolute."

IN

"THE GIRL BY THE ROADSIDE"

RESERVE a booking and advertising date for VIOLET MERSEREAU in "The Girl by the Roadside" a gripping narrative of an innocent country girl who bends every effort to locate a crook, only to find that the man she seeks is her own brother. Dainty Violet will give your patrons an evening of delightful entertainment. Book thru your local Bluebird Exchange.

BLUEBIRD Photoplays (Inc.),
1600 Broadway, New York.

EXPOSING SOME

No. 188 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

MUCH of the misunderstanding that exists between various branches of the picture industry at the present time is due to the fact that some of us have been afraid to tell the truth about ourselves and our conditions. For the same reason there is a misunderstanding between the general public and the people in the picture business.

Every business concern, including picture companies, has a deadly fear of being considered anything but the richest company in its line of business. All of us are guilty of letting the public (including the exhibitors, too) think that we have the fattest bank-roll imaginable and that nothing short of an earthquake can shake our foundations. On the theory that "nothing succeeds like success," we have deliberately let the public think that the moving picture business is a gold mine.

We have all concealed our failures and our losses, but have made a great noise about our successes. Our press men are allowed to tell about the big pictures that net a profit of $100,000 or $1,000,000, but they are never allowed to print a word about the many pictures that net us as great a loss, or a greater one. The People love to hear about success, even though it is not their own.

They don't like to hear about failures, because they are not so interesting to talk about.

But after they have been fed up on this success stuff, after they have contracted mental indigestion eating up stories about the making of millions, they finally turn against those whom they believe to be wallowing in wealth. They sour. And finally they build up an envious hatred of the supposed plutocrats.

BIG SECRETS!!!

THAT IS WHERE WE ALL STAND RIGHT NOW. I am speaking of ALL moving picture companies. By foolishly letting the people think what they like to think, we have completely got out of touch with them and have lost their sympathetic interest.

So far I have spoken of ALL companies.

But now, I will confine my remarks to the Universal and give you a few doses of the plain, brutal truth, in the hope that it may help a very bad condition.

The stockholders of the Universal company have not been paid a a dividend, either on the preferred or common stock, FOR A YEAR.

The officers of the Universal company, in order to play fair with the stockholders, have purposely paid themselves MUCH SMALLER SALARIES than the usual run of salaries paid to producing company executives.

The element of waste is LOWER in the Universal, we believe, than in any company in the business. It took us years to cut out waste, but we finally succeeded.

While the people are appalled at the $5,000 to $10,000 per week salaries that are paid to certain stars and while this practice has made the whole world believe that picture producers are making wicked fortunes, THE UNIVERSAL HAS NEVER INDULGED IN IT. The highest salary we ever paid to any actor or actress was $1,500 per week —AND THAT ONLY FOR A SHORT TIME.

In spite of the elimination of waste and extravagance, our expenses have constantly advanced so close to our gross income that we have not paid a cent of dividends in a year. (Continued on next page)

EXPOSING SOME

(CONTINUED FROM PRECEDING PAGE)

True we have "made money." Our BOOKS show some wonderful figures of big profits, but unfortunately they are all ON PAPER or else they are in the form of studios, negatives or equipment. We have paid for these out of earnings and we assumed that the time would come when we could turn earnings into dividends instead of equipment. But it hasn't. And probably it won't, because every time we seem just ready to reach a dividend-paying basis, some new development comes along which compels us to re-invest and re-invest terrific sums either in negatives or new exchanges or new markets or something else unforseen.

We have been asked why we discontinued our one, two and three-reel program pictures.

The answer is interesting:

An audit of our books shows that in a recent 6-months period we lost $3.08 on EVERY POSITIVE REEL of short stuff shipped from our plant—not on every negative reel but on every positive. And in that period we shipped 24,810 such reels!

Shipped nearly twenty-five thousand and lost over three dollars ON EVERY ONE OF THEM!

This has been going on for eighteen months, but every time we even hinted that we might discontinue the short stuff, we received pleading letters from exhibitors, urging us to stand by the little exhibitor who needed the short stuff in his business. So we stuck to it and took our loss, thinking that we could turn the loss into a profit by getting the exhibitors to pay us a little more money for the short pictures.

But instead of paying more they paid less and less and less, hammering the price down and down until we finally had to quit releasing short stuff altogether, with the exception of serials, weeklies and two comedies.

We now have on our shelves 371,000 feet of perfectly good negatives, one, two and three reels in length. These are comedies and dramas. THEY COST US CLOSE TO A MILLION DOLLARS, but we

BIG SECRETS

cannot release them because we would lose money on every positive reel made from them.

So we are simply holding them in the hope that some day the exhibitors can pay us a fair rental price for the use of them. And I'll buy a house and lot for any exhibitor who can show me how to cash in on them right now!

One day when Lee Ochs was in my office I asked him what he thought we averaged per day on renting a certain brand of pictures. He considered the matter a moment, figured what our probable expenses were and what we ought to average in renting each positive print per day and then said, "I should guess about $20 a day."

Then I showed him that the actual average was $9.87.

Mr. Ochs urged me to publish these facts, saying that it would open the eyes of exhibitors and everybody else to the true condition of affairs in the producing and distributing end of the business. And that's one reason why I am doing so.

Mr. Stanley Mastbaum has proposed an amalgamation as a remedy for existing evils. That may be possible but I doubt it. Experience has shown me that every time there is a merger in the film business, new companies spring up and re-create the same bad business.

I think a better suggestion is A NATIONAL FIGHT FOR MORE MONEY FROM THE PUBLIC. The theatres at present are giving their patrons better pictures, better music, better surroundings, better everything—but the advance in admission prices has been ridiculously LOW. In Russia, I am informed, the picture theatres charge as high as a dollar. In Germany, in England and in many other countries the admission prices are anywhere from two to four times as much as the average American admission price.

I know that many will say "It can't be done. You don't know the public. My territory is different. I've tried and couldn't put it over."

(Continued on next page)

EXPOSING SOME

(CONTINUED FROM PRECEDING PAGE)

My answer is that it MUST be done; that I DO know the public as well as any man in the business; that your territory is NOT any different from other territories IN PRINCIPLE; and that if you've tried and failed, you'll have to keep on trying until you put it over.

One theatre such as the Rialto or Strand in New York pays its stockholders more cash dividends than a world-wide producing and distributing corporation such as the Universal. This would be funny if it were not so serious. Imagine it! A tremendous organization, with offices in every part of the civilized world, with seventy exchanges in America alone, employing thousands of people, releasing between one and two million feet of positive reels of pictures EVERY WEEK; an organization with an almost unbelievably huge income, is operating on such a close margin that it cannot pay as much in dividends as ONE SINGLE LONE THEATRE!

I feel that we are entitled to a big share of the profits in this business, but we don't get it. I feel that with our tremendous efforts we are justified in expecting to pay dividends to the Universal stockholders, provided we continue to keep our quality up at all times. But as I said before we have not paid dividends for a year and I don't see any chance of paying any, UNLESS WE GET MORE MONEY FOR OUR GOODS. And we can't hope to get more until the exhibitors get more from the people.

While I have no right to speak for any other concern than the Universal, I feel convinced that the same condition which I have described applies to nearly every producing concern in the business to a greater or less degree.

We have ALL kept a stiff upper lip and made a monumental bluff at boundless prosperity. By a foolish silence, and a cowardly fear we have permitted the whole world to believe that all of us were coining money as in a mint.

BIG SECRETS

I seriously and solemnly venture the prediction that all of us—the producers, the distributors and the exhibitors—will become ripe for the receiver unless ALL of us get more money from the only source it is possible to get it from—THE PUBLIC.

The fate of the moving picture business has been in the hands of the producers in past years. But today it is in the hands of the exhibitors. If they get more money so they can pay more money for their goods, we can all pull through. If they don't arouse themselves to this imperative necessity, we can all get ready for the damndest crash that ever resounded in any industry in the land.

I am not squealing. I am not misrepresenting. I am publishing some plain truths which should have been published long ago. I have always been an optimist in this business. And the picture of conditions which I have painted is not a pessimistic one. On the contrary, conditions are, if anything, a whole lot worse than I have said.

Today the moving picture industry is closer to disaster and death than it has been in the past ten years. It needs and must have an operation that will either kill or cure completely. Raising all admission prices is the operation that will either kill something that is already very sick, or else put it on its feet. We've got practically nothing to lose and EVERYTHING TO GAIN. LET'S OPERATE!

And let's handle it WITHOUT GLOVES! Don't tell the people that the war taxes are the only cause of your advanced prices. They are only one of many causes. Tell them the plain truth—that with EXPENSES INCREASED ALL ALONG THE LINE as well as new taxes, you've got to get more or quit. Then they can't accuse you of profiteering on the war tax or anything else.

It isn't a pleasant job. No operation ever is. But it is a life saver, and it's the only possible one on hand.

Get your second Crop

from REPEAT BOOKINGS

Apply the same intensive cultivation to your Photoplay business as the experienced agriculturalist does to his valuable land. Get a SECOND CROP of profits on your BLUEBIRD Features by booking them, **NOT** for one night, but for two, three or four nights—thus allowing your advertising to sink into the minds of those who read it—and take advantage of the extra admissions of those who might not attend on the first night.

Remember, your rental price of your feature goes down each day, and your attendance goes up. WHY? Because your patrons who see and like your Bluebird will spread the most valuable advertising in the wide world—the kind you nor any other showman can buy. Thus your initial advertising brings you back a two, three or four night attendance.

Hoover is demanding economy in food and fuel. Why not apply Hoover's economic principle in your own business. WHY actually and literally throw away the value of your advertising on a one-day showing when it would pack 'em in for two, three or a four-day showing of the same feature. WHY show a new feature every day at top price to you when your rental goes down each succeeding day on our REPEAT PLAN, while your patrons and advertising send back new audiences? It's the best tip you've ever gotten in your life. ACT ON IT. Book all Bluebirds on the REPEAT PLAN and start now.

A Piquant Morsel for Jaded Appetites
Carmel Myers
In
My Unmarried Wife
An American Play With French Dressing
Prepared by Geo. Seigman
From a Recipe by Frank R. Adams
A Super Bluebird

Startling Posters different and more compelling for this Feature.

Sample of Artistic Three Sheet

Lithographed in 6 rich colors

Bewitching

CARMEL MYERS

IN

"MY UNMARRIED WIFE"

THE FEATURE SENSATION OF THE SEASON

Reserve a Booking Date—Or Miss the Best Hit of the Year

Book Thru Your Local Bluebird Exchange

The Problem

The following letter to the Universal Film Manufacturing Company, from a California exhibitor, presents a problem of striking interest to the whole moving picture industry:

Universal Film Mfg. Co.,
1600 Broadway, N. Y. City.

December 11, 1917
Azusa, Cal.

Liberty Theatre, 235 Seats. Azusa, California; population, 1800. W. W. Sandy—Owner, manager, operator, janitor, bill poster and general utility man. Mrs. Sandy—Cashier, doorkeeper and usher. One Boy—Player Piano 15c a night.

Paid admissions July 1st to November 30th, 1917, were $502.84, less than for same period of 1916. Cause—War, war taxes, Liberty Loans, Red Cross and other donations, the draft, enlistments, high cost of living, general business depression due to the war, etc.

After paying the regular expenses of the business and war taxes on **Film, Admissions** and **Theatre**—allowing **nothing** for self or wife, and nothing for depreciation or interest on investment—there is a balance of $4.34 profit for the three weeks of November 4th to 24th.

How does the Government expect the small-town theatres to pay **three** separate and distinct war taxes on a business that war has ruined?

It's unfair, unjust, and confiscatory.

W. W. SANDY,
Azusa, Calif.

P. S.—My account is the second oldest continuous account on the books of the California Film Exchange, Los Angeles. But believe me, if the theatres don't get some relief on this war tax proposition—pronto—your records will read "Liberty, Azuso, Calif., closed on account of war and war taxes."

Respectfully referred to
Senator Simons, Chairman Senate Finance Committee.
Senator Hiram W. Johnson of California.
Representative Chas. H. Randall of California.
Universal Film Mfg. Co., 1600 Broadway, New York.
Motion Picture News, 729 Seventh Av., New York.

The Moving Picture Weekly

VOL. 5. DECEMBER 29, 1917. No. 20.

PAUL GULICK ..... *Editor*
JOE BRANDT ..... *Business Manager*

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The Answer

The following letter written by Carl Laemmle, president of the Universal Film Mfg. Co., to Mr. W. W. Sandy is the Universal's answer to the problem presented on the opposite page:

W. W. Sandy,
Liberty Theatre,
Azusa, Califoria:

Dear Sir—Your remarkably interesting letter of Dec. 11th, addressed jointly to two United States senators, the California representative, the Motion Picture News and the Universal Film Manufacturing Company points out a condition that is serious, not merely because it applies to your own theatre, but because in essence it applies to the whole industry today—to the majority of exhibitors, the majority of distributors and the majority of producers.

It is a lesson that every one of us should study with great care.

In my opinion there is only one answer to the problem you present; and that answer does not consist of blaming the Government for present conditions. It may be true that the war taxes are unjust, unfair and confiscatory, as you charge, but I do not believe we will accomplish anything by fighting along that line. All public sympathy would be against the moving picture industry if it opposed the Government, even for the sake of relieving itself of such a terrific burden.

Therefore, in my opinion, the only real, practical answer for the problem that confronts everyone in the moving picture business is this:—We MUST get more money from the public or—quit.

Your own condition is one of thousands of proofs. In three weeks you show a gross profit of only $4.34. From this you must still deduct depreciation and interest charges, to say nothing of allowances for your work and that of your wife in running the theatre.

You can't possibly live on this. Yet I suppose that, like thousands of other exhibitors, you hesitate to increase your admission price, because you feel that the population of Azusa could not stand it. You can't make enough money to show a profit at your present admission price, yet you fear you will be even worse off if you ask your customers for more.

If this is the case—if it is true that you are headed for sure failure under your present plan—then you are not risking much if you TRY to get a higher admission fee. You are in fact not risking anything that you won't lose anyhow.

The worst of it is that the condition which stares you in the face, stares practically the whole industry in the face; for all branches are up against it in just about the same proportion that you are. We must all get more money. We must get enough to cover our costs, our depreciation and interest charges, our taxes and other expenses —to say nothing of profit. We can all live without profit during the war, but we can't all stand a steady loss.

It seems to me that we must take the public right into our confidence and give them the inside story of our affairs just as you have done. We must show them that we are not trying to be profiteers, but that we need enough to keep the wheels going 'round. If the people fail to answer a frank appeal of this sort, then I see no chance of correcting the evils that now exist.

If all exhibitors will follow your example and start a steady education of the public, convincing their customers that a higher admission fee is absolutely essential to the life of a great business, we may win out. And the exhibitors are the only ones who can do it, because they come in close touch with the people.

It is easier to say these things than to do them; but that is no argument against TRYING, is it?

Sincerely yours,

UNIVERSAL FILM MFG. CO.,

Carl Laemmle, President.

Grace Cunard
in "Hell's Crater"
She played with fire and she paid a hot price for her fun.
Ask your nearest Universal exchange for "Hell's Crater."
Grace Cunard knows how to pack your house and please the movie fans.
She proves it again in this red hot meller-drama!
Book Thru Your Nearest Universal Exchange

ON TO VICTORY

NEW YEAR'S GREETING FROM THE WORLD'S MOST FAMOUS MEN

SPECIAL
UNIVERSAL ANIMATED WEEKLY
RELEASE
FOR 1918

Exactly as last year -- the Universal comes to bat again with its big opening New Year smash for Exhibitors with "ON TO VICTORY," a big news reel SPECIAL carrying the messages of the world's famous men to the American public. Telegrams and cablegrams included in this great "ON TO VICTORY" message from such noted personages as President Wilson, General Pershing, Cardinal Gibbons, Herbert Hoover, Ambassador Gerard and scores of others.

Book this tremendous "ON TO VICTORY" special. Tell your local newspaper men about it. They will give your loads of free publicity on it. The biggest thing of the season in SPECIALS. Shows in pictures all the BIG leaders of the world's work —gives their messages—a thrilling special that will pull like a mustard plaster. Book thru your nearest Universal Exchange. SPECIAL POSTERS.

UNIVERSAL
FILM MFG. CO.
CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe."
1600 Broadway, New York.

Publicity Stories for

(Full synopsis and

When Molly Cunningham witnessed an accident that robbed Phillip Smith of his eyesight, she decided that fate had sent her a husband in the nick of time. Molly must marry to inherit a fortune, and time was up. Smith consented, and Molly sent him abroad for expert treatment. When Smith came back to America he established himself in an apartment and was amazed to find in his home, one day, an Italian girl who insisted upon becoming his servant. The girl refused to quit, and Smith submitted to her persistency. Molly had promised Smith a divorce, if he ever wanted one, and now he was thinking of a move in that direction. When he met with an automobile accident, and had been discharged from the hospital after a long siege he came back to his apartments to find them deserted and neglected. His amazement was unbounded when the ring with which he had married, in his blindness, the wife he had never "seen"—a ring of peculiar design—came into his possession direct from the girl who had been the servant in his house. Then Smith got into real action, forgot all about wanting a divorce—and there you have one of the best photoplays ever screened. It's a Bluebird entitled "My Unmarried Wife," and Carmel Myers, Bluebird's newest star, will present it at the ..... Theatre on ..... Kenneth Harlan playing the role of the husband who finally fell in love with the wife he had never seen.

FOR EXHIBITOR'S PROGRAM AND NEWSPAPERS

Carmel Myers comes to the .... Theatre on ..... to present her latest Bluebird photoplay, "My Unmarried Wife." Miss Myers has a happy role in the girl who married a blind man and when he had recovered his sight, turns up in his apartment as a servant and wins her way to his heart by thoughtfulness and attention. This outlines the straight way to the thread of the story, but there are incidental complications, exciting scenes and comedy interludes to round out an entertainment of unusual excellence even among Bluebirds.

Carmel Myers, who lately became a Bluebird star, will make her second appearance in that popular series of photoplays at the ..... Theatre on ..... when "My Unmarried Wife" will be offered with Kenneth Harlan leading an excellent supporting company in presentations of a most entertaining comedy drama. The plot is unique in that it shows a married man living in the same apartment with his wife without knowing it. The wife is the servant in the house and the reason he does not know her arises from the fact that he has never seen her.

He lived in a small apartment with his wife for several months and didn't know it, regardless of the fact that they were daily in almost constant association. "My Unmarried Wife," to be played at the ..... Theatre on ..... with Carmel Myers the star, has this unusual topic as the basis of its Bluebird plot.

"Bluebird Day" at the ..... Theatre on ..... brings Carmel Myers to present "My Unmaried Wife," a comedy drama of originality and sustained interest. The story in brief: A man marries a girl he has never seen, goes abroad and is successfully treated for an affliction that had blinded him; comes back home to have his wife a servant in his house without the husband knowing the true condition of affairs. Complications in plenty work to a happy termination of the mix-up.

He had never set eyes upon his wife, lived with her several months in a small apartment without knowing that his servant was his wife, and finally had to be introduced to the girl he had married. Complicated, but perfectly logical, the plot of "My Unmarried Wife" will interest visitors to the ..... Theatre on ..... when Carmel Myers comes to celebrate "Bluebird Day."

Director Stuart Paton has begun the making at the Bluebird studios of a five-reel drama entitled "The Green Seal." Carmel Myers is to be star of the production, the story of which is from the book by Charles Edmund Walk. A. G. Kenyon prepared the scenario. Harry Carter, Ashton Dearholt, Frank Tokanaga, Frank Deshon, Alfred Allen and Betty Schade are supporting Miss Myers. "The Green Seal" will be shown at the ..... Theatre.

"Bluebird Day" at the ..... Theatre on ..... will mark the arrival of Carmel Myers, supported by Kenneth Harlan, to present "My Unmarried Wife," a drama of uncommon originality and engaging interest. Bluebirds grow continually better as each new subject passes across the screen and there is every reason to believe that "My Unmarried Wife" will be no exception to the rule of even excellence these photoplays maintain.

Married without having ever seen his wife, the husband sheltered her as the servant in his house ignorant of their relationship. By accident he learned the truth and with that realization came the much desired happy ending to one of the most original plots ever disclosed in photoplay. See "My Unmarried Wife" at the .... Theatre on ..... when Carmel Myers, star of Bluebird photoplays, will appear as the heroine of this clever screen romance.

Stricken blind by accident; married to the girl who had nursed him, that she might fulfill conditions of a will that gave her a fortune; his sight later restored and then his wife entering his home as his servant and living there for months without her husband knowing that she was his wife, are "high spots" in the plot of "My Unmarried Wife," to be presented in Bluebird Photoplays at the .... Theatre on ..... with Carmel Myers star figure in the complications.

Carmel Myers, star of Bluebird photoplays, will demonstrate at the ..... Theatre on ..... that a man may be married and never see his wife; live in the same house with her and not know it, and then have to be introduced to her before he discovers her identity. Rather an unconventional chain of circumstances, to be sure.

"My Unmarried Wife"

"Cut out these stories, fill in the blanks and run them in your local papers.

cast on page 32.)

You who have seen your wife, knew who you were marrying, and have "lived happy ever after," will be interested in "My Unmarried Wife," to be presented at the ..... Theatre on ..... with Carmel Myers playing an unusual character—the wife of a man who had never set eyes upon her. The odd conditions and coincidents that contribute to the plot will make this Bluebird photoplay an entertainment of uncommon interest. Kenneth Harlan enacts the role of the husband who had never seen his wife, and therefore didn't know her from his servant girl.

The announcement that "Bluebird Day" will be celebrated at the .... Theatre on ..... by presenting Carmel Myers in "My Unmarried Wife" means to the "movie fans" an assurance of good entertainment. Bluebirds have won their way to public esteem through consistent presentations of evenly good photoplays. Carmel Myers is Bluebird's newest star and she has found in "My Unmarried Wife" a play that gives her favorable opportunities to display her talents to best advantage.

The servant in his house was his wife—he didn't know it. He had married without seeing the girl he wed and, in the end, had to be introduced to his wife. And it was not a "telephone marriage," either. See how the unusual plot of "My Unmarried Wife" leads to splendid entertainment "Bluebird Day" at the ..... Theatre on ..... when Carmel Myers leads a clever company through an unusual offering of comedy, mystery and adventure.

Having married without seeing his wife, the husband went abroad and remained for several months. Upon his return home he established an apartment and the servant who kept his house was his wife. It was not until an accident sent the man to a hospital that the truth was revealed. When he was discharged from the hospital and came home, the place was so cheerless without the willing servant who had kept the place tidy that the man began a search for the girl who had disappeared while he was under treatment for his injuries. He finds her and discovers that she is his wife—and then the happy ending. Nothing hackneyed and stale about the plot. "My Unmarried Wife" will be thus disclosed in Bluebird photoplays by Carmel Myers at the ..... Theatre on .....

The news prints tell of odd things in real life, and the screen goes further with fiction, but the strangest plot of all will be disclosed in the unusual events that contribute to "My Unmarried Wife," the Bluebird to be presented by Carmel Myers at the ..... Theatre on..... with Kenneth Harlan leading an excellent supporting cast. The hero of "My Unmarried Wife" lives in the same apartment with the girl he has never seen but has married; employs her as his servant and never knows it is his wife who acts as his devoted hand-maiden. The events that lead to these strange conditions are embodied in tense and exciting episodes, and when the scene shifts to the domicile of the married man Carmel Myers adds touches of comedy that make the play an entertainment of unusual interest and entertainingly effective.

The role of the Italian girl has disclosed Carmel Myers' real forte. She is a comedienne and not a vampire.

COMING

Mae Murray, under the direction of Robert Leonard, is nearing the completion of her third Bluebird production in which she is playing the featured role. The production is entitled "The Eternal Columbine," and was written by H. Sheridan Bickers especially for the dainty little star. Miss Murray will soon present this new Bluebird at the ..... Theatre.

Rupert Julian is playing one of the principal roles in a five-reel Bluebird production entitled "The Highest Card," which he also is directing. Monroe Salisbury and Ruth Clifford are the featured players. The company is at Seven Oaks, Cal., filming the exterior scenes of the photoplay which was written and prepared for the screen by Elliott J. Clawson. Mr. Julian has not acted since he appeared in "The Desire of the Moth." Bluebirds are shown at the ..... Theatre.

Dorothy Phillips is the featured player in a new five-reel production ing filmed by Director Allen Holubar. The story, written for the screen by Holubar from the story of James Oliver Curwood, is laid in Canada and entitled "The Girl Who Dared," among the gold mines. Miss Phillips has a large supporting cast, including William Stowell, Lon Chaney, Priscilla Dean, Joe Girard, William Burress and Harry DeMore.

BLUEBIRD IDEAS FOR "THE GIRL BY THE ROADSIDE"

"THE GIRL BY THE ROADSIDE" tells of the unjust accusation of a young girl who, though innocent of any crime and yet a fugitive from justice, takes it upon herself to hunt down the real criminal only to find out that it is her own brother.

The title and the theme of the story lend themselves to some splendid advertising stunts.

LIVING ADVERTISEMENT

Dress a man in the regular burlesque Sherlock Holmes costume, i. e., a checked hunting cap, oversized Balmacan overcoat, white spats and large calabash pipe in his mouth. Let him walk around the streets in the vicinity of your theatre in a rather mysterious manner. This make-up will arouse curiosity and as soon as a crowd gathers around him he can distribute handbills containing the following reading matter:

HAVE YOU SEEN "THE GIRL BY THE ROADSIDE?"

The United States Secret Service offers a reward for information leading to her arrest.

You can get a clue as to her whereabouts by witnessing the BLUEBIRD PHOTOPLAY,

"THE GIRL BY THE ROADSIDE"

Showing at (name of theatre) on (day and date)

With a grace that charms, Violet Mersereau appears at her best in this unusual drama of mystery.

You might also send the above circular to the people on your mailing list. If you have no list get in touch with the man in charge of your Bluebird Exchange publicity department—he will show you how to compile one.

Use the stories on the preceding pages for publicity. That's what they are there for. And this page is blank so that you will not destroy anything you want to keep by cutting out the publicity stories. The Weekly will be complete without it.

Mack Swain

in

"HOME RUN AMBROSE"

It's an L-KO

MACK SWAIN—creator of idiotic characters—24 carat nut—scream producer extraordinary—will perform for you in "HOME RUN AMBROSE" in a manner that will run the temperature of your patrons up to the danger point in roars of laughter. Book "HOME RUN AMBROSE." Show your people there IS a new twist to comedies that entertain to the maximum degree. BOOK IT NOW.

BOOK
Thru Any Universal Exchange

Coming
DOROTHY PHILLIPS
with WM. STOWELL
and
JUANITA HANSEN
AND BIG CAST
TIMES

"BROADWAY LOVE" brings to you one of the biggest plays of the season—a play that exposes the soul of the Great White Way in all its nakedness--a revelation of the gilded wickedness in the night life of the Metropolis. Cast of extraordinary brilliance—scenes of marked lavishness. An extraordinary BLUEBIRD.

RESERVE A BOOKING DATE FOR "BROADWAY LOVE" AND PREPARE NOW TO MAKE A BIG "CLEAN UP."

Book Thru Your Local Bluebird Exchange.

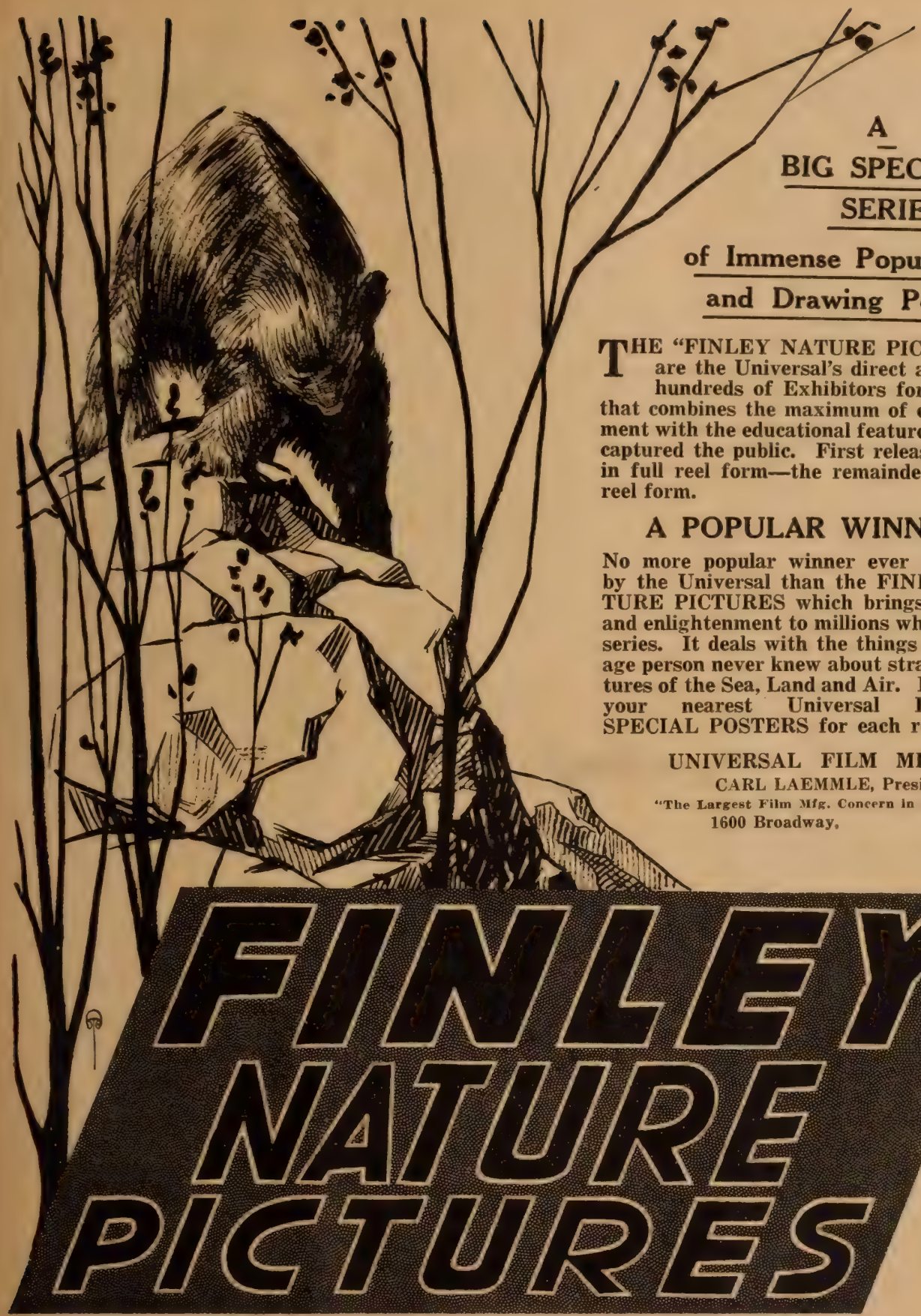
"THE VOICE ON THE WIRE"

THOUSANDS of Exhibitors have already played—"THE VOICE ON THE WIRE" Universal Serial thriller to capacity. Are YOU any different than these Exhibitors? Are your serial problems any harder to meet? Or are you an exhibitor who has to be shown? Then you'll find your answer in the headline below.

IT'S WHAT THE PUBLIC WANTS

THAT'S your overwhelming answer that shouts in your ear—"BOOK 'THE VOICE ON THE WIRE' "—advertise it to the limit and reap the profits exactly as over two thousand already have and as many thousands more will. The people want serials like—"THE VOICE ON THE WIRE" because it is identically the type of continued photoplay that grips for 18 weeks, and that means 18 weeks of continuous profits for YOU. BOOK "THE VOICE ON THE WIRE" THRU YOUR NEAREST UNIVERSAL EXCHANGE.

Featuring
BEN WILSON
AND
NEVA GERBER



FINLEY NATURE PICTURES

A BIG SPECIAL SERIES

of Immense Popularity and Drawing Power

THE "FINLEY NATURE PICTURES" are the Universal's direct answer to hundreds of Exhibitors for a series that combines the maximum of entertainment with the educational feature that has captured the public. First release will be in full reel form—the remainder in split reel form.

A POPULAR WINNER

No more popular winner ever presented by the Universal than the FINLEY NATURE PICTURES which brings pleasure and enlightenment to millions who see this series. It deals with the things the average person never knew about strange creatures of the Sea, Land and Air. Book thru your nearest Universal Exchange. SPECIAL POSTERS for each release.

UNIVERSAL FILM MFG. CO.,
CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe"
1600 Broadway, New York.

Publicity Stories for "The Wol

HOW I BROKE INTO PICTURES

By LOUISE LOVELY

PERHAPS if somebody asked a sailor just why he adopted the sea as a profession he would reply, "I felt I wanted to be a sailor." That's how I felt about pictures. I had been on the speaking stage ever since I was a little girl, and when I was eleven years old was starred in my first big play, "The Two Little Sailor Boys." It was a popular English success and my Australian management, Messrs. Meynell & Gunn, put on a very big spectacular production. It was this play which gave me my "sea legs," so to speak, as a popular favorite.

Three years afterwards, while I was playing in Western Australian, I received a telegram from the newly formed Australian Biograph Company of Sydney offering me an engagement to star in their feature productions for one year. It was a new industry in Australia, and much as I wanted to try my hand at screen work I was rather doubtful of the possibilities.

I gave the matter a whole week's consideration, and being a wee bit sorry at the thought of leaving the speaking stage for pictures, I finally wired to my mother asking her advice. Of course, mother-like, her first thoughts were that I would be able to be with her for one whole year without the constant travel. So she wired back immediately, saying, "I would like to see you in pictures." That was the deciding point. I wired to the firm and the contract was mutually agreed upon.

In a month, when my tour was ended, I returned to Sydney and the movies. On the first day I fell in love with the work, and knew that if I was a success I would adopt the movies permanently. For two years I stayed with the Australian Biograph Company, until I had about fifteen pictures on the market. Then our plant and films, except those playing in theatres at the time, were completely destroyed by fire. This put the company out of business, and I was offered a very fine engagement to headline in vaudeville.

When the war broke out I decided to come to America and opened on the Orpheum Circuit. After playing through America and Canada I came to Los Angeles for my summer vacation in September, 1915. While visiting Universal City I met Mr. Henry McRae, director general of the Pacific Coast studios of the Universal Company. He was at the time looking for a leading lady to play opposite the late Digby Bell in "Father and the Boys."

After going through the usual test to see just how I registered for the camera, Mr. McRae offered me the engagement. The old love for screen work had come back to me as soon as I stepped before the camera, so I accepted the offer and was assigned to Director Joseph De Grasse. I remained under his direction for nearly twelve months, in many productions. I am still with the Universal Company, playing in Louise Lovely Productions.

I am more in love with my motion picture work than ever and hope to remain in pictures for many years. My mail box is daily filled with kind letters from admirers all over the world, and for them I will always try and do my best work.

MISS LOUISE LOVELY AUSTRALIAN PATRIOT.

LOUISE LOVELY, the pulchritudinous star of her own production, "The Wolf and His Mate," which comes to the ———— Theatre on ———— wants every one to know that she is from Australia. She intends to spread the idea that many good things come from the Antipodes. She is proud of the record the Anzacs have made in the great war, and though she has bought Liberty Bonds in this country, she has sent money home for the support of the war in Australia, too. Miss Lovely never loses an opportunity to praise her native land. So, on the door of her Pullman coupé auto, she has a shield of gold, on the face of which is her name, painted in the blue of the sea of her faraway home, while the shield is surmounted by the figure of a kangaroo, also in gold, indicating, perhaps, that she wishes she had the jumping ability of this animal, in order to take a flying leap home once in a while. But she would leap back again, for she says she thoroughly endorses the sentiment of the song, "I Love You, California."

FIRST MOVIE WAR WEDDING.

THE first motion picture "war wedding" was celebrated at Universal City when Betty Schade, who has played the lead in many a Universal production, and who takes a prominent part in the Louise Lovely Production, "The Wolf and His Mate," was married to Ernest, or Ernie, Shields, one of the well-known actors. The ceremony was held in the Church of the Angels in Pasadena, in the presence of many of their fellow players from the picture capital. The war caused the date of the marriage to be advanced, for the bridegroom is a sergeant in the Hollywood Coast Artillery, and expects to be called to France at any time.

A romantic feature of the situation besides the fact that it is the first war wedding among picture players, lies in the nationality of the bride, who was born in Berlin, Germany. She thus becomes one of the first captures of the war, but she declares that she finds the fate of "prisoner" an extremely happy one. Whatever her sentiments may have been in the past, she is now a good American, and rabidly pro-Shields. Mr. and Mrs. Jack Blystone attended the young couple. Mr. Blystone is the director general of the L-Ko Kompany.

The bride's many friends at Universal City presented her with a beautiful silver loving cup, with the following inscription: "'To Betty, Universal's first war bride, from those who love her at Universal City." Mrs. Shields declares that this will be the greatest treasure of the bungalow.

LOUISE LOVELY, HIGH DIVER.

LOUISE LOVELY, star of "The Wolf and His Mate," which will come to the ———— Theatre on ———— made an exceptional dive from the cliffs of Pelican Bay, Santa Cruz Island, in a scene of the Jewel feature, "Sirens of the Sea." She is an Australian and an expert swimmer.

The dive was made from a shelving rock 75 feet from the water's edge. So dangerous was the spot from which the dive was made that one of the staff was testing the ledge only the previous day to see if it was safe, and a portion of the edge gave way under him and he fell headlong into the sea. Being an expert diver, by a dexterous movement he managed to strike the water so that he escaped injury.

Miss Lovely, too, made a perfect dive, at which motion picture fans marveled in this superb water picture.

and His Mate" LOUISE LOVELY PRODUCTION

Sample of cut which is in three sizes. Program, 1 and Col. order from the Supply Dept., 1600 Broadway, N. Y.

LOUISE LOVELY'S NAMES.

MISS LOUISE LOVELY, the beautiful star of "The Wolf and His Mate," which comes to the ———— Theatre on ———— is an Australian and proud of it. She was well known on the legitimate stage of her own country where she made a reputation as an exponent of the character of "Camille" at the tender age of sixteen! Almost four years ago she left her native land, where the war was making great inroads in the theatrical receipts, and came to Canada, where she tried vaudeville. Something, a good angel probably, took her to Universal City, where her beauty won for her a part in the five-reel feature, "Father and the Boys," which was being produced there as a medium for the famous comedian Digby Bell. Her work in this picture attracted so much attention, and her beauty such favorable comment that she has played leading roles ever since.

When Miss Lovely arrived in this country she was called by her own name, of Louise Carbasse. She is of French descent, and had played under this name in Australia. But she soon found that American tongues were unable to pronounce it. What was the use of making every one talk of you if they could not say your name? "That little Miss Something-or-other, Carbossy, Carbase, or whatever her name is," is not the sort of conversation which leads to publicity. Something had to be done, for every one wanted to talk about the new screen beauty and nobody could. Mr. Laemmle, Universal's president, came to the rescue. "As she is so lovely, why not call her so?" he suggested, and the name was adopted with alacrity. Lovely she was and Lovely she became and has remained ever since, only more so.

Many will be interested to know that Baby Georgia French, who two years ago won the first prize in the Best Baby Contest in Hollywood, plays a pleasing role in "The Wolf and His Mate," the Louise Lovely Production, which will be shown at the ———— Theatre on ————

Hart Hoxie, handsome leading man, has returned to Universal City after an absence of about a year. He plays opposite Louise Lovely in the Louise Lovely Production, "The Wolf and His Mate," to very good advantage. This feature will be seen at the —— ——— Theatre on ————

HART HOXIE NEW LEADING MAN.

HART HOXIE, who is well known to followers of motion pictures, has been added to the acting force at Universal City. He first played the leading male role opposite Louise Lovely in "The Wolf and His Mate," the Louise Lovely Feature, which E. J. LeSaint directed and which will come to the ———— Theatre on

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Hoxie appeared in "The Three Good Fathers," produced by LeSaint about a year ago, and in the Universal special feature, "The Dumb Girl of Portici," in which Pavlowa was starred. He also appeared in a number of Hobart Bosworth's Universal productions.

Recently Hoxie has been with the Lasky company, playing a prominent part with Farrar in "Joan the Woman."

PUTTING IT OVER

A DEPARTMENT OF HELP FOR THE EXHIBITOR.

WITH the Louise Lovely Production of "The Wolf and His Mate," the exhibitor has an opportunity to use a great deal of unusual advertising.

The great Canadian Northwest has for years formed the background for many stories depicting the valor of the Royal Mounted, as the Canadian Mounted Police are known, and in this feature the doings of the organizations form an important part.

The following stunts will attract attention to the feature without any great outlay on your part. If there is a customer in your town get one of your employees and dress him as a regular member of the Royal Mounted. Have him give out cards printed as follows:

> The Royal Mounted never gives up the trail of a criminal. I am after one now! Follow the trail to the
> (name of theatre)
> and see me catch him and win a bride in
> 'THE WOLF AND HIS MATE'
> (day and date)

Or you can borrow a collie dog and have a sign painted on canvas which should be fastened securely to his back. Then turn him loose to roam through the city. The sign should read:

> I am looking for Louise Lovely. Please tell me where the
> (name of theatre
> is. I know I will find her there in
> 'THE WOLF AND HIS MATE'
> on (day and date)

UNIVERSAL SCREEN MAGAZINE. Issue No. 53.

PREPAREDNESS heads the list in the fifty-third issue of Universal's Screen Magazine. In this instance the training of the hospital units and actual experience of their work at the front are shown. Under the heading of economy the Screen Magazine shows that it is possible to eat sharks instead of having them eat you. By certain processes of curing, the meat of the tiger of the sea is as edible as that of almost any other fish. The Screen Magazine also shows the intricate processes of the manufacture of veils through the courtesy of Von Raalte, and through the courtesy of the Le Lash Studios, are depicted all of the mechanical processes whereby the effects in a theatre, such as scenery, rain, wind, galloping horses, smashing windows, wave beats on the shore, etc., are produced. There is also a Miracle in Mud by Willie Hopkins, entitled "Some Boys."

This page is left blank to permit you to cut out the stories on the preceding pages and use them for publicity in your local newspapers.

A Triple Barrelled Success

PRISCILLA DEAN

EDDIE POLO—EMORY JOHNSON—HARRY CARTER

THE triple barreled serial success—the Saturday Evening Post serial sensation—the 4-Star serial—that's—"THE GRAY GHOST" with Priscilla Dean—Eddie Polo—Emory Johnson and Harry Carter. THRILLS — ROMANCE — MYSTERY — all of which mean crowds for you for 16 weeks.

IF you haven't played "THE GRAY GHOST" as yet—book it now thru any Universal Exchange. Play it up in advertising as THE FIRST SATURDAY EVENING POST SERIAL EVER FILMED, based on Arthur Somers Roche's thrilling story "LOOT." It's the big gun serial that will shoot the profits your way.

BOOK THRU ANY UNIVERSAL EXCHANGE

SYNOPSES

"MY UNMARRIED WIFE."
Bluebird Superfeature.

Adapted from the novel "Molly and I" by Frank R. Adams.

CAST.

Mary Cunningham.....Carmel Myers
Philip Smith.....Kenneth Harlan

(*Copyright* 1917, *Bluebird Photoplays Inc.*)

MARY CUNNINGHAM, a nurse, witnessed Philip Smith's heroic act when he offered his life so that a little child might live. She ordered him taken to Dr. Allen, her employer. A week later Mary found herself hoping for her hero's recovery. "An operation of the most delicate sort on his eyes might be necessary," said Dr. Allen after examining the patient. "But one can never tell what time will do." The doctor's verdict frightened Philip. He was an author, whose cherished ambition was to write the "Great American Novel." Mary followed when he returned to his rooms, depressed, and was about to end it all. She grabbed the revolver. "I'm Dr. Allen's assistant. I was in his office when you called just now and your difficulty suggested a solution of a problem of my own." Philip was amazed. "I want you to marry me," she said. He had read a great many melodramas, but he hardly expected to be actually confronted with one, especially at this critical moment. Philip finally consented. He placed the silver ring, the only thing he had not pawned, on her finger, and bid his wife, whom he had never seen in all his life, farewell. The passing months brought the miracle of complete recovery, and he was now fairly successful, having resumed his literary career. One afternoon the door opened and there stood a little Italian peasant girl. She spoke only Italian, and Philip could not understand. At the end of a week Molly became a permanent fixture, and her education was being properly attended to. Mrs. Sutherland, a young widow, whom Philip had met through his friend Herrick, came to the apartment and invited him out for a ride in her new car. Molly waited up for his return, and the morning sun found her huddled up in her chair still waiting for him, when Mrs. Sutherland rushed in. "Mr. Smith's been hurt and I shall take care of him; he doesn't want you any more." Molly was deeply hurt; give him this when he is fully recovered," said Molly and left. A month later Philip returned to his apartment, but everything was different. Mrs. Sutherland arrived and disturbed Philip's reveries; he admitted to her that he was in love with Molly. She then gave him the bag which Molly had entrusted to her care, and Philip seeing the silver ring, realized that Molly was his wife. He rushed to Dr. Allen's office and rescued his little wife from solitary loneliness.

"THE WOLF AND HIS MATE."
5-Reel Louise Lovely Feature.

Story by Julia Maier.

CAST.

Donald Bayne.....Hart Hoxie
Steve Nolan.....George R. Odell
Bess Nolan.....Louise Lovely
Vida Burns.....Betty Schade
Rose Nolan.....Georgia French
"Snaky" Burns.....Hector Dion

DONALD BAYNE was known thruout the North country as The Wolf. What he desired he took rightfully if he could, but he took it, anyhow. The cabin to which he had every right and title was taken from him by due process of law—a law easily influenced—and given to Steve Nolan, a powerfully built, grim-visaged backwoodsman, whose only redeeming feature was a niece whose beauty, tenderness and cheerfulness were the pride of the settlement. Her name was Bess Nolan. Her sister had married "Snaky" Burns, a flashy type of crook. They used her baby daughter Rose in a number of their joint scheme. Every one in the camp know that a fight would take place between The Wolf and Steve, when Steve Nolan came out victor in the legal contest, and it did. But it wasn't that that killed Nolan. His gun went off while he was hunting. He was picked up dead. But The Wolf got credit for it just the same. Steve's will left everything to Bess Nolan, and when The Wolf came back from a hunting expedition he found her ensconced in his cabin. For the first time in his life he was nonplussed, and it didn't help matters any that Bess had taken under her wing her little niece. Not knowing what else to do, The Wolf set up his camp outside of the cabin, to which both he and Bess claimed ownership, and as he stayed there day after day and night after night it occurred to him that he was ruining Bess' reputation by so doing. So, much against her will, he forcibly wedded her. This intolerable situation might have lasted for some time had not events connected with little Baby Rose brought the two together, and made them realize that they needed each other.

"CAVE MAN STUFF."
Nestor Comedy.

CAST.

Priscilla Pringle.....Gale Henry
Dolliver Dippie.....William Franey

PRISCILLA PRINGLE, an old maid, is so much interested in Cave Man methods that she will not tolerate the courtship of a society fop for her niece's hand. She tries to get the niece interested in a cave man.

Dolliver Dippie is also in love with the fair niece. She spurns him. He conspires with a couple of tough characters to kidnap his beloved, thus forcing her to wed him. They, however, kidnap Aunt Priscilla, who is brought to Dolliver's cave man plant. The toughs then return with the minister only to find that Priscilla is the authority. The law of compensation begins to work. The two young lovers, separated by the aunt's cruelty, find their opportunity to slip off and become one while the aunt is being kidnapped. The same minister that married them is the one chosen by the toughs. By following them, the newlyweds come upon the cave man plant in time to see Aunt Priscilla married to Dolliver. Of course, every one is satisfied but Dolliver, and he is too far gone to care.

"THE RED ACE."
With Marie Walcamp.

Episode Thirteen—"New Enemies."

CAST.

Virginia Dixon.....Marie Walcamp
Sergeant Winthrop..Lawrence Peyton
Dr. Hirtzman.....Harry Archer
Steele Heffern.....Chas. Brindley
Bertha Schweir.....Nellie Allen

VIRGINIA and Winthrop burst into the cabin and prevent Hirtzman from throwing the platinum overboard. Hirtzman promises to turn over the metal if Winthorp will promise to say nothing of their differences until they arrive at San Francisco. He promises, and securing the metal, he and Virginia hurry to place it in the safe keeping of the purser.

Meanwhile Hirtzman wires a confederate to meet the boat, arrest his (Hirtzman's) party, take Virginia and Winthrop as witnesses. The gang will overpower them and secure the metal again at a certain street corner in the city.

When the boat docks, the fake inspector and his men arrest Hirtzman's party, and Virginia and Winthrop go along willingly as witnesses. The journey abruptly ends in a deserted alley. The two are overpowered by the spies. Steele secures the platinum while Hirtzman escorts his pursuers to an upper room, where he tells them they will be safe until he leaves. To make doubly sure, he sets fire to the building. They are locked in and bound, but Virginia escapes, and going to the window, sees Steele leaving. She tries the desperate feat of climbing out of a fifth story window, and jumping to the wires. In a final burst of flame Virginia jumps.

of Bluebird, Louise Lovely, L-Ko, Nestor, Serials and News Weekly of January 7, 1918.

"TORPEDO PIRATES."

2-Reel L-Ko Komedy.

Directed by Noel Smith.
Supervised by J. G. Blystone.

CAST.

The Professor	Harry Lorraine
His Assistant	Hughie Mack
Prof's Daughter	Gladys Varden
Sherlock Holmes	Walter Stevens
The Vamp	Catherine Young

(*Copyright* 1917, *L-Ko Motion Picture Ko.*)

MR. P. NUTT invented a wonderful flying torpedo, which was worth millions when it flew, but his happiness was marred by his daughter's crush on his help hound. The president of the Midnight Thieves' Association craved the torpedo, so he sent Vampa, a well set-up young woman to find a man who looked like Sherlock Holmes. They found him in an ash-can pulling a Hoover on the garbage. When the inventor learned that the eyes of the spies were upon him, he hastened to the Detective Agency and besought the ash-can dweller to take the case. Father returned—they always do—delighted at his date with Vampa. She arrived with a copyrighted scheme of her own to make the old duffer jealous. She winked her pretty eyes at the help hound, who could not withstand temptation. The scheme worked fine—the inventor became crazy jealous. "You tub of lard—I could kill you—there!" shouted the frenzied P. Nutt slapping him on the wrist. His rough words had an awful effect on Fatty, who resorted to tears. Suddenly a tremendous noise was heard, a storm came up—big ocean waves resounded their morbid chantings—the family was eating soup. Camouflaged by this tempestuous ordeal, the gang was making way with the torpedo, when Detective Snitch smelt trouble and dashing up into the private chamber he kicked the crooks in the hallway and flew out on the marvelous torpedo. He was nearing France, and the gas was giving way, when he was rescued by the inventor and the family.

"THE MYSTERY SHIP."

Episode Seven.

CAST.

Miles Gaston, Jr.	Ben Wilson
Betty Lee	Neva Gerber
Harry Russell	Duke Worne
Jack Fay	Kingsley Benedict

MILES GASTON finds himself securely bound and a prisoner in a strange house, with Jack Fay and Betty Lee all in separate rooms. Fay evades the gang, reaching the roof. To escape, Jack makes a perilous leap and swims safely ashore. While the gang is chasing Jack, Gaston frees himself and rushes into the next room to save Betty. The gang returns, and Harry Russell discovers Gaston and Betty together. While Miles Gaston attempts to ward off the gang, a strange figure, vested with uncanny power, appears and carries Betty into the room in which the stolen treasure is hidden, after which he disappears. Jack Fay reaches the police station and summoning help, speeds with motor cops toward the house where Miles Gaston and Betty Lee are.

Betty Lee hides the valuables in a hole in the wall, and secretes herself in the trunk. One of the gangsters seeing the cops, gives warning. In the fracas, Miles Gaston escapes and joins Jack Fay. The Spider hides behind a packing box, and opening a trap-door, lets the cops fall through to a locked room below. Fearing trouble, The Spider orders his henchmen to remove the trunk, which they supposed contained the treasure, but which contains Betty instead. Miles sees them carrying the treasure away in an automobile, and follows. The automobile which Miles and Jack are in crashes into the other car, sending it over the edge of the dock into the water. Jack is thrown into the water and Miles, seeing him unconscious, dives in after him. While Miles is rescuing Jack, Betty is in the rapidly sinking trunk.

ANIMATED WEEKLY, NO. 3.

King Winter Is a Sportsman.—The white monarch affords his hearty subjects many a thrill, and ice boating is one of their favorite pastimes.—*Shrewsbury River, N. J.*

The Red Cross In the White House.—President's granddaughter, Ellen Wilson McAdoo, hangs grandpa's service flag in window of his home.—*Washington, D. C.*

A Long-Distance Wallop At the Hun.—Miss Janet Beecher and other actresses in "Pipes of Pan" do stagehands' work to release men for war.—

French Batteries "Warming Up."—Poilus, reinforced against winter hardships by specially constructed clothing, can continue their fight for Democracy in comfort.—*Somewhere*

Wave of Patriotism Swamps Army Post.—Thousands of young men not drafted but anxious for a crack at the Boche tax officers to the utmost to find billets for them.—*New Rochelle, N. Y.*

The Laugh Is On the Thermometer.—"Snowbird" frolic marks first real winter Sunday of the season.—*Coney*

No sufferer's Cry Is Unheeded by Americans.—Our Red Cross and bluejackets from our warships work ceaselessly to aid stricken city.—*Halifax,*

These Soldiers Never Say Die.—Blinded or maimed, French victims of the Kaiser's war cheerfully learn tasks which will make them self-supporting.—*Somewhere In France.*

Cartoons by Hy. Mayer, World Fa-

UNIVERSAL CURRENT EVENTS, NO. 33.

"You Never Miss the Water 'Til the Well Runs Dry."—Americans have been so used to plenty of everything that temporary shortage of necessities of life wrought many hardships.—*Everywhere.*

Jail Is Not So Bad If the Alternative Is Hell.—It's a pretty sure thing Uncle Sam's German war prisoners would rather be under his humane care than fighting for the Kaiser.—*Fort McPherson, Ga.*

A Million Dollars Crashes To Earth.—First wireless tower to send message from this country across Atlantic is dismantled.—*Brant Rock, Mass.*

War Has Turned Many To the Solace of the Church.—Thousands of men, women and children march in Corpus Christi celebration.—*Sydney,*

Art Gallery In Street Typifies National Spirit.—"Good packing" following heavy snowstorm, brings sculptors out to decorate city thoroughfares.—*New York City.*

Rush Hour In Mrs. Winter's Open-Air Boarding House.—The only meal ticket necessary is feathers or fur and a residence in Central Park.—

Out To Beat the U-Boat With True Yankee Enterprise.—86 days after construction of huge shipyard was started the keel of first standardized steel ship was laid down.—*Newark,*

American Heroes Answer France's Cry for Help.—Hundreds of our young men sought enlistment when the call came for ambulance workers on the battlefront. (Photographed by the Photographic Section, U. S. Army Signal Corps.)

Sub-Titles.—Official war pictures of the U. S. Expeditionary Forces in France. Released by the Committee on Public Information thru the American Red Cross. Official war pictures will be shown each week in Universal Current Events. Watch for them. The lucky recruits for the Norton-Harjes Unit registered in Paris.

CARTOONS
from the
World's Greatest Newspapers.
By Bushness
In the Louisville *Times.*
"PREVAILING FASHIONS FOR SNOW MEN,"
by Ireland
In the Columbus Evening *Dispatch*
"SHIELDING THEM FROM THE TRUTH,"

It chose the Universal Screen Magazine because it wanted to reach THE GREATEST NUMBER OF PEOPLE with the Governmental information and pictures, and it KNEW the Universal Screen Magazine would turn the trick.

That Means CROWDS and PROFITS

for exhibitors who already have secured the Universal on long-time contracts, and equally big profits for YOU, if you get in quick during the progress of the Government's propaganda.

Even without the great additional Governmental attraction, the Universal is a FEATURE PULLER in itself, at a fraction of the cost of a good play. Items of interest every week, for every type of patron. Wonders of Science, New Inventions, Strange Peoples, Odd Corners of the Earth, Household Helps, Better Babies, Paris Fashions.

Secure your contract without delay. BOOK IT QUICK.

Book thru your nearest Universal Exchange, or Universal Film Mfg. Co., 1600 B'way, New York.

Universal Screen Magazine, ..., 1917
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Gentlemen—What will it cost to book the Universal SCREEN MAGAZINE on ..... months' contract for my house? It seats .....
Yours truly,

Theatre .....

Manager .....

City .....State .....

CAVE MAN STUFF

A NESTOR COMEDY RIOT

WM. FRANEY
AND
GALE HENRY

—in the side-splittting new NESTOR "Cave Man Stuff" with more laughs to the minute than you've seen in months. A couple of "prehistorics" in prehistoric clothes and saturated with laughs. Imagine Gale Henry as pictured above—with Franey as the sweetheart. It's a laugh a second all thru. Reserve a booking date. Don't miss it. It's too good and will bring in the coin. SEE IT BEFORE YOU BOOK IT at your nearest Universal Exchange—then—

BOOK
Thru Any
UNIVERSAL
Exchange

SCENES FROM UNIVERSAL ANIMATED WEEKLY No. 3.

ABOVE—THE POLAR BEARS AND SNOWBIRDS ARE OUT AGAIN AT CONEY ISLAND. BELOW—THE VARIOUS MEDICAL CORPS UNITS ARE INSTRUCTED IN THE BEST WAYS TO HANDLE THE WOUNDED AND THE IDEAL SANITATION FOR CAMP AND BASE HOSPITALS.

HEED the Words of these 6 big men

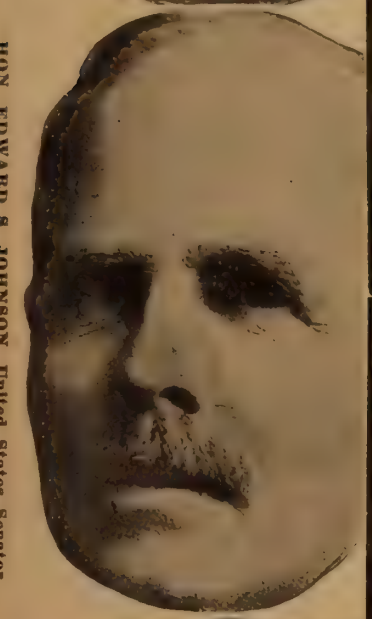
HON. HENRY W. KEYES, Governor of New Hampshire.

HON. JOHN F. SHAFROTH, United States Senator.

These SIX big men together with those whose portraits and telegrams we have already published on Pres. Laemmle's big scoop in linking Press and Screen in UNIVERSAL CURRENT EVENTS should cause every wise Exhibitor in the U. S. to contract for UNIVERSAL CURRENT EVENTS and show each week the most brilliant ideas in cartoons from the greatest cartoonists on America's foremost Dailies.

These men shown here and those already shown in this Magazine, are the Governors and direct representatives of millions of people of every State in the Union. THEY know absolutely what the public want. They are all FOR U. Current Events in this big new accomplishment. READ WHA TTHEY HAVE SAID.

UNIVERSAL CURRENT EVENTS



HON. EDWARD S. JOHNSON, United States Senator.

HON. E. L. PHILIPP, Governor of Wisconsin.

"Ideas are the moving force of the world. Their quick dissemenation by means of the press and the screen co-operating is something worthy of praise. Best wishes for the success of the great plan."

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Governor of New Hampshire.

"The newspaper cartoon and the motion picture screen are two of the most powerful engines of our day in generating and influencing public opinion. Congratulations to both on uniting."

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"Cartoons now speak to thousands; on the screen they will appeal to millions."

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'You have shown the press how to broaden its influence immeasurably."

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"Of the many notable achievements of the screen, the joining forces with the largest newspapers in every city will mark a red letter day in journalistic and cinema calendars."

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United States Senator.

Communicate immediately with your nearest U Exchange for price of UNIVERSAL CURRENT EVENTS on long time contract. Also ask about the U Animated Weekly and U Screen Magazine.

UNIVERSAL CURRENT EVENTS
1600 Broadway, New York.

THE demand from Exhibitors all over the country for three big News Reels per week on regular combined contract form has prompted us to launch our BIG-3-A-WEEK NEWS SERVICE—consisting of the Universal Animated Weekly—Universal Screen Magazine and Universal Current Events. From NOW on you can book ALL THREE per week on contract—or you can book any two or any one, on contract. With these three, you have the cream of the news service, magazine and variety feature service of the ENTIRE WORLD. NO OTHER CONCERN ISSUES such a BIG 3 A WEEK NEWS SERVICE. To get them separately elsewhere would cost you much more. Here you get ALL THREE at a living rental that will pull strong for you AND GIVE YOUR PROGRAM THE VARIETY AND SPICE THAT EVERY PROGRAM NEEDS. It's your opportunity NOW to get the BIG 3 NEWS SERVICE on contract, tied up to your house.

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1600 BROADWAY, NEW YORK.

MUSICAL SETTING *by* M. WINKLER *for*

"THE WOLF AND HIS MATE"

Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "S" " Scene " " " "

THEME—"TO SPRING" (DRAMATIC MELODY)—BY GRIEG

	SUB-TITLES.	TIME.	NAME OF COMPOSITIONS.
	Opening	4 Minutes & 30 Seconds	..Dolorosa, Poeme D'Amour (Moderato) by Tobani.
T	The Court Gave You the Title	2 Minutes	.....Intermezzo Allegretto by Pierne.
T	I Reckon You're a Liar	3 Minutes & 45 Seconds	..Woodland Whispers (Characteristic) by Czibulka.
T	You Old Song of, etc.	3 Minutes	.....Love Song (Moderato) by Puerner.
S	Old Man Reading Letter	2 Minutes & 15 Seconds	.....Andante Mysterioso by Lake.
S	Girl Reading Letter	1 Minute & 40 Seconds	.....Hurry No. 42 by Becker.
S	Men Chasing After Thief	2 Minutes & 50 Seconds	.....Gavotte by Gossee.
T	We're Letting You Off	2 Minutes & 20 Seconds	.....Hurry to action.
S	Man Robbing Child	1 Minute	..... Theme.
S	Child On Bed	2 Minutes & 15 Seconds	.....Tulips (Moderato) by Miles
T	A Harbor of Refuge	4 Minutes	.....Dramatic Tension by Funck.
T	Steve Nolan, He's Dead	2 Minutes & 25 Seconds	.....Erotik (Dramatic) by Grieg.
S	Girl With Coffee Can	2 Minutes & 35 Seconds	.....Agitato to action.
T	I See You Ain't Moved	1 Minute & 10 Seconds	..... Theme ff.
S	Girl Packing Her Things	3 Minutes & 50 Seconds	Dramatic Tension No. 1 (For disputes) by Ascher.
T	The Law Also Makes It	2 Minutes & 25 Seconds	.....Ballet Sentimental (Moderato) by Zamecnik.
T	With the Passing of the Days	6 Minutes	Blissful Dreams (Characteristic) Intermezzo) Meyer Helmund.
T	Are You Afraid of My, etc	2 Minutes & 50 Seconds	..... Theme.
T	What I Want I Take	3 Minutes & 20 Seconds	.....Melody Op. 16 No. 2, by Paderewsky.
T	I Reckon If You Want, etc	2 Minutes & 30 Seconds	.....Hurry to action.
S	Man Robbing Child	3 Minutes & 10 Seconds	..... Theme.
S	Giant Returns With Child	4 Minutes & 50 Seconds	

MUSICAL SYNOPSIS *for*

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE.

"MY UNMARRIED WIFE"

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1.	2½	At Screening	3-4 Moderato	..... Serenade—Tarenghi.
2.	1	T. If You Don't	2-4 Allegretto	..... Mignonette—Friml.
3.	¾	D. Boy Places Tin Can In Street	4-4 Allegro	.....Allegro No. 1—Langey (Explosion).
4.	3½	D. Philip In Bed—Fade Out	3-4 Andante	.....Cantaine—Golterman (Cello Solo).
5.	2	D. Philip Alone In Room	3-4 Andante Moderato	..... Dramatic Andante—Borch.
6.	2	T. Who Are You?	3-4 Valse Lente	*Will You Remember?—Romberg (From Maytime).
			REEL II.	
7.	2¼	T. The Passing Months	2-4 Moderato	..... Prelude—Jrnfelt.
8.	3	T. From That Time On	4-4 Moderato Grazioso	..... Midsummer—McQuarre.
9.	3	D. Marian Leaves Philip	2-4 Tempo Di Marcia	..... A Frangesa—Costa.
10.	1	T. Under Cover of Darkness	4-4 Furioso	.....Furiso No. 1—Langey (Storm).
			REEL III.	
11.	2¾	T. Great Scott, You In Again!	2-4 Allegro	.....Margarita—Italian Song.
12.	1¼	T. I Call You Molly	2-4 Andantino	.....O Sole Mio—Italian Song.
13.	1½	D. Herrick Enters Room	4-4 Allegretto Graziso	..... Capricious Annette—Borch.
14.	2½	D. Molly Opened Door	2-4 Tempo Di Polka	.....Hou-La-La—Italian Song.
15.	2	T. Following Morning	3-4 Tempo Di Valse	..... Valse Poupee—Poldini.
16.	1½	T. Marion's Arrival	6-8 Allegretto	.....**Love In Arcady—Wood.**
			REEL IV.	
17.	3	T. They Were About To Go Out	4-4 Allegro	..... Gavotte—Raff.
18.	1¼	D. Molly Looks At Ring	3-4 Valse Lente	*Will You Remember?—Romberg (From Maytime).
19.	2	T. By End of Week	6-8 Andantino	..... Mattinata—Leoncavallo.
20.	2½	T. Sunday	6-8 Andantino	.....Maria "Maria"—Italian Song.
			REEL V.	
21.	2	D. Philip Enters Car	4-4 Fox Trot	..... Get Together—McClure.
22.	2¾	T. When a Month Later	3-4 Tempo Di Valse	..... Destiny—Baynes.
23.	2½	T. As Days Passed By	2-4 Allegretto	..... Intermezzo—Huerter.
24.	1¼	T. Some Day	2-4 Andantino	.....Un Peu D'Amour—Silesu.
25.	1½	D. Marion Enters Room	2-4 Allegretto	..... Serenade—Drdla.
			REEL VI.	
26.	1½	T. With Her Savings Diminishing	3-4 Valse Lente	*Will You Remember?—Romberg (From Maytime).
27.	1	D. Antos Approaching Each Other	4-4 Agitato	.....Agitato No. 2—Langey.
28.	2	T. Will You Ask Molly To Come?	4-4 Andante Sostenuto	..... Romance—Frommel.
29.	2½	T. During Months That Followed	4-4 Andante	..... The Rosary—Nevin.
30.	1¾	T. When Molly Went Away	3-4 Valse Lente	*Will You Remember?—Romberg (From Maytime).

* Repeated Selections.

"The Phantom Riders"

A HARRY CAREY Production

OF all the big Western productions offered on the market in the last few months absolutely none compare in action, plot, and tremendous punch with this thrilling HARRY CAREY PRODUCTION—"The Phantom Riders." Do not fail to reserve a booking date for this BIG special production. SPECIAL POSTERS. It's the biggest thriller of the season. BOOK IT NOW.

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JACK MULHALL

In One Of The Greatest INTERNATIONAL PLOT PICTURES Ever Filmed

"MADAM SPY"

EVERY Spy story has gone over with a bang because the public loves to see the enemy get it in the neck. "MADAM SPY" in which Jack Mulhall stars with great brilliance, is a dual role narrative that will arouse your patrons to fever heat. A story with a novel twist —many surprises and a punch at the finish. 5 rapid fire acts of high pressure feature photoplay, and you can get it at a "living" rental price.

Book Through Your Nearest UNIVERSAL EXCHANGE

EXHIBITORS BOX OFFICE REPORTS

TITLE, STAR, AND BRAND	E.	N.	S.	W.	EXHIBITORS' OWN REPORTS OF BOX-OFFICE VALUE
ADVENTURES OF CAROL (Madge Evans—World)	Ave.	Poor	Ave.	Ave.	"Fair show; did not draw." "Star good, everyone liked it" (E.). "Don't care for child stars."
ADOPTED SON, THE (Bushman-Bayne—Met.)	Big	Big	Big	Ave.	"Meritorious picture; best thing he has done; but no improvement in business" (South). "Good story. Feud stuff well done. Gives Bushman fine chance." "Bushman is liked better in his later pictures." "Excellent, Bushman and Bayne fine" (East). "Very good" (South)
ANGEL FACTORY (Antonio Moreno—Pathe)	Ave.	Ave.	Ave.	Ave.	"Excellent role for Moreno."
ANTICS OF ANN (Ann Pennington—Para.)	Big	Big	Ave.	Ave.	"Good picture." "Delightful picture for all." "Star unknown" (S.). "Fine entertainment, fine for all classes." "Penney's best." "Star does not draw. (S.).
ARMS AND THE GIRL (Billie Burke—Para.)	Ave.	Big	Big	Big	"Very good picture—one that pleased everybody." "Very good—improvement over others." "Good picture but only fair drawing card." "Better than first picture." "Good, pleased all, second day even with first." "Good picture, only fair drawing card." "Very good—improvement over others." "Very good." "Very fine—pleased everybody." "Billie Burke very popular—picture pleased." "Pretty good picture." "Supporting cast not strong enough, and war film not popular" (Week run.).
ASHES OF HOPE (Belle Bennett—Tri.)	Big	Big	Big	Big	"Extra fine." "Jack Livingstone very good." "Very fine—played capacity—pleased all." "Above average—ran 2 days—business good."
BAB'S BURGLAR (Marguerite Clark—Para.)	Big	Ave.	Ave.	Big	"Not as strong as first 'Bab' picture." "Very pleasing star, clever actress, fine comedy." "Good picture, went well first day, not so well second." "Fine comedy, exceptional photography." "Not as good as Bab's Diary." "Stories of the Bab series are not big enough—something lacking." "Very good." "Not as good as most Clark pictures, but appealed particularly to young folks." "Last of series should go over big." "Very, very good."
BABY MINE (Madge Kennedy—Gold.)	Ave.	Ave.	Ave.	Ave.	"Business better after the first day." "Great cast and direction." "Very ordinary production, drawn out and too long." "Rain hurt business, but picture great." "Business fair, production excellent; star unknown, but watch her grow." (For other comments, see issue of Dec. 15, 1917.)
BARBARY SHEEP (Elsie Ferguson—Art.)	Ave.	Ave.	Ave.	Ave.	"Very fine production, but the average patron does not like the foreign atmosphere." "Good photography and settings; no story." "Wonderful picture, but unappreciated." "Acting fine, setting fine, story rotten."
BARRIER, THE (Rex Beach Story—St. R.)	Extra	Extra	Extra	Extra	"Superb in every detail, perfect cast and splendid direction." "Pleased audience. 'Song of the North' rendered by singer in organ loft." "A great picture, a sure box-office winner."
BEAUTIFUL ADVENTURE, THE (Ann Murdock—Mut.)	Ave.	Poor	Ave.	Ave.	"Too long, and poor production." "Fair." "A lot of trash, six reels that mean nothing." "Bores the audience." "Poor picture, no story." "Not enough to it for six reels."
BLIND MAN'S LUCK (Mollie King—Pathe)	Ave.	Ave.	Ave.	Ave.	"As good, if not the best, 5-reel feature this house has shown" (N.).
BONDAGE (Dorothy Phillips—Blue.)	Ave.	Ave.	Ave.	Big	"Very fine production. Bluebird improving remarkably."
BOND OF FEAR, THE (Belle Bennett—Tri.)	Ave.	Ave.	Ave.	Ave.	"Fair picture." "Story not appreciated by the masses." "Nothing to rave about—not an attraction."
BOTTOM OF THE WELL, THE (Evart Overton—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good interest holding picture."
BROADWAY ARIZONA (Olive Thomas—Tri.)	Ave.	Ave.	Big	Big	"Very pleasing to all ages, desirable attraction." "The kind of a production people want to see; will please everybody."
BURGLAR, THE (Carlyle Blackwell—World)	Ave.	Ave.	Ave.	Ave.	"Splendid picture; stars lack draft." "Good picture, very sad, not kind that will draw." "Stars popular, good story" (N.). "Neglected wife, forget-me-not story, big business" (N.).
CALENDAR GIRL, THE (Juliette Day—Mut.)	Ave.	Poor	Ave.	Ave.	"Not up to Mutual standard." "A pleasing picture."
CALL OF THE EAST, THE (Sessue Hayakawa—Para.)	Ave.	Ave.	Ave.	Big	"Best this talented Jap has done for some time." "Good picture." "A wonderful picture—excellent photography and direction." "He's an artist, but does not draw." "Fairly good." "Excellent." "Did not draw, but pleased all."
CAMILLE (Helen Hesperia—Gen. Film)	Poor	Poor	Poor	Poor	"Classics do not seem to draw unless people know star." "Foreign picture."
CAMILLE (Theda Bara—Fox)	Big	Big	Big	Big	"Seven reel production made it difficult to handle crowds." "The story has been done to death." "Bara's followers liked the picture." "Well liked star.' "Big—Bara is great, but story has small appeal" (N.). "Not a good picture for Bara—women like it though" (W.).
CASSIDY (Dick Rosson—Tri.)	Poor	Poor	Poor	Poor	"Good picture—no name—no star—no business." "Most morbid production—a business killer." "Leading role very well done—fine storm scenes—holds interest—title only chance for improvement." "No attraction."
CLEVER MRS. CARFAX	Ave.	Ave.	Ave.	Ave.	"Clever female impersonator; not so good in this one, though they seem to like it" (S.). "Deserved better biz" (W.). "Just a picture, that's all" (E.).
COME THROUGH (Herbert Rawlinson—Jewel)	Big	Big	Big	Big	"Rattling good picture." "Four big days on this." "Did greater business on this than Hart two weeks before" (West).
CONSCIENCE (Gladys Brockwell—Fox)	Ave.	Big	Ave.	Ave.	"Did not entirely please—too [illegible] [illegible]. [illegible] story, and the production end ranks well among the program class—average business" (South). "Fair only." "A very fine picture—only like others before, failed, too allegorical" (West).
CORNER GROCERY, THE (Madge Evans, Lew Fields—World)	Ave.	Ave.	Ave.	Ave.	"Star is not a drawing card." "Much too long to please." "A very pleasing picture."
COUNTESS CHARMING (Julian Eltinge—Para.)	Ave.	Ave.	Ave.	Ave.	"Fair program picture." "Business fell below average of Paramount." "This was a good subject but did not draw well. Patrons in the smaller towns do not know who Julian Eltinge is." "Good program picture—worth to us just one sixth the amount we paid for it."
DEAD SHOT BAKER (William Duncan—Vita.)	Ave.	Ave.	Ave.	Ave.	"A good picture—pleased patrons."
DESIRE OF THE MOTH, THE (Ruth Clifford—Blue.)	Ave.	Ave.	Ave.	Ave.	"Good Western, title misleads fans." "Title not appropriate. Good picture. Monroe Salisbury a comer."
DEVIL DODGER, THE (Roy Stewart—Tri.)	Ave.	Ave.	Ave.	Ave.	"Good drama—Stewart a second Hart if properly directed."
DORMANT POWER, THE (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"Clayton a great favorite here; splendid cast; good scenario." "Picture made friends for the star and the house." "Miss Clayton gaining in popularity."
EASY MONEY (Ethel Clayton—World)	Ave.	Ave.	Ave.	Ave.	"A pleasing picture; this star is improving" (W.).
EFFICIENCY EDGAR'S COURTSHIP (Taylor Holmes—K.E.S.E.)	Ave.	Ave.	Poor	Ave.	"Very pleasing—patrons highly satisfied." "Light comedy. Not enough to it." "Good picture, no drawing power."
EXILE (Madame Petrova—Para.)	Ave.	Ave.	Ave.	Ave.	"Not on level with usual Paramounts. Not much story." "Just a fair picture—star does not draw here." "Fair Petrova picture—short length, but long enough." "Fair picture, not up to Petrova standard."
FIGHTING ODDS (Maxine Elliott—Gold.)	Ave.	Poor	Ave.	Poor	"Very good, but Miss Elliot does not draw yet." "Weak scenario for prominent star like Maxine Elliot." "Not up to Goldwyn's standard." "Rotten photography. N. G." "A big disappointment." "Did not draw at all." "Poor production. Star not popular." "Not a popular subject." "Weak picture." "Fair picture, but stage stars do not take very good." "Star will draw later story poor, far from what one would call 'feature.'" "A poor picture, far below the Goldwyn standard. A poor story with a good cast. Maxine has some oldtime followers—but few" (W.). "Very poor, not a picture star." "A very poor production, not up to Goldwyn standard."

THE NEXT FOUR PAGES DETAIL THE "JEWEL" FAIR PLAY PLAN OF SELLING YOU PICTURES

Our Way — The Only Fair Way— To Sell You Pictures

Book what Jewel Production you like—***whenever*** you like—***without*** a contract tying you up 52 weeks in the year—***without*** a deposit—***without*** fear of mediocre pictures that you'll have to accept—***without*** compulsion of any kind—***except the necessity of giving your patrons the best the market affords.***

Realize All that Jewel Fair Play Booking Means

This—the Jewel Way—***the only fair way to sell you pictures***—gives you a fair, square chance to pick only proven successes—as ***many*** or as ***few*** of

those successes as you want—for the ***dates*** that best suit your schedule—for the ***cream of the business*** on those pictures. Gives you a fair, square chance to round out your program with other good pictures—***if you can find them.***

Realize Particularly This

Many other concerns, ***if they could offer Jewel Quality,*** would ***jump*** at the chance this highest quality offers, to tie you up with all manner of restrictions—limit you clear to the limit—squeeze the orange dry.

Not so, Jewel Productions, Inc.

Under the Jewel Fair Play Booking Plan YOU GET—

All the plums. None of the lemons. ***At fairest figures.***

No forcing you to take ***several weak features*** just to get ***one winning production.***

No buying a cat in a bag. ***You see every Jewel Production before you buy it.*** Thus you know what your goods are going to be like before you pay a single penny.

No exorbitantly salaried Stars—who add nothing to entertainment value, but who ***do*** compel insane rentals that a majority of exhibitors cannot afford—that only a few can play with real profit.

No contract plan. No tying you up on a Series in which there may be a weak picture.

Under the live-and-let-live Jewel Fair Play Plan You pick your Picture and pay for Your Pick and Pay for That Alone

With a Quality Average ***infinitely above*** that of any other picture marketing concern in the business to-day, Jewel Productions, Inc., does not tie you up—does not restrict you—does not limit you in any way.

Instead, Jewel Productions, Inc., offers you OPEN BOOKING on the very finest pictures, obtained from every source and renting at figures that give you a ***white man's profit one every one.***

Six Great Successes of Six Different Types

"The Man Without a Country"

The great patriotic drama of the hour, endorsed and recommended everywhere by the American Defence Society. Made by Thanhouser. *World rights owned by Jewel Productions, Inc.*

"Sirens of the Sea"

Louise Lovely and Carmel Myers in a dream of Venus-like loveliness, made by Allen Holubar. *The Beauty Picture of the Age.*

"Pay Me"

Dorothy Phillips—Idol of Millions—in a tornado of a Western drama, produced by Joseph De Grasse. *Everywhere a smasher of business records.*

"The Price of a Good Time"

Mildred Harris in the most appealing, universal-interest play of many years, lavishly produced by Lois Weber—*the Belasco of the Screen.*

"Come Through"

Herbert Rawlinson in George Bronson Howard's mightiest melodrama of society and the underworld. *Suspense at the shouting point.*

"The Co-Respondent"

Elaine Hammerstein in the great Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman. *With $50,000 advertising to back her up.*

Soon to be Released

"The Grand Passion"

Dorothy Phillips, William Stowell, Jack Mulhall, Lon Chaney. A Drama dyed Red with Human Emotions. *Watch and wait.*

JEWEL PRODUCTIONS INC.

1600 Broadway. New York.

Reserve a booking date for the gripping
Louise Lovely
Production
"The Wolf and his Mate"
Book thru any Universal Exchange

A LOUISE LOVELY 5 act production that gives your patrons a beautiful, popular Star—a great cast, including Hart Hoxie, and a thrilling story of the great West. It is a play of feature proportions, and you can get it at a rental price that guarantees you a splendid profit. By no means fail to play this LOUISE LOVELY Feature. Book thru your nearest Universal Exchange.

SPLENDID POSTERS

Rake in THE WINNING TRICK with "THE RED ACE"

Featuring Marie Walcamp

FROM Coast to Coast, covering every part of these United States—The Universal serial sensational—"THE RED ACE" is sweeping crowds into theatres and profits into Exhibitor's Box Offices. Why say more? Your nearest Universal Exchange will take care of your booking. Get busy.

Book Thru Any UNIVERSAL Exchange.

Century Comedies present
for Jan. 1-st 1918 Release

Alice Howell

IN

"Her Bareback Career"

Directed by J. G. BLYSTONE

WITH the present release—"HER BAREBACK CAREER"—featuring ALICE HOWELL, Century Comedies offers the greatest series of Feature Comedy Productions on the world's market. Previous releases—"BALLOONATICS"—"AUTOMANIACS"—"NEPTUNE'S NAUGHTY DAUGHTER"—all featuring the greatest Comedienne in films today.

CENTURY COMEDIES are features—to be advertised as features—CENTURY COMEDIES are full of unusual, extraordinary situations, lots of pretty girls, high speed action, and as different from the usual widely advertised comedy as day is from night.

You can boost CENTURY COMEDIES to the very limit and they will make good. In the best New York theatres when genuine comedy features are demanded, you'll see ALICE HOWELL in CENTURY COMEDIES.

Contract for CENTURY COMEDIES for your house. Get a binding contract. It's your insurance for a series of extraordinary drawing cards. Book thru any branch office of LONGACRE, sole distributors for the United States and Canada.

LONGACRE
DISTRIBUTING CO.,
MECCA BUILDING,
NEW YORK.

The Moving Picture Weekly

JANUARY 5th
1918

VOL. 5
NO. 21

Dorothy Phillips
in
"Broadway Love"
Bluebird Photoplay

Price:
10 Cents

Coming
A Dramatic Feast
Beautiful Bewitching

CARMEL MYERS

in

"MY UNMARRIED WIFE"

An American play with French Dressing prepared in six courses by George Seigman from the recipe by Frank R. Adams

A piquant morsel for jaded appetites

It's a Bluebird

DOROTHY PHILLIPS

ADVANCE RELEASE

with Wm. Stowell & Juanita Hansen

in

"BROADWAY LOVE"

FROM every possible point of view, one of the greatest of all great Feature Bluebirds. An absolutely certain cash-collecting combination of an imagination-flaming Title—a photodramatic marvel of a Story—and Dorothy Phillips, Idol of Millions, virile, handsome William Stowell and beautiful Juanita Hansen to give your patrons a trio of talent unequalled in any production of its kind from any source whatever.

MAKE YOUR BEST NEW YEAR'S RESOLUTION AND RESERVE NOW FOR THIS AMAZING PLAY. It's the Heart of the Great White Way in all its nakedness. Book thru your local Bluebird Exchange, or

BLUEBIRD PHOTOPLAYS (Inc.)
1600 BROADWAY, NEW YORK.

ELLA HALL

and all star cast

GRETCHEN LEDERER
EMORY JOHNSON
HARRY HOLDEN

in

"NEW LOVE FOR OLD"

produced by
ELSIE JANE WILSON

L. S. REISS

A RARELY exquisite play of sentiment packed with intense excitement that will please your whole audience with the happy ending of its forest romance and the superb acting of its

ALL STAR CAST

Ella Hall as the dear little "woods girl" — Gretchen Lederer as the beautiful mystery of the Roadhouse —Emory Johnson as the lover—Harry Holden as old "Doc Podder." DELIGHTFUL every one.

BOOK NOW

THRU YOUR LOCAL BLUEBIRD EXCHANGE

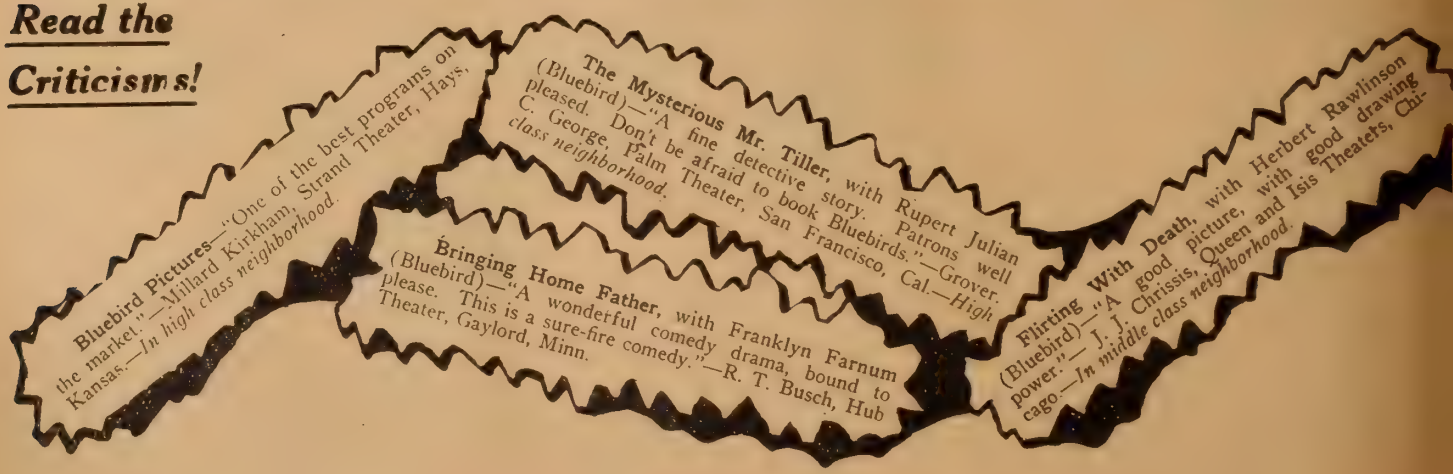
MAE MURRAY
VIOLET MERSEREAU
FRANKLYN FARNUM
Start a Bluebird Day
RUTH CLIFFORD
DOROTHY PHILLIPS
CARMEL MYERS
MONROE SALISBUR

Come To BLUEBIRD

And Quit Paying for the Extravagant Star Salaries That Have Damaged the Whole Picture Business!

Evidence on all sides, evidence from all classes of exhibitors, proves that the tide has turned against photoplays which offer the people nothing but an extravagantly paid star! The public has been turning against the overdone high priced star system for a long time, but many exhibitors would not believe it. At last the exhibitors are discovering that the stars who used to pack their theatres are now not even half filling them. They are discovering that the people want something besides stars, and now they are flocking to the *BLUEBIRD and getting what they want at a price they can afford to pay!*

Read the Criticisms!


Bluebird Pictures—"One of the best programs on the market."—Millard Kirkham, Strand Theater, Hays, Kansas.—*In high class neighborhood.*
The Mysterious Mr. Tiller, with Rupert Julian (Bluebird)—"A fine detective story. Patrons well pleased. Don't be afraid to book Bluebirds."—Grover C. George, Palm Theater, San Francisco, Cal.—*High class neighborhood.*
Bringing Home Father, with Franklyn Farnum (Bluebird)—"A wonderful comedy drama, bound to please. This is a sure-fire comedy."—R. T. Busch, Hub Theater, Gaylord, Minn.
Flirting With Death, with Herbert Rawlinson (Bluebird)—"A good picture, with good drawing power."—J. J. Chrissis, Queen and Isis Theatets, Chicago.—*In middle class neighborhood.*

Come To BLUEBIRD

Which Has Released Only Two Poor Features Out of One Hundred in the Past Two Years!

THE BLUEBIRD is just two years old. We mapped out a policy of releasing good pictures every week, whether the pictures had stars or not. We thought our plan would get a wonderful reception immediately. But it did not. It was hard sledding. It has taken us two years to accomplish what we thought we could do in a few months. But now we are getting our reward. In two years the BLUEBIRD has released 100 pictures and only two have been mediocre. After two years the exhibitors are awakening to that big fact. They realize that no such record has ever been made public. BLUEBIRDS are packing their houses and they rent at a price you can stand!

Read the Criticisms!

The Mysterious Mrs. M., with Mary MacLaren (Bluebird)—"One of the best pictures I have ever shown. Story, production and acting unexcelled. The S. R. O. sign was busy."—Mrs. Nora M. Vincent, Blue-rd Theater, Girard, Kansas.

Susan's Gentleman, with Violet Mersereau (Bluebird)—"A very good picture. The star is very popular. Film in good condition."—R. T. Busch, Hub Theater, Gaylord, Minn.

A Jewel in Pawn, with Ella Hall (Bluebird)—"Here is an absolutely clean picture. Support rendered by Walter Belasco is unsurpassed and equalled by few. Can recommend this for family nights or children's matinees. Good business."—Mrs. Nora M. Vincent, Bluebird Theater, Girard, Kansas.

Mother O' Mine, with Rupert Julian (Bluebird)—"I can't say enough about it. It will get the money. Simply great."—G. H. Stoner, Grand Theater, Springfield, Minn.

-season it!

Just as you salt and pepper your food—just so should you **season your show** before serving it to your customers. Use whatever else you like, but season it with a peppery **NEWS REEL!** The Universal offers

3 EVERY WEEK { **ANIMATED WEEKLY**
CURRENT EVENTS
SCREEN MAGAZINE

UNIVERSAL FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern In the Universe"
1600 Broadway, New York.

Herbert Rawlinson

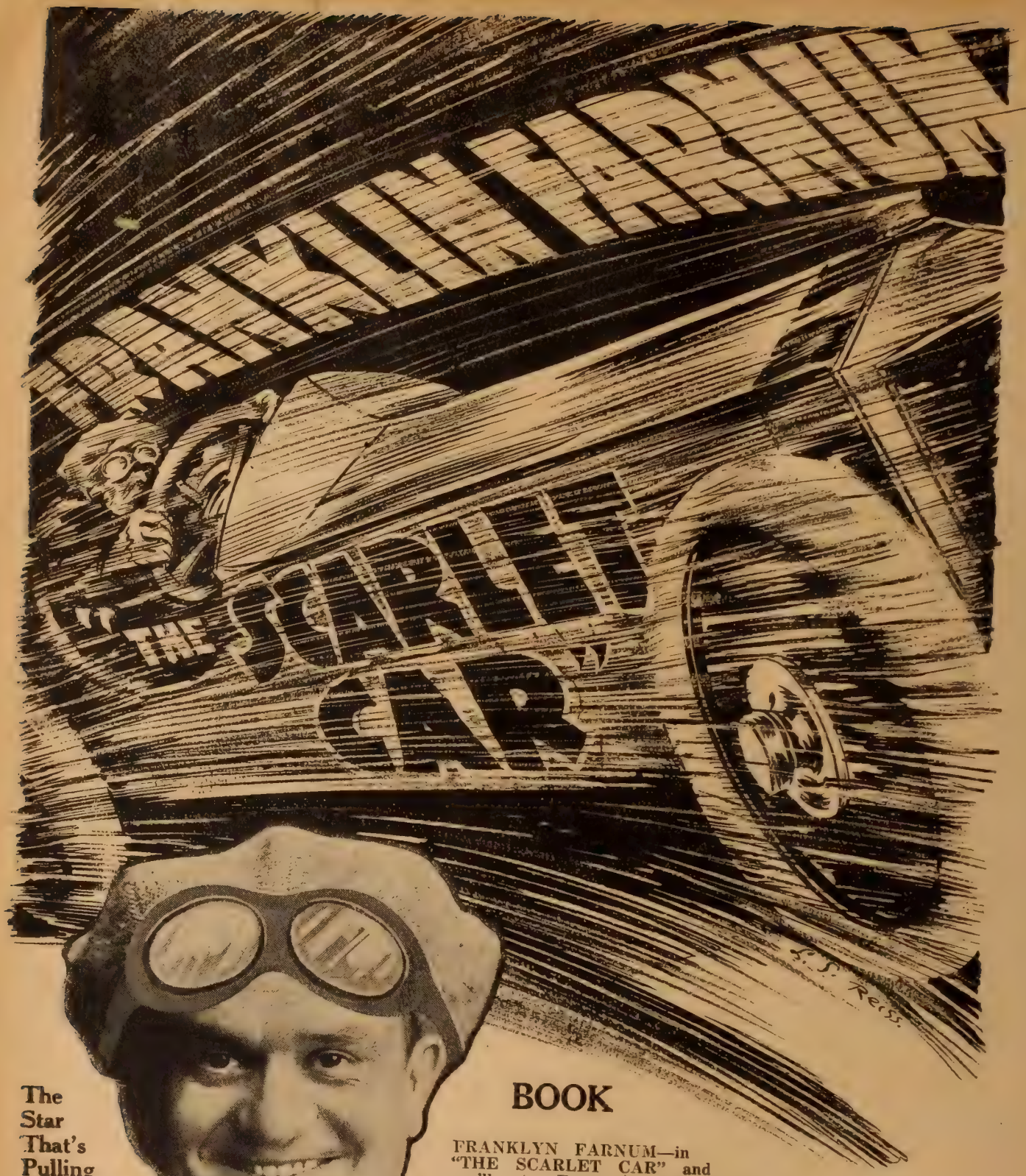
whirlwind Hero of
the Smashing Success
"Come Through"
with Brownie Vernon in

"THE HIGH SIGN."

a Twentieth Century Battle
for Love and a Throne.

The type of romantic drama that fascinates old and young alike.
A crowd puller and a sure-fire repeater.

Book thru your Nearest Universal Exchange.



The Star That's Pulling Them All Out

BOOK

FRANKLYN FARNUM—in "THE SCARLET CAR" and you'll get a Feature that equals the highest price production on the market, yet "THE SCARLET CAR" comes to you at a rental price that enables you to make money and give your patrons an hour of thrills and action that will add another stone in your structure for permanence. Book thru your local Bluebird Exchange.

FRANKLIN FARNUM

in

"The FIGHTING GRIN"

COMING with a tremendous rush of popularity that is making D. F. look to his laurels as a Box Office star, FRANKLYN FARNUM in "THE FIGHTING GRIN," gets over like a house afire. Farnum turns hold-up man and scares people into a fright with his shooting iron. Book "THE FIGHTING GRIN" and let FARNUM pack your house. All the usual Farnum dash and speed.

Book thru your local BLUEBIRD Exchange.

UNIVERSAL ANIMATED WEEKLY No. 4

Ten guys who ought to be in the army watch the Hippodrome girls shovel snow from the roof and in front of New York's gigantic playhouse.

KATHERINE STINSON,

Daring aviatrice, who has offered her services to the Government to help train women for air work.

UNIVERSAL CURRENT EVENTS No. 34

In one of the most destructive wrecks that ever occurred in Texas the cars containing government freight were the only ones unharmed.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

Vol. 5. JANUARY 5, 1918. No. 21.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

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Compositor's Error. Please Correct.

IN the first paragraph of the advertisement of Jewel Productions, Inc., appearing in last week's issue, the statement is made that no deposit is required in booking Jewel Pictures. This, naturally, is incorrect, for such a concession would be too sweeping, even under the Jewel Fair Play Plan. For a proper reading of this sentence please insert the word "big" just before "deposit" —something that the compositor would have done, if he had followed the copy.

(ADVERTISING CIRCULAR REPRODUCED AS AN ADV BY THE ATLANTA JEWEL.)

To Win This War We Must Jail German Spies!

WILL YOU HELP PUT THEM IN JAIL ?

If you can't go to the trenches. serve your country at home and stand by the man at the front

YOU NEED YOUR COUNTRY!

SERVE IT TODAY

DON'T WAIT UNTIL TOMORROW

BEGIN NOW BY SHOWING

"THE MAN WITHOUT A COUNTRY"

6500 FEET

THE MOTION PICTURE CLASSIC

ADAPTED FROM

EDWARD EVERETT HALE'S

IMMORTAL MASTERPIECE

AUSPICES OF

AMERICAN DEFENSE SOCIETY

14 Kinds of Beautiful Paper
Elegant Lobby Display
Cuts, Press Sheets & Photos

WRITE OR WIRE NOW

FOR TERMS AND OPEN DATES

JEWEL PRODUCTIONS

111 WALTON STREET ATLANTA GA.

OR P O BOX 660

The Only Way to

No. 189 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

KNOWING that a few exhibitors will violently disagree with me, I urge ALL exhibitors, with all the power at my command, to increase admission prices IMMEDIATELY AND FEARLESSLY! We have arrived at the **kill or cure** period of the moving picture business.

If the increase in admission prices is going to keep so many people away from your theatre that it will kill your business, then you had better quickly realize the fact that your business is already near enough to death to die anyhow.

If conditions in your particular territory or neighborhood are so impossible that you POSITIVELY CANNOT raise your prices, after a thorough try-out, then **get rid of your theatre and look about for something else to do.**

We have all allowed the business to run away with us—the producers, the distributors and the exhibitors. The percentage of companies and individuals now making a cash profit in the whole industry is now so small as to be startling!

You are paying more for everything you get. So are we. I refer not only to pictures, but to everything else we buy—whether it is coal, sugar, clothing or anything else. The public is paying more for everything, **and it expects to pay still more.**

Now or never is the time to get more from the public.

Now or never is the time to take your patrons into your confidence. Tell them what you are up against. Make speeches from your stage. Tell them you've got to charge more and that the only consolation any one can get out of it is the fact that part of the money they pay to you goes to Uncle Sam to

Avert Disaster!!

keep the sons and brothers and friends of your patrons now in the army or navy in health and comfort and safety.

This has been done—this advancing of admission prices—in many territories throughout the United States, and the public has not whimpered. Better still, it has not seemed to cut down the attendance.

In heaven's name don't fall an easy victim to fear and cry, "I don't dare raise my prices. My people won't stand for it."

Try it! **Try it! TRY IT!**

You've got everything to gain and nothing to lose that you wouldn't lose anyhow.

I've been through the mill for many a year. I've seen bad conditions and good conditions. I've seen times when the producers were prosperous, the distributors prosperous and the exhibitors prosperous. I've seen times when one branch of the industry was making money and the other starving. Then I've seen those conditions reversed.

But I never saw a time when such complete disaster threatened all of us alike as we are all facing today.

I've never been a calamity howler, but if calamity howling consists of telling some stinging truths, then I am a calamity howler now. But I know, at least as well as any man in the whole business and probably better than most of them, just what the conditions are.

It is time to quit **planning.** It is time to quite **hoping.** It is time to **act.** If it is true that the public can't pay it, then let's find it out and QUIT. But let's not quit until we play a man's part and fight like hell for our business.

The industry can't live on what it is getting to-day. Unless we all get more, disaster stares a tremendous business in the face. There is one chance of averting it—**just one.**

Raise your prices. It is a **chance. TAKE IT!**

Official War Pictures

Notice to Exhibitors

THE UNIVERSAL FILM Manufacturing Company has contracted with the American Red Cross who will directly handle for the United States Government, all the war films that are received direct from the battlefields of Europe. These authentic official war pictures are photographed on the firing line by the American Signal Corps, and these official pictures will be shown every week in 3-A-WEEK-NEWS-SERVICE. By contracting NOW for 3-A-WEEK-NEWS-SERVICE, composed of the Universal Animated Weekly, Universal Current Events and Universal Screen Magazine you get the cream of these official pictures. Communicate with your nearest Universal Exchange for more facts, terms, etc., or get in touch with us without delay direct.

UNIVERSAL FILM MANUFACTURING CO.,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK.

ONE REASON alone justifies this unprecedented Twelve Page Advertisement on Lois Weber's Jewel wonder-play, "The Price of a Good Time," featuring Mildred Harris and Kenneth Harlan. That reason is its MONEY-EARNING POWER FOR ALL EXHIBITORS.

SENSIBLE BUSINESS MEN are not publishing the biggest, most costly advertisement issued in this magazine on a single play, unless that play is an unquestionable money-getter—a long-run production—a cost-cutting, self-advertising repeater.

First come—first served.

JEWEL

PRODUCTIONS, Inc.

1600 *Broadway, New York*

A trifling matter of a thousand dollars for an hour's pleasure. Mrs. Winfield, social climber, gives an engagement luncheon in honor of aristocratic Miss Schuyler, fiancee of Preston Winfield. And "old man" Winfield's great chain of Department Stores pays the bill.
"The Price of a Good Time"
- a Jewel Production

Linnie—saleswoman in Winfield's, with a paralytic for a father—a soap-box Socialist for a brother, a sordid home of poverty and unhappiness. Oh—for just a little of the pleasure and pretty clothes that other girls had!
The Price of a Good Time

In a fit of secret revulsion, Miss Schuyler says the ring 'doesn't fit."

And Preston sees the truth through her lie.

"The Price of a Good Time"
a Jewel Production

Deceived, disillusioned, lonely—
Preston sees equally unhappy little
Linnie in his father's big store.

"Did you ever have a good time?"

"The Price of a Good Time"
– a Jewel Production

His family away, Preston takes Linnie to the palatial Winfield home.

"I'd give anything to stay in this wonderful home for just one night!"

Price of a
ood Time"
Jewel Productio

"LINNIE!" Her brother's shout of rage rings through the halls. Guiltless, yet with all evidence against her, the dream week crashes into tragedy as her would-be savior leaps at her lover's throat.
The Price of a
Good Time
-a Jewel Productio

DISGRACED! And in her brother's pocket lies a deadly weapon. *"His life for your good name."*
Only an hour now and the price of little Linnie's good time will be paid.

"The Price of a Good Time"

The Perfect Photoplay

Book, for once, a photoplay that more than fulfills every possible requirement of yourself and your patrons — from the box-office angle down to the last costly refinement of setting and atmosphere, screened by a Pastmaster of photodramatic detail, Lois Weber — universally acknowledged, the Belasco of the Screen.

Book the biggest Story ever screened—the Great Temptation known to every working woman, every woman of leisure, every woman you know, whatever her age or situation in life.

Book the most sympathetically conceived, the most artistically staged photodrama obtainable at any price from any source today.

Book a sure, profitable, repeating, self-advertising, heart-throbbing drama — whose moving story told and retold by everyone who sees it will bring in hundreds of new patrons at only a fraction of your original advertising cost.

Book on Unbiased Opinion

AT the same time that "The Price of A Good Time" was creating a furore with its first performance on the Pacific Coast, a Critic in the East went on record with a straight-from-the-shoulder appreciation of this Jewel wonder-play. Said he:

> "WE have only a few directors who are capable of doing big things in a big way. One of these is Lois Weber. Seldom have I seen a subject more deftly handled in registering a delicate subject with telling pathos and forceful power without at any time overreaching in the dramatic moments and without ever losing sight of the fact that after all a picture should first be artistic."

Again he said:

> "PROPERLY handled as to exploitation (Exhibitor's advertising) "The Price of a Good Time" should be a very successful production. It has the box-office value of propaganda appeal with the ability to make good as an entertainment and the prestige of Lois Weber as the producer back of it all."

What Peter Milne said in The Motion Picture News

"A HUMAN story, well told and strong, preying heavily on the sympathies and entertaining from the very first. It should certainly prove a complete box-office success."

"Mildred Harris gives a wonderfully appealing characterization. Her rise to prominence during the past year has been most meteoric and certainly her performance in this picture is her crowning achievement, sufficient alone to raise her to the ranks of stardom."

Lois Weber —the Belasco of the Screen

KNOWN to every Exhibitor in the country as the produce. of those artistic, money-making triumphs of past years "Shoes"—"Where are My Children?"—"Hypocrites" Lois Weber has created in "The Price of a Good Time," adapted from "The Whim" by Marion Orth, a still greater drama.

WORDS only baffle attempts to describe the magic of the Lois Weber touch in "The Price of A Good Time." Youth's thoughtlessness—Love, Joy, Sorrow, Tragedy—to the sensitive portrayal of these by Miss Mildred Harris, Lois Weber's addition is a marvelous enrichment.

In every moment of this masterpiece Lois Weber is the truest of the few, rare artist-directors of the Screen, for her perfect sympathy has endowed this mighty, throbbing drama with the priceless gift of universal appeal.

Go Your Advertising Limit on "The Price of a Good Time"

HERE is a drama of such amazing power, such tremendous heart-interest that you will be doing yourself a rank injustice unless you avail yourself of every publicity help offered, and make "The Price of A Good Time" your biggest profit play of the year.

Advertise this Jewel wonder-play to your last limit. Don't play "table stakes" with "The Price of A Good Time"—the story is too big. And realize this—everything about "The Price of A Good Time" will be working for you—its wonderful Title—its Producer's Name—the lure of its Theme, and its amazing Power as a "Repeater." All that is necessary is ordinary business co-operation in order to get full value out of a money-getting combination but seldom encountered in a photoplay.

One wonderful week of Arabian Nights. Restaurants, theatres, cabarets, beautiful clothes, a shining car, the glory of having a good time. "I often spend as much as this on a single evening's entertainment—and you have promised me six!"

"The Price of a Good Time"
– a Jewel Production

Make Use of Every One of These Big Publicity Helps

DON'T fail to get from Jewel Productions, Inc. all the following powerful publicity assistance. It tells and pictures the tremendous story of "The Price of a Good Time" so that none can overlook it, none forget it.

READY-MADE ADS. Like samples shown, in any size from single column up to full page—dominating and compelling.

LOBBY DISPLAYS. In color, Eight, 11 x 14 and One, 22 x 28. Black and White, Twelve 8 x 10.

PUBLICITY CUTS. In sets of Twelve. Six 1-col, Five 2-col, One 3-col.

HERALDS. Beautiful roto-gravures of striking scenes that reach every heart.

POSTERS. The very acme of modern art. One, Three, Six and Twenty-four Sheet. Also, Window cards.

PRESS MATTER. Written with extra care, in great volume, from every conceivable angle.

"The Price of a Good Time"
The mysteries of a young girl's heart laid bare. A revelation of the age long desire of the moth for the flame. A powerful play that every father, mother and young girl should see. A picture of lasting force, driving home a message that will demonstrate its worth as it unfolds itself before the millions who will see it.
Jewel Productions Presents
LOIS WEBER'S Latest Photo Dramatic Triumph
"The Price of a Good Time"

ADMIT THIS FACT

ON your women patrons alone rests your failure or success. And women want plays about a woman. Preferably, a woman they know. A woman whose great temptation they can fully understand. Most important of all, a woman of good instincts. holding their sympathy right through to the end.

This woman whom every other woman knows, is little shopgirl Linnie, in "The Price of a Good Time."

First Come—First Served

LET nothing interfere with prompt action on "The Price of a Good Time." No matter where you are, your success with this great drama of pathos and power is just as certain as tomorrow's sunrise. Let nothing take this profit away from you. Act today. First come, first served. Get ready for a long run—a biggest profit run—a wonderful repeat. It will be a positive shame if you don't book this picture to run at least twice as long as you ever ran a picture before. Reserve your dates on "The Price of a Good Time" NOW!

Book thru any Jewel Exchange, or the Home Office

JEWEL PRODUCTIONS, Inc., *1600 Broadway, New York*

"The Wolf and his Mate"

LOUISE LOVELY PRODUCTION

A triple advantage is prepared for you in "THE WOLF AND HIS MATE." The power of the title—the tremendous tenseness and suspense entertainment for your patrons—and profits for you, BECAUSE you can book it at a rental that's RIGHT, yet you give your people as big a feature photoplay as that containing the highest salaried movie star in the world. What on earth more can ANY exhibitor ask. Book thru your nearest Universal Exchange—and ADVERTISE IT BIG.

UNIVERSAL FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK.

"The CO-RESPONDENT"

Get Them In—

With

A Strong Title

Scandal or Sermons—which does a woman read first?

To every man or woman who reads its name on your Poster-board, "The Co-Respondent" instantly means two lives plunged into tragedy — dramatic action — theft of love — scandal—blackened names—perjury — collusion — accusation — complications — suspense — thrills — means everything startling, exciting and tragic that makes a moving, heart-throbbing play.

The wonderful Title of "The Co-Respondent" makes its own tremendously powerful, tragic, dramatic picture. It's a Title that reaches out and yanks 'em in!

A Genuine Star

Be sure you get real box-office value in your Star. Book a personality that exists in your patrons minds instead of only in advertisements. Get the cash value of a name that's known all over the country for ability and genuine dramatic power.

Elaine Hammerstein's inherited genius—her country-wide fame as a stage star and her superb screen personality make her name on "The Co-Respondent" as good as a cash guarantee of a record attendance.

Book "The Co-Respondent" and get the pull of a real star bearing a name known from the Atlantic to the Pacific.

A Tremendous Publicity Campaign

GET them in through the biggest publicity campaign ever conducted on a single play by a marketing concern. Get your own personal dividend on the $50,000 now working in seventy of the country's biggest newspapers—great, smashing, dominating, compelling Half-pages and Quarter-pages that are daily putting people more and more on edge to see Elaine Hammerstein in "The Co-Respondent."

Did we say "Get them in"? With such tremendous, attention-forcing publicity working for you every day, "Let them in!" is the better advice. And all this extra publicity enabling you to do this enormously increased business doesn't cost you one red cent more. Take advantage of it. Let them into a play they want to see.

JEWEL
PRODUCTIONS
INC.
1600 *BROADWAY, NEW YORK.*

"The CO-RESPONDENT"

—Then Please Them

With

A Powerful Story

Why does everybody like the story of "The Co-Respondent"?

Because it's a truly great and sweet love story. Because it's a noble romance of to-day—packed full of to-day's tremendous temptations, dangers, crises, thrills, excitements. Because from first to last it's superbly intense—a live-wire play—a 20,000-volt play—a hugely powerful drama whose electric tenseness keps building up and up and UP till your audience gets to the screaming point.

Jupst let that first audience in through your doors and "The Co-Respondent" will please them, warm their hearts, send them away in a glow of excitement that will furnish its own wonderful advertisement.

A Great Director

Give your people the extra and unusual pleasure of masterly stage direction.

Adapted by Ralph Ince from the famous stage play by Alice Leal Pollock and Rita Weiman—directed by Ralph Ince and set by that same master hand, "The Co-Respondent" constantly pleases, suggests and delights by reason of the art of its settings and its perfection of detail.

More than conspicuous for the opulence of the interiors of Millionaire Van Kreel's home, it is also true that the fidelity with which the great newspaper offices are reproduced has been the subject of comment and congratulation from many of our best-known newspaper men.

Get Them In—Then Please Them—That's All Any Play Can Do

WE bought "The Co-Respondent" because we knew its Title and its Star would bring your people flocking to see it. We advertise it because we know it's worth every penny of its unequalled publicity. We recommend you to book it because we know it will please your patrons — build reputation for your House—keep making money for you months after it has played and gone. Book Elaine Hammerstein in "The Co-Respondent" and please your bank account no less than your patrons. Act now. That's what the country-wide advertising is doing.

JEWEL
PRODUCTIONS
INC.
1600 *BROADWAY, NEW YORK.*

"The MAN without a COUNTRY"

To-day this universally popular patriotic drama, made by Thanhouser, is being *boosted* by the American Defense Society everywhere that a postage stamp can carry this message to Americans: "*Go see 'The Man Without a Country.'*"

If you know the money meaning of "TIMELY," book this picture *now.*

JEWEL

Dorothy Phillips in "PAY ME"

The action in "Pay Me," produced by Joseph De Grasse, with every scene mounts higher —and *higher*—and HIGHER! *Your receipts* will do the same as proved by the fact that *Repeat Bookings* of "Pay Me" have in many cases broken box office records.

Of what other play can this be said?

JEWEL

"SIRENS OF THE SEA"

Open your copy of THE MOTION PICTURE NEWS, January 12th, and feast your eyes on the EIGHT-PAGE INSERT on "Sirens of the Sea." Then ask yourself *where* and *how* and *when* you could get as strong a puller for your Theatre as this exquisite revelation of the female form divine in a thrilling story of love and adventure.

JEWEL

"COME THROUGH"

The only Exhibitor who *won't book* "Come Through" is the man who *doesn't know* that George Bronson Howard is our greatest screen melodramatist — who *doesn't believe* in screaming excitement — or the tremendous suspense of an unsolvable plot — or the lightning work of Herbert Rawlinson — who just naturally *hates* to show a winner. *You* are *not* this man!

JEWEL

GRACE CUNARD, WAR BRIDE.

PHOTOPLAY producers as a rule share an idea which was handed down to them by the legitimate producers, and that is that all information in regard to the conjugal state of their stars should be suppressed. That is, if they are married. But the photoplay public is intensely interested in the personal life of most of its favorites, and when Grace Cunard, star of "Hell's Crater," which comes to the ———— Theatre on ————, was married one fine day most unexpectedly to Joe Moore, the kid of the Moore family, it was as impossible to suppress the news as it was for the new bride to keep her husband from joining Uncle Sam's army. In the first place, Uncle Sam wanted Joe, and put in a requisition for him, and in the second, Joe didn't mind in the least, and his new matrimonial obligations were the only consideration to keep him in civilian's clothes. And with the reputation that Miss Cunard had, Uncle Sam just wouldn't believe that she was not self-supporting. So Joe Moore is in the army, and Miss Cunard is still supporting herself. It isn't a difficult task.

By this marriage Miss Cunard creates a trio which consists of Mary Pickford, who married Owen Moore, and Alice Joyce, who married Tom Moore. There is still an opportunity to make a double quartette in this family, for Matt Moore, the other brother, who is also in the film business, is still unmarried.

Eileen Babe Sedgwick, who plays an important role in the Grace Cunard production, "Hell's Crater," which comes to the ———— Theatre on ————, was formerly in vaudeville as the baby of the five Sedgwicks, doing a singing and dancing act in the Orpheum circuit.

One of the most daring and intrepid actors with animals is Babe Sedgwick, who supports Grace Cunard in "Hell's Crater," which will be seen at the ———— Theatre on ———— She has played in a number of Bisons, and played lead in the extraordinary Butterfly picture, "Man and Beast." Two of the others have also made names for themselves. Her sister, Jose Sedgwick, and big Ed, both got their start in pictures in the Universal Company.

Grace Cunard, star of the thrilling desert drama, "Hell's Crater," is a war bride. She is the latest screen beauty to marry one of the Moore Brothers. Her predecessors in this popular movement were Mary Pickford, who married Owen Moore, and Alice Joyce, who married Tom Moore. There is still room for one more Moore, for Matt Moore is still single.

PUBLICITY STORIES

Cut out these stories, fill in the blank spaces and USE them.

GRACE CUNARD ESCAPES ARREST

BEFORE beginning the production of "Hell's Crater," which will be seen at the ———— Theatre on ————, Grace Cunard, its star, had so depleted her wardrobe that a trip to New York for replenishing purposes became necessary. Miss Cunard had been working steadily for four years without a let-up or a vacation of any kind, except the three occasions on which she was more or less seriously injured, and had to stop work in order to decorate a hospital cot for a few weeks.

After eight days of intensive shopping, during which time she bought all of the costumes which she uses in the first two reels of "Hell's Crater," Miss Cunard felt that she deserved a little relaxation, and borrowed an automobile in order to see the city. It was her first visit to New York, and as she drove down Longacre Square, the Astor Hotel loomed up in front of her.

"This will be a nice place to lunch," said Miss Cunard, and left her car standing at the curb in front of the door while she went inside. Once inside the big dining-room, Miss Cunard saw so many people whom she knew, and was introduced to so many people who wanted to know her, that her holiday was very nearly over when she thought of her car. When she reached the sidewalk the burliest cop in New York City was standing glaring at the car. The doorman had told him it belonged to a guest of the hotel.

"You better sneak into that car when the cop ain't lookin', lady," said the doorman. "He's madder'n a wet hen."

Walking boldly up to the car, Miss Cunard hopped in over the port bow and started the engine.

"Hey, you, what do you mean," the cop started to say, but when he saw his favorite actress in the car, Miss Cunard, star of "The Purple Mask," his cap came off, and he said:

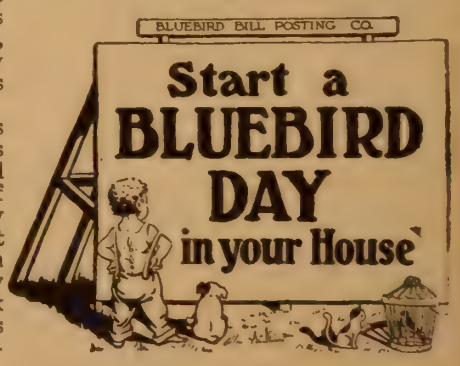
"Sure, I didn't know it was you. Drive right along." And Miss Cunard, through force of her popularity, had escaped arrest and a probable fine for obstructing traffic on New York's busiest thoroughfare for four hours.

NO ANIMAL STUFF FOR "BABE"

THOSE who see the announcement of Babe Sedgwick's name in support of Grace Cunard, the production, "Hell's Crater," which comes to the ———— Theatre on ————, will naturally expect some "animal stuff." For Eileen Sedgwick, as she was known on the stage before going into pictures, has made a keen reputation for herself as a fearless and intrepid actress, particularly where wild animals are concerned. Very soon after she came to Universal City Henry McRae put her into comedies, but when Marie Walcamp was nominated as a serial actress, some one had to do the animal stuff. Babe was willing, so she got the appointment, and ever since then has been barely escaping with her life from the claws of lions, tigers and bears.

W. B. Pierson who directed "Hell's Crater," had been directing Miss Sedgwick in animal pictures, and when he was given the script of "Hell's Crater" to direct, he naturally took Miss Sedgwick with him. But there isn't a single animal scene in "Hell's Crater." It is a desert story pure and simple, and Miss Sedgwick plays a straight role which requires only clever emotional acting, the intensity of which may surprise many who did not credit her with such ability.

Babe Sedgwick is one of the five Sedgwicks who were playing the Orpheum Circuit three years ago. Romaine Fielding saw the act in Galveston, Texas, and immediately made Miss Sedgwick an offer to leave the troupe and play an important ingenue lead with him in a multiple reel feature. Very soon all of the other Sedgwicks went into pictures, too, and now there are no more Sedgwicks in vaudeville.



FOR "HELL'S CRATER" Putting It Over

Full synopsis and cast will be found on p. 44; music on p. 47.

A DEPARTMENT OF HELP FOR EXHIBITORS

ROPE CLIMBING KEEP GRACE CUNARD FIT.

PHOTOPLAYERS have various ways of keeping themselves in condition, but it is doubtful if any one employs the method which Miss Cunard advises to keep in good physical condition. Her plan is embodied in an interview in the Physical Culture Magazine with Miss Cunard, whose latest production, "Hell's Crater," will be seen at the ——— ——— Theatre on———.

"Nature, or something," she said, "give you your 'nerve' to begin with, but I don't know anything which will enable you to keep your muscles in condition but regular attention. The development of the arms is very important to a screen player. In the first place, because an undeveloped arm is a great detriment to a woman's looks, and in the second, because most of the feats which she will be called upon to perform, will demand strong arm muscles.

"I have an original method of developing the arms which at the same time strengthens the whole body, and keeps it supple. Curiously enough, I got the idea from one of the biggest and worst scares that I ever had in my life. It was while I was on tour, during my stage days, and I was stopping at a small hotel, in one of those horrors which we are spared in pictures—the one-night stand. My room was several stories up, and in the middle of the night, there came an alarm of fire. The staircase burned out first, there were no fire-escapes, and I was at my window all prepared for a jump to the cobble stones below, when a fireman's ladder came up out of the smoke, and a big life-saver lifted me off the window-sill. Then and there I determined never to be caught in that predicament again. I invested in a rope with a patent attachment, and set to work to learn to lower myself to safety from the highest window. At first I dared only go down one story, but I practiced with determination, and now I don't think I should mind a twelve-story building. And I discovered that rope climbing is a wonderful exercise for the arms. It rounded out my forearm, which had always distressed me by being too small and 'skinny,' and improved the lines of it so much, that I have kept up the exercise ever since, though, thank goodness, I have given up one-night stands and wooden hotels."

FULL RIGGED HOME.

GRACE CUNARD, heroine of "Hell's Crater," which will be seen at the ——— Theatre on ———,has one of the most charming homes in Hollywood, where she has worked for the last four years under the Universal banner. Almost every home in and about Hollywood is a delight, but Miss Cunard's is unique in many respects. It is far enough out for her to give her motor car a nice little spin through the palm-lined streets to the crest of a miniature mountain where her house is perched far above the city.

Miss Cunard has her own outdoor swimming plunge, a garden filled with rare and beautiful plants, open air living rooms through which a breeze is always sweeping on the hottest days, and an elaborate system of dog kennels which are always full. For Miss Cunard is one of the most enthusiastic dog fanciers on the Pacific Coast, and has an assortment of dogs ranging from the smallest Pekinese to Great Danes and St. Bernards.

GRACE CUNARD, SERIAL QUEEN.

GRACE CUNARD, star of "Hell's Crater," which the ——— Theatre will play on ———, has appeared in more serials than any other actress in the world, with one possible exception. Among the serial successes in which Miss Cunard has been starred are "Lucille Love," "The Broken Coin," "Lady Raffles," "The Purple Mask," and "Peg o' the Ring." Surprising as it may seem, she wrote most of these serials herself, as well as playing the leading role in them. All of them were full to the brim with daring escapades and stunts which required nerve, strength and total absence of fear.

That Miss Cunard has made a tremendous hit in "Hell's Crater," and in other five-reel pictures of similar nature, it would not be at all surprising to see her bust into another serial at any time. Serial is her middle name.

Grace Cunard, whose work in "Hell's Crater," the desert drama which will be seen at the ——— Theatre on ———, is deserving of unusual praise, has been noted principally for her work in Universal serials, but in addition to this she has written fully 150 stories for the screen in most of which she has appeared herself.

"HELL'S CRATER," the Grace Cunard production, in which the "serial queen" appears as the siren of a desert dance hall, lends itself to many novel and effective advertising schemes.

As the entire theme of the play is laid around the revenge which a duped miner carries out on the woman who has robbed him, this point should be made the goal for which you are aiming.

Get some "down and out" who boasts of a heavy stubble of beard and dress him up in a felt hat, boots and rough clothes.

Let him walk up and down in front of your theatre with a suitcase to which the following sign is attached:

I MADE A WOMAN WALK
MANY MILES THROUGH
THE BURNING DESERT.
I MADE HER WORK IN MY
MINE.
THEN I MADE HER LOVE
ME
SEE HOW IN
THE GRACE CUNARD
PRODUCTION
"HELL'S CRATER"
AT (Name of theatre and date)

One of the most important roles in "Hell's Crater," the Grace Cunard production which comes to the ——— ——— Theatre on ———, is played by Ray Hanford, who is at present playing in "The Bull's Eye" serial, and who was first introduced to Universal audiences through the medium of the "Trey o' Hearts" serial.

George McDaniel, who was loaned to Grace Cunard's company for the role of Bill Gordon in "Hell's Crater," the stirring desert drama which will be seen first run at the ——— Theatre on ———, has played in a number of Bluebird productions, and is one of the mainstays of the Bluebird Stock Company. His recent appearances have been in "The Door Between" and "A Wife In Arizona."

Although his name doesn't appear in the cast, one of the most prominent men in Fistiania helped to make "Hell's Crater," which will be seen at the ——— Theatre on ———, the big success it is. This individual is big Al Kaufman, for years one of the most serious contenders for the heavyweight championship title of America. He played the role of a bartender and bouncer in which capacity he proved extremely handy.

CUT OUT THESE "HELL'S CRATER" STORIES ON PAGES 32-33 AND USE THEM IN YOUR NEWSPAPER AND LOCAL ADVERTISING. THAT'S WHAT THEY ARE FOR AND WHY NOTHING IS ON THIS PAGE.

GRACE CUNARD

IN HER OWN SENSATIONAL PRODUCTION—A RAW FLESH DESERT DRAMA of A WOMAN'S WICKEDNESS and EXPIATION.

"HELL'S CRATER"

TAKE advantage of this tremendous punch title of this feature. It will pull like a team of horses. You'll get this feature on terms that will allow you to make some money for YOURSELF instead of giving it all to some producer who has to pay an absurd salary to some star who, half of the time, hasn't an adequate story behind him.

Book Thru Your Nearest Universal Exchange.

"YORICK" to Write Exclusively for Mae Murray

AFTER purchasing two plays written especially for her, Bluebird Photoplays has entered into an agreement with H. Sheridan Bickers, by which this well-known English playwright and dramatic critic will write exclusively hereafter for Mae Murray. Since his arrival in this country, Mr. Bickers has been engaged as a scenario writer and title editor, and latterly has been acting as scenario and publicity director to Lois Weber.

He was formerly well known in London under the familiar sobriquet of "Yorick," in which name his dramatic criticisms for years have been a notable feature in the London press and leading magazines in this country. Work has already been started on the first of the Bickers stories for Miss Murray, which will be produced by her director, Robert Leonard. The plot of this is being carefully handled, as it is an absolute novelty in photo-drama and will in part mark the screen's incursion into the unexpected field of classic pantomime.

In "The Eternal Columbine," as this story is called, Miss Murray will for the first time in motion pictures return to the art that won for her many triumphs as a dancer. Mr. Bickers was secured by Bluebird Photoplays for a scenario writer at the special request of Director Robert Leonard, who believes that in this versatile writer he has found a collaborator as energetic as himself.

Miss Murray will appear at the ..... Theatre on ..... in "Face Value," an offering written by herself and her director, Robert Leonard, and thereafter she will appear exclusively in photoplays written by Mr. Bickers.

Joan Darby is the idol of an East Side block in the story, "Face Value," and by a stroke of diplomacy settles a fight between district gangs of "Nifty" Louie and his colored opponent. Nifty Louie forces her to assist him in a robbery. She is captured and sentenced to a term in the reform school, on circumstantial evidence.

She makes her escape and is taken on "face value" by a society family. The son falls in love with her, but when she is forced to hide a necklace, which her former playmate, Nifty Louie, plants on her, her lover's faith is sadly taxed.

FOR EXHIBITORS PROGRAMS

BLUEBIRD DAY at the ..... Theatre on ..... If you are a movie fan this is an easily fathomed statement. If you are not one of the great host who find their best entertainment before the moving picture screen let it be explained that one of those famous and evenly good Bluebird pictures will be the attraction. This time it happens to be Mae Murray, the original of the "Nell Brinkley Girl," in "Face Value," a story of a little girl who went from poverty to affluence because of her inherent instinct for the better things of life. There will be sensation and excitement and a mighty good love story to please all classes of amusement seekers, with beautiful photography and skilful acting dominating the situations. Bluebirds never disappoint.

The original of "Nell Brinkley Girl" will be seen at the ..... Theatre on ..... in the person of Mae Murray, star of Bluebird Photoplays, who will then present her own screen offering, "Face Value." Robert Leonard, her director, collaborated with Miss Murray in writing and producing this newest Bluebird, and there is promise of an exceptionally pleasing offering as a result of this combination of inventiveness and artistry.

Mae Murray, who is coming to the ..... Theatre on ..... will present "Face Value" as her third offering in the Bluebird program—a series of photoplays that always satisfy no matter who is the star.

Bluebird, the photoplays with a reputation for even excellence, will again furnish the entertainment at the ..... Theatre on ..... when Mae Murray comes to present "Face Value," a drama of love and romantic adventure, filled with thrills and replete with exciting episodes.

Mae Murray, the original of the "Nell Brinkley Girl," will be star of "Face Value," to be presented at the ..... Theatre on ..... in Bluebird Photoplays.

"Face Value," to be presented at the ..... Theatre on ..... with Mae Murray the star, will be a Bluebird of pleasing merit fully sustaining the reputation that series has gained for even excellence.

The story of a girl who rose from poverty to affluence will be reflected in Bluebird Photoplays at the ..... Theatre on ..... when Mae Murray comes to present "Face Value," her latest screen production.

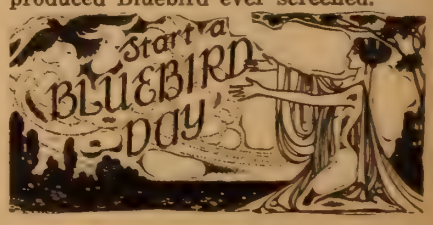
"Face Value," the Bluebird Photoplay to be presented at the ..... Theatre on ..... will have Mae Murray as its star in a production created by Robert Z. Leonard. This is the second Mae Murray offering in the Bluebird series.

ADVANCE NEWS.

MAE MURRAY'S next Bluebird, following "Face Value," will be "The Eternal Columbine," a photoplay created from H. Sheridan Bickers' story, soon to be presented at the ..... Theatre. In this offering Miss Murray will feature her dancing, an art that brought her fame upon the stage before she came to the screen as a full-fledged star.

Franklyn Farnum will soon appear at the ..... Theatre in his latest Bluebird Photoplay, "The Fighting Grin," a story of the ranch and range by R. N. Bradbury and F. H. Clark, produced in screen form by Joseph De Grasse. In this feature Mr. Farnum will have a role exactly suited to his speedy style of photoplaying, with a vein of comedy to lend a pleasant embellishment to dramatic action. His leading lady will be Edith Johnson, the attractive girl who first appeared with him in "The Scarlet Car."

Dorothy Phillips, favorite star of Bluebird Photoplays, has just completed a feature that sheds a new light on theatrical life in New York. It will be called "Broadway Love," and is among the forthcoming attractions at the ..... Theatre. In this offering Miss Phillips will have Lon Chaney and William Stowell to support her in a production that is declared to be the most sumptuously produced Bluebird ever screened.



Leonard Beats Selective Draft

WHILE creating Mae Murray's second Bluebird, "Face Value" which will be seen at the ..... Theatre on ..... an exciting and unique race against an issue that could not be avoided was successfully accomplished by Director Robert Leonard and his company of players, and Wheeler Oakman, the leading man, in particular. Director Leonard was trying to beat the selective draft.

Mr. Oakman had put in four weeks work on "Face Value," when he was notified to hold himself in readiness to join Uncle Sam's Liberty forces at a moment's notice. Under ordinary conditions it would take two weeks more to finish the production, and when Mr. Oakman got his "red card" a very delicate problem confronted Director Leonard. One course would sacrifice thousands of dollars; the other might save the investment, with a chance of unknown odds that he would lose a much greater amount. Specifically, he could take Oakman out of the cast and replace him with another actor, rebuilding all the sets and retaking every scene in which he had appeared; or, he could rush Oakman's work in the hope that he would have finished with his leading man before the "marching orders" came—but every scene in which the latter appeared thereafter would mean additional expense should the draft win the race.

Leonard decided to take a desperate chance to save the situation and investment. Working night and day, sleeping and eating only while he was waiting for new sets to be finished, the director side-tracked everything else to secure Oakman's scenes.

Momentarily expecting the word which would explode his plans and add thousands to the cost of his production, Mr. Leonard and his actors worked like scene shifters, juggling scenery, wrestling furniture and props, and doing the work under high pressure.

At two o'clock in the morning an intruder at the studio might have seen Director Leonard pushing a grand piano the entire length of the big stage, while Oakman and Casson Ferguson laid rugs and arranged furniture on the set and Miss Murray herself at the top of a step-ladder hung pictures on the walls.

Everything was done speedily, but not the slightest detail was neglected. In rehearsing and filming of scenes Director Leonard proceeded as calmly and deliberately as usual. At the end of the fourth day, everybody breathed freely again, and slept soundly—Oakman's work had been finished.

Sample of cut which is in three sizes. Program, 1 and 2 Col. order from the Supply Dept., 1600 Broadway, N. Y.

MAE MURRAY HOSTESS AT AN ANIMAL PARTY.

WHILE Mae Murray was filming "Face Value," which she wrote herself, and in which she will appear at the ..... Theatre on ..... she gave an animal party at her home in Hollywood to sixteen camouflaged children. The hostess was the only grown-up present. Miss Murray's guests ranged from five to twelve years, and each of the little ones was dressed to represent some kind of an animal. There were white cats and black cats, a variety of dogs and several lions and mules, all of the costumes being provided for the children by the popular Bluebird star.

"I was the biggest cat among them," said Miss Murray, telling of the affair to her studio friends the following day. The youngsters danced, frolicked and played games until ten o'clock when they sat down to a beautiful flower-bedecked table laden with goodies and every girl and boy was presented with an attractive toy. Miss Murray during the evening entertained the kiddies with several of the fancy dances which earned her an enviable reputation upon the stage before she became a motion picture star.

BLUEBIRD IDEAS FOR "FACE VALUE"

HERE IS A SUGGESTION THAT BRINGS RESULTS.

GET a number of the boys in the neighborhood to travel around in a gang and gave out the following printed matter. It can be in the form of cards or hand-bills:

> We are the Car-Barn Gang!
> We can lick the Gas-House Tribe!
> See us do it in
> "FACE VALUE"
> at (name of theatre)
> (day and date)

OR YOU CAN DO THIS

Get a negro boy to wander around the streets, with a cap pulled down over his face, torn and muddied sweater and crying loudly. When people ask him what the trouble is, have him give out the following printed card:

> I am PETER JACKSON, leader of the Gas-House Gang. I got badly licked by "Nifty" Louie
> in
> "FACE VALUE"
> at (name of theatre)
> (day and date)
> It's a Bluebird with Mae Murray. 'Nuff said!

OR DO THIS.

Get some little girl and erect a rude ticket-booth such as a child would build, in the lobby of your theatre. Have the youngster sit there selling advance tickets for "Face Value."

On one side of the booth have a sign painted in childish manner which should read:

"THIS IS FOR LOOIE
AN PETER."

underneath have an empty tin-can.

On the other side have another tin-can with a sign painted in like tone, reading:

"THIS IS FUR ME."

Above the booth have a sign painted like this:

> I am friendless and alone.
> Will you take me at
> "FACE VALUE"?
> See me here on
> (day and date)

Nothing on this Page

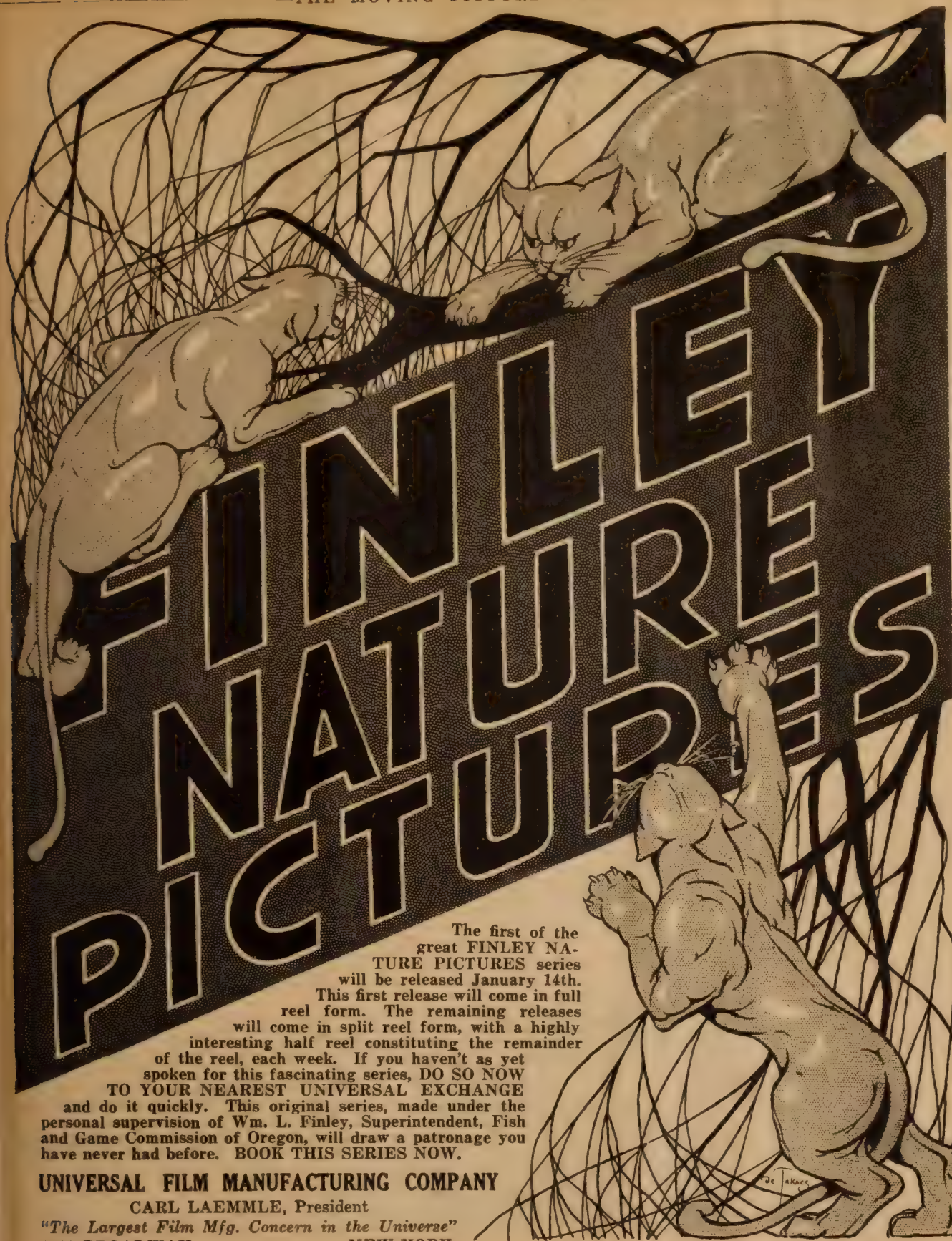
Because

we don't want you to have any reason for not cutting out the stories on the two previous pages and using them in newspapers and programs to help you get the money you are entitled to on the BLUEBIRD.

Mae Murray

in

"FACE VALUE"



The first of the great FINLEY NATURE PICTURES series will be released January 14th. This first release will come in full reel form. The remaining releases will come in split reel form, with a highly interesting half reel constituting the remainder of the reel, each week. If you haven't as yet spoken for this fascinating series, DO SO NOW TO YOUR NEAREST UNIVERSAL EXCHANGE and do it quickly. This original series, made under the personal supervision of Wm. L. Finley, Superintendent, Fish and Game Commission of Oregon, will draw a patronage you have never had before. BOOK THIS SERIES NOW.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Mfg. Concern in the Universe"

1600 BROADWAY, NEW YORK.

THE VOICE ON THE WIRE
STILL GOING BIG
A PREMIER
BOX OFFICE
ATTRACTION
"THE VOICE ON THE WIRE" is still packing in the crowds all over the country. If that isn't an incentive for you to BOOK NOW, then we're wasting time in telling you more. From every angle it's a Box Office Winner. It's paying the war tax for hundreds of houses and a profit each week besides. Ask your nearest Universal Exchange.
FEATURING
BEN WILSON
& NEVA GERBER
L.S.REEVES

HARRY CAREY
in
"The Phantom Riders"

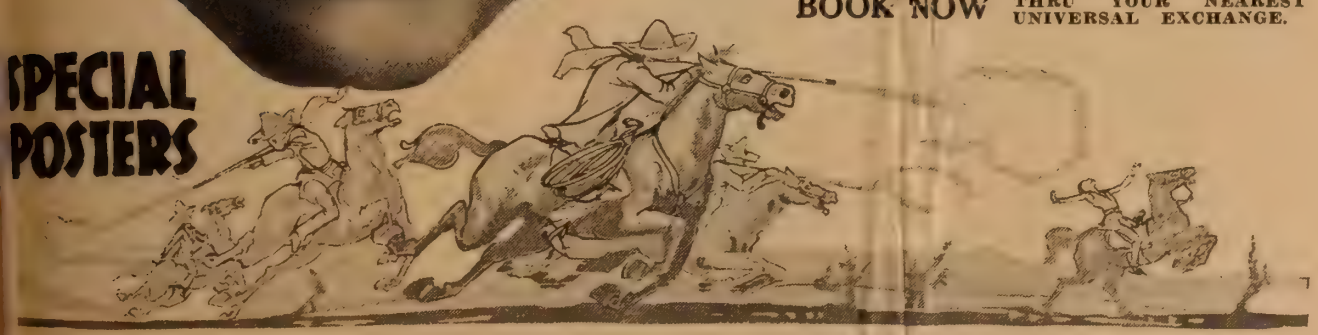
The BIGGEST FEATURE WESTERN OF THE SEASON

GO to your nearest Universal Exchange. Ask to have them project "THE PHANTOM RIDERS" with Harry Carey, and if you don't book it irrespective of the price asked, then you are not in the market for pictures that mean profits and success.

To miss this one is to actually turn your back on the biggest winner of the season. Nothing has it beaten. Few have it equalled. It's simply tremendous also. Watch for the forthcoming big Harry Carey Productions, to be announced soon.

BOOK NOW THRU YOUR NEAREST UNIVERSAL EXCHANGE.

SPECIAL POSTERS



This is JACK MULHALL

as Baroness Hulda

in that gripping 5 Act Feature Photoplay

"MADAME SPY"

THIS FASCINATING

JACK MULHALL

PRODUCTION

—is easily one of the greatest picture with a "million dollar star" you been starred. If you paid twice or even three times the rental for a feature with a "million dollar Star" you couldn't for the life of you get a greater story or faster action. You can book and play "MADAM SPY"—give your audience the best hour of photoplay in weeks and MAKE MONEY for yourself. Take our tip —"DON'T OVERLOOK THIS ONE." It's one of those feature pictures that "makes people love to go to the movies."

BOOK THRU YOUR NEAREST UNIVERSAL EXCHANGE

An Open Letter

To every Exhibitor in America

Read It!

—THEN—
GO THOU
AND DO
LIKEWISE

December 17, 1917.

Mr. S. Zierler,
Supervisor,
Universal Film Ex.
1600 Broadway, N. Y. C.

Dear Sir:

I started running "THE MYSTERY SHIP" in the Pastime Theatre on November 27th, and I can candidly say that my receipts on the nights when this serial is running have increased a great deal.

Never have I seen so much punch, action and thrills before, which naturally accounts for the tremendous business I am doing.

My patrons were highly pleased, and without my solicitation as to their opinion, told me as they passed out of the house that "THE MYSTERY SHIP" was great, and they would not miss an episode for anything.

I know that it will continue to make money for me.

Very truly yours,

PASTIME THEATRE,

W. W. Whitsell

336 8th Ave.,
New York, N. Y.

Manager.

Ben Wilson and Neva Gerber in

"THE MYSTERY SHIP."

Episode No. 8.

"HIDDEN HANDS."

CAST.

Miles Gaston, Jr. .....Ben Wilson
Betty Lee.....Neva Gerber
Jack Fay.....Kingsley Benedict
Harry Russell.....Duke Worne

THE gang of which Harry Russell, formerly Betty Lee's fiance is chief, determines to dispose of the treasure not knowing that Betty had secreted herself in the treasure chest, hiding the treasure in a panel in the wall of the room in which she was held prisoner. Miles Gaston and Jack Fay, reaching the dock, crash into the automobile in which Betty is hidden, pushing it into the water. She is just about to sink when the Mystery Man, an enigmatic character, whose powers are unlimited, intervenes and places her safely ashore. "We'll take the treasure to Frisco and then to Chinatown where we can sell it," said Russell, not knowing that Betty was within hearing distance. Jack and Gaston part, the former to go aboard the ship and the latter to go by train to Frisco. Once aboard, Betty informs him of her fate, and Jack in turn wires the news to Gaston, who reaches Chinatown and falls victim to a scheme which Russell invented, to get Gaston out of the way. Gaston is then imprisoned in a room with wild animals and Betty, who changes places with a little Chinese girl who was sent to deliver her food, is about to make a getaway, when she is thwarted by the gang. The picture ends just as she is about to be stabbed by the Chinese henchmen.

"THE RED ACE."

Episode 14.

"FUGITIVES."

CAST.

Virginia Dixon.....Marie Walcamp
Constable Winthrop..Lawrence Peyton
Dr. Hirtzman.....Harry Archer
Steele Heffern.....Chas. Brindley
Bertha Schweir.....Nellie Allen
Pres. Powder Co.....Mark Fenton

VIRGINIA and Winthrop had been captured, the platinum taken from them, and they were left prisoners in an old building which was set on fire. Virginia manages to get free, and jumping from the window, hurries for aid, first untying Winthrop, who later jumps into a fire net which Virginia had besought the firemen to hold for them.

Hirtzman and his confederates with the platinum, hire an auto to take them to the border, where arrangements have been made to smuggle them across and help them to reach a waiting vessel some distance down the coast.

Virginia and Winthrop get a line on the spies thru an officer, who knows the driver who took them out. They get him to follow the fugitives, to the place where he took them. Before the driver returns, however, they visit the president of the powder company. He is in despair, as the failure of the platinum shipments holds up the entire plant. He promises to telegraph to the officers on the border while the two pursue the spies.

Hirtzman and his party are met by Letner, a countryman, and he tells them that the plans are all complete. Virginia and Winthrop arrive. The surprise is mutual, but the spies far outnumber the auto party, and the car turns sharply to the right going like lightning down a new road. Unfortunately, it leads right over a cliff. The car makes a leap and with its occupants goes crashing down to the river bed below. The driver is killed, but the Canadian constable and the brave American girl are only stunned. Winthrop picks Virginia up in his arms and starts to find a hiding-place from the pursuit he knows will be started at once.

"MAIMED IN THE HOSPITAL."

Nestor Comedy.

Written and directed by Craig Hutchinson.

CAST.

Sterling Pest.....Max Asher
Silver Pest.....Dave Morris
Nurse .....Gladys Tennyson

STERLING and Silver were park pests. Both were in love with Gladiola, the pretty nurse. Now Sterling was most anxious to get into the hospital, so he sprawled himself out at the front gate in full view of the guard, who ordered him taken to the softest room in the house, the room with padded walls. But friend Silver met with less success, so he hiked over to the park where a pretty girl caught his eye in her embrace, arousing the jealousy of her escort, who introduced Silver to a couple of wallops which were returned with interest. But even this didn't admit him into the hospital. When Silver witnessed a bold flirtation with the sign "No flirting allowed" staring him in the face, he thought it the surest way to the hospital.

After the victim was removed from the love scene in an ambulance, Silver horned in. "Leave the darling alone; I love him," said the fair flirt to the policemen, when he attempted to encore his act with a new leading man; but that afternoon, when he got in front of a target board, he won for himself the much-sought-for opportunity. An operation of the most delicate sort was required to save Silver's life. Everything was set for the removal act, when he beheld his first encounter staring him in the face. Silver then found that it was easier to get into the hospital than to get out.

SYNOPSE

UNIVERSAL SCREEN MAGAZINE.

Issue No. 54.

BEE culture is the opening subject of Universal Screen Magazine, Issue No. 54. To those who know them it seems a mighty safe and easy job to handle. But just the same, it isn't going to increase undue familiarity with these well-armed little busybodies, and sweet-tooth experts. United States Signal Troops are experimenting with a new scout—a dictagraph. The magazine shows the way in which it is planted and operated and camouflaged to spy on enemy lines. A scene on the Maine post road built of bituminous macadam is shown as an example of thoroughly up-to-date paving. The Screen Magazine also invites you to have a date in California, and the white-uniformed handlers make the invitation an extremely attractive one. Millions of dates are being raised in California since foreign markets have been largely cut off. Willie Hopkins' Miracle in Mud this week is entitled "Take a Chance."

Mack Swain in

"HOME RUN AMBROSE."

L-Ko Two-Reel Komedy.
Directed by W. S. Frederick.
Supervised by J. G. Blystone.

CAST.

Ambrose .....Mack Swain
Nell .....Rae Godfrey

(*Copyright* 1917, *L-Ko Motion Picture Ko.*)

HOME RUN AMBROSE, besides weighing 300 pounds, was over the draft age, but mother still fashioned the child-prodigy to suit her whims. Now, this child was in love with Nell, the village belle, who made up her pretty mind to marry a college man, so poor mamma mortgaged her bakery shop to send Ambrose to Cornyell College. When Ambrose was conducted to his room by the boys he felt like a million dollars, but during the night, when he was awakened by the shrill cry of a woman in distress he felt more like two cents. It was the president's wife—she saw Ambrose reposing on her bed, and proceeded to ventilate her emotions.

At a swell reception given by the Eta Bita Pie Society, Ambrose "borrowed" Cherry Blossom's dress-suit. "That's my suit—take it off," growled Cherry Blossom, one of We boys, to Ambrose, just as Ambrose was in the act of planting one of his osculatory symptoms on the lips of fair Nell. This enraged Ambrose beyond repair, and he swore vengeance against the sassy gink, so that the

BLUEBIRD, Grace Cunard, NESTOR, L-KO, Serials and News Weeklys released Week of Jan. 14, 1918.

next day at the baseball tournament Ambrose hit the bean-ball right square into a paste-board sign, enabling him to walk home several times, and winning for himself the enmity of Cherry Blossom, the love of his sweetheart and the $500 reward which he used to yank the mortgage off the old homestead. The wedding bells will ring yet.

Mae Murray in "FACE VALUE."

Story by Mae Murray.
Produced by Robert Leonard.

CAST.

Joan Darby.....Mae Murray
Bertram Van Twiller..Wheeler Oakman
"Nifty" Louie.....Casson Ferguson
Mrs. Kelly.....Mrs. Griffith
Mrs. Van Twiller.....Clarissa Selwyn
Margaret Van Twiller
Florence Carpenter

(*Copyright* 1917, *Bluebird Photoplays Inc.*)

FACE value was Bertram Van Twiller's motto in life. He found a whole lot more of it on his ranch in Arizona than in his mother's social set in the city. But Mrs. Van Twiller insisted that he take his place in society and he obeyed, much to the trial of the motto. One night, while moralizing alone on the river-bank he was startled by a body hurtling down from the railway trestle overhead. In he plunged and rescued a girl—a girl, poorly dressed and with ill kept hands but with a face of refinement and innate honesty. Acting on his motto he took her home and the next day learned her history from the papers. The judge who had committed her was an old friend of the family, and Bertram had no difficulty in getting her release on parole from the judge without letting the girl, who said her name was Joan Darby, know that he knew of her past life. On her face value he educated her, tried her and proved her scrupulously honest, and was fast falling in love with her himself, when one night at a large function a necklace was missing. Bertram knew from the look in her eyes that Joan had it, and he made her give it to him so that he could return it. The next day, just before she left to go out into the cold world again, he overheard a stormy scene between Joan and "Nifty" Louie, who had returned for the necklace he had forced Joan to keep for him by threatening to expose her past life to Bertram. With a rush all of Bertram's cherished faith in his motto returned. But much more important he had the sweetest little girl in all the world to cherish for life.

Grace Cunard in "HELL'S CRATER."

Written and Produced by W. B. Pearson.

TWO years in the desert alone had given Hermit Jim Shamrick a fortune and a wild craving for a human racket. Bill Gordan, who ran the dance-hall, was prepared to give any man a racket, and to take his last cent away from him. His chief assistant in this regard was Cherry Maurice, a beautiful but heartless girl. As soon as Bill discovered that Jim had a roll he called for Cherry, and she proceeded to get him drunk. Bill robs him and in the wallet he discovers a photograph of Rose, Jim's sister. When Jim wakes up in the morning and discovers his loss, his rage prompts a unique revenge. When Cherry comes down for the next evening's haul arrayed in all of her dance-hall decollatage — and Cherry was some dresser—he holds up the place, seizes Cherry in his arms, puts her on his horse and dashes off into the desert to Hell's Crater, the name of the hidden mine from which he had already taken one fortune. "You took my money, now you will have to work to get it back"—and she did work for a year. When Jim was ready to go back, however, she discovered that the beauty which had made her the sensation of the camp was gone, and she made her way back to civilization almost as unwillingly as she had gone into the desert. A storm overtakes them, and when they are picked up both are unconscious. They are taken to the saloon. In the meantime Bill had fallen in love with Rose's photograph, and had sent for her with lust in his heart, but a strange change came over his evil nature, and it was not long before the two were truly in love with each other, and Bill was inspired with a desire to undo the wickedness he had done to Jim. Both were desperately afraid that Jim, upon recovery, would misunderstand the entire situation, and attempted to carry out the threat which he shouted as he dashed out of the saloon. But when Jim recovered from his stupor he easily believed he had dreamed it all.

ANIMATED WEEKLY, NO. 4.

Cutting a Cord To Save a Ton.—Wealthy folks, as well as poor, like to keep warm so, with coal lacking, these millionaires combine exercise with profit.—*Suburbs of Boston, Mass.*

Unique Stockholders' Meeting.—Thousands of employees who are also share owners in Big Tire Concern vote in new directorate.—*Akron, O.*

Even the Sea Gives Up To Feed Our Boys In France.—Salt marshes, once tide-swept, are reclaimed in drive for bigger crops.—*San Francisco, Cal.*

The Pride of the Seven Seas.—American sailing ships were once famous in every port in the world and war has again brought them into their own.—*Fall River, Mass.*

We'll Win This War If It Takes Our All!—While American men fight for democracy American women are the "Men behind the men behind the guns."—*All Over America.*

A Long Step Ahead.—The Republic of Mexico adopts a new constitution in place of laws dating back to 1857.—*Queretaro, Mexico.*

It'll Be a Tough Winter For the Kaiser.—Every kid in the country is out to get him, and in our Northern States ammunition is free and plentiful.—*Chicago, Ill.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

UNIVERSAL CURRENT EVENTS, NO. 34.

"Roll" To Reduce Is Tip To Women.—The fair sex is rapidly taking up the sports which have kept hubby out so late o' nights.—*Chicago, Ill.*

The Mighty Hand of Nature Laughs At the Work of Man.—Water, let loose, is the most irresistible force, and the most ruthless foe of human ingenuity.—*Tacoma, Wash.*

"Once More, Dear Home, We With Rapture Behold Thee."—Scarred veterans, nursed back to health at Base Hospital in France, return to their native town.—*Sydney, Australia.*

"Good Morning, Judge," Gets Aid For Red Cross.—170 persons on Pacific Coast ship sentenced to contribute $142 to war relief work.—*Somewhere At Sea.*

Heads of Our National Join In Hymns of Praise.—Thousands gathered to sing carols on steps of Treasury Building, led by members of Cabinet.—*Washington, D. C.*

"There's a Providence Guides Our Destiny."—Government freight the only cargo to escape unscathed in big railroad wreck.—*Alpine, Texas.*

France Honors Her Heroes of the Aisne.—Brave Poilus, who have just finished beating the Kaiser's best troops are rewarded.—*Somewhere In France.* (Official French War Pictures).

Pershing's Boys In Khaki On the Road To Berlin.—Yanks "Over There" are busily engaged in arranging for a call on Mr. Bill Hohenzollern.—*Somewhere In France.* (Photographed by the Photographic Section, U. S. Army Signal Corps).

CARTOONS
from the
World's Greatest Newspapers.
"THE SEPARATE PIECES,"
By Evans
In the Baltimore *American.*
"OLIVER TWIST HOOVER,"
By Knott
In the Dallas *News.*
"A POPULAR SONG HITS PETROGRAD," By Shafer
In the Cincinnati *Post.*

PACKED FULL OF LAUGHS
"ASH CAN ALLEY"
PRETTY girls—and rubes — and — willians—and old geezers—and chinks and scrappers and Pas and Mas all mixed up scrambled eggs style constitute the laughing fest L-KO—"ASH-CAN ALLEY." It introduces the latest torture novelty—the foot tickler and oodles of other crazy stunts.
it's an L-KO
—that will entertain your people with a comedy that is as fast as lightning with laughs all the way thru. Book it as well as all other L-KO's.
BOOK THRU ANY UNIVERSAL EXCHANGE.

MUSICAL SYNOPSIS *for*

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE.

"FACE VALUE"

BLUEBIRD PRODUCTION

By JAMES C. BRADFORD

Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "D" " Description " " " "

No.	Min.	(T) Title or (D) Description.	Tempo.	Selections.
			REEL I.	
1.	1½	At Screening	2-3 Allegro	Mock Morris—Grainger.
2.	1¾	T. Mrs. Kelly Had Become Hardened	2-4 Moderato	* Mrs. Casey—Hoschna.
3.	2½	T. Louis Patrick McGuire	2-4 One-Step	Bob—Kaplan.
4.	4¼	T. The Peaceful Serenity Disturbed	2-4 Galop	Allegro No. 1—Langey.
			REEL II.	
5.	1¼	D. Mrs. Kelly Appears	2-4 Moderato	* Mrs. Casey—Hoschna.
6.	3¼	D. Van Feeding Deer	3-4 Tempo Di Valse	Mystery—Baynes.
7.	2½	D. Joan At Cash Register	6-8 Moderato	March Burlesque—Jacobi.
8.	2¼	D. Louis Follows Joan	2-4 Moderato	Dramatic Agitato No. 38—Minot.
			REEL III.	
9.	2	D. Louis Takes Joan from Room	3-4 Moderato	Entr' Acte—Hadley. (From Atonement of Pan).
10.	2¼	T. Night Court	3-4 Moderato	Visions—Tschaikowsky.
11.	1½	T. A Horse Is a Horse	4-4 Tempo Di Marcia	The Rookies—Drumm.
12.	1¾	D. Joan Leaves Seat In Train	2-4 Allegro	Hurry No. 3—Minot.
13.	2	T. The Poor Kid Says	6-8 Andantino	Canzonetta—Nicode.
			REEL IV.	
14.	1¾	D. Joan Descends Staircase	3-4 Andante Placido	Poem—Fibich.
15.	1¼	T. Sympathy Is Akin To Love	3-4 Valse Lente	* Sympathy—Friml. (From Firefly).
16.	1¾	T. Preparations for Ball	4-4 Gavotte	Bonne—Maman—Gillet.
17.	2	D. Joan Enters Room	3-4 Valse Lente	* Sympathy—Friml. (From Firefly).
18.	3	T. The McMasters' Ball	3-4 One-Step	Louisiana—Tierney. (From Show of Wonders).
			REEL V.	
19.	3½	D. Louis Enters—Steals Necklace	3-4 Andante	Andante Dramatic No. 15—Herbert.
20.	1½	T. Not Knowing Necklace Had Been Found	6-8 Andantino	Pierrot Asleep—Fantom.
21.	1¼	T. From Headquarters	2-4 Agitato	Agitato No. 2—Andino.
22.	2½	T. Money Lost—Friends Lost	4-4 Moderato	Mysterioso No. 2—Minnot.
23.	1¼	T. You Have No Power Over Me	2-4 Allegro	Furioso No. 11—Keifert.
24.	1	T. Won't You Forgive Me?	3-4 Valse Lente	* Sympathy—Friml. (From Firefly).

* Repeated Selections.

All selections carried by G. Schirmer, 3 East 34rd Street, New York City.

MUSICAL SYNOPSIS *for*

"HELL'S CRATER"

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selections.
			REEL I.	
1.	2½	At Screening	3-4 Tempo Di Valse	In a Tavern—Jensen.
2.	1½	T. Easy Fellows	4-4 Moderato	Carmencita Shea—Densmore. (Fox-Trot).
3.	2	T. You've Been Gone	3-4 Lento	Twilight—Cesek.
4.	1¼	T. Ah, Let Old Dame	2-4 Allegro	Hurry No. 1—Langey.
5.	1½	D. Shakes Girl's Hand	3-4 Tempo Di Valse	Sympathy—Friml. (From Firefly).
6.	2¼	T. As Sun Sinks Down	2-4 One-Step	Louisiana—Tierney. (From Show of Wonders).
			REEL II.	
7.	2¾	D. Cherry and Jim Meet	3-4 Tempo Di Valse	Document—Robert.
8.	1½	T. As Dusk Began To Fall	4-4 Andante Moderato	Dramatic Andante No. 24—Borch.
9.	1¾	D. Jim Enters Saloon	4-4 Furioso	Furioso No. 1—Langey.
10.	1¼	D. Jim and Cherry Leave Saloon	2-4 Andante Moderato	Romance—Karganoff.
11.	1¼	T. Before Cherry Maurice	2-4 Vivace	Erl King—Schubert.
			REEL III.	
12.	1½	T. Jim's Sister Rose Arrives	2-4 Andante	Cradle Song—Neruda.
13.	1½	T. On Edge of Hell's Crater	6-8 Allegretto	Serenade—Rubinstein.
14.	1¾	D. Rose and Bill	4-4 Tempo Di Marcia	Distant Greeting—Doring.
15.	4¼	T. Paying Back	4-4 Largo	Largo—Dvorak.
			REEL IV.	
16.	2½	T. It's Fifty Miles	3-4 Appassionato	Appassionato No. 40—Borch.
17.	1¾	T. We're Starting Back Soon	2-4 One-Step	In a Hurry—Friml.
18.	2½	T. Her Beauty Burned Away	3-4 Andante	Prelude—Damrosch. (From Cyrano).
19.	1	D. Cherry Follows Jim	4-4 Allegro	Tempest—Lake.
			REEL V.	
20.	1¾	T. Through the Storm	4-4 Allegro Agitato	Furioso No. 2—Langey.
21.	2½	D. Saloon—Jim and Cherry Brought In	2-4 Moderato	Salut D'Amour—Elgar.
22.	2	T. Long After Cherry Recovered	3-4 Tempo Di Valse	The Charmers—Veesey.
23.	1½	T. Get Him Out	2-4 One-Step	Noon-Time On the Levee—Smith.

"PAINTED LIPS"

a Louise Lovely Production

with an all Star Cast.

Another smashing Life Story by the forceful Writer, Charles Kenyon, author of Margaret Illington's sensational stage Success "Kindling." Reserve a Booking Date for this Box Office Attraction. — Book thru any Universal Exchange.

Special Advertising Posters.

"The GRAY GHOST"

The UNIVERSAL SENSATIONAL SERIAL From ARTHUR SOMERS ROCHE'S Saturday Evening Post Serial "LOOT"

Featuring the Following Well Known Stars.....

PRISCILLA DEAN
EMORY JOHNSON
EDDIE POLO &
HARRY CARTER

IF you haven't played "THE GRAY GHOST" in your house, you've cause to be joyful in the realization that you've got this big serial winner to offer for 16 big weeks to your patrons. Get a copy of the big ad campaign book—read it from cover to cover—THEN BOOK AND ADVERTISE "THE GRAY GHOST" SERIAL to the very limit.

BOOK Thru Any Universal Exchange

"Maimed in a Hospital"

It's a Screaming Nestor Comedy

If we took advertising spaces in all the film trade papers in proportion to the genuine VALUE of NESTOR COMEDIES as is done on competitive comedies, we would have to take 6 pages to adequately advertise this screaming NESTOR—"MAIMED IN A HOSPITAL." If you are a real showman and know what we mean by the above, you'll waste no time in getting to your nearest Universal Exchange to book—"MAIMED IN A HOSPITAL" and all other Nestors as they are released. This picture features Dave Morris—Gladys Tennison and high-class cast. BOOK IT IMMEDIATELY. Count your profits at your leisure.

Book thru any Universal Exchange.

The Moving Picture Weekly

Price Ten Cents

January 12
1918
Vol. 5
No. 22

Juanita Hansen in "Broadway Love"
BLUEBIRD Photoplay

DOROTHY PHILLIPS
with WM. STOWELL
and
JUANITA HANSEN
AND BIG CAST
IN
BROADWAY
TIMES
Dir. by
Ida May
Park
We will back this magnificent production against ANY feature production with any of the highest salaried Stars that ever performed before the camera and "BROADWAY LOVE" will win. It has story plus—lavishness plus—action plus. If you paid twice the rental price that's asked for it YOU POSITIVELY COULDN'T GET A FEATURE TO EQUAL IT. As a money-getter nothing surpasses it. Book it—advertise it to to the limit—and book it to play not for one night but for at least 3 nights. The crowds will increase each night. See your local Bluebird Exchange.
BLUEBIRD PHOTOPLAYS,
1600 BROADWAY, NEW YORK.

FRANKLYN FARNUM IN "THE FIGHTING GRIN"

"It's a Bluebird"

Directed by Joe De Grasse

FARNUM

FARNUM—the dashing—
FARNUM—the daring —
FARNUM, the high speed king of the modern photoplay, puts fire and vim into "THE FIGHTING GRIN," a Bluebird that will score a hit. It's a Bluebird that allows you to chalk up some profit for yourself. Book it. Don't miss it.

BOOK thru your local BLUEBIRD Exchange, or Communicate with

BLUEBIRD Photoplays Inc.), 1600 Broadway, New York.

Bluebird Photoplays Present

"New Love For Old"

DIRECTED BY
ELSIE JANE WILSON

AN ELLA HALL BLUEBIRD PRODUCTION

Book thru Your Local BLUEBIRD Exchange

NO feature production you've ever witnessed in your life possesses huger mechanical effects and such thrilling punches as "THE FLASH OF FATE," featuring Herbert Rawlinson. It's a thriller all the way thru, and will stand your audiences on end.

Don't miss the fat profits this feature will positively pull, especially if played for 2 or 3 consecutive nights.

Book Thru Your Nearest Universal Exchange.

"The GRAY GHOST"

will convince YOU

"THE GRAY GHOST" is the first Saturday Evening Post serial story ever filmed. It is Arthur Somers Roche's thrilling story, "LOOT," picturized. It is the big FOUR STAR SERIAL. It has been read by, heard of or known to more than 10,000,000 people. It is played by such brilliant stars as Priscilla Dean, Emory Johnson, Eddie Polo and Harry Carter. It played to capacity in Marcus Loew's theatres, the most critical theatre circuit in the world — the circuit that only picks the winners.

These powerful factors, if advertised by you in a real showman's manner, will bring you 16 weeks of good business. If you haven't booked it as yet DO SO NOW.

BOOK THRU ANY UNIVERSAL EXCHANGE

THE BIG 3

UNIVERSAL ANIMATED WEEKLY

CURRENT EVENTS

SCREEN MAGAZINE

A WEEK NEWS SERVICE

THE Big 3-A-WEEK-News-Service has a contract with the American Red Cross to show the OFFICIAL WAR PICTURES, made by the Signal Corps of the U. S. A. of European battlefields.

To Exhibitors this means a drawing card of exceptional power. In advertising it affords a punch.

Contract for 3-A-Week-News-Service NOW and get these OFFICIAL WAR PICTURES without one cent extra cost. Book thru your nearest Universal Exchange.

UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle, Pres.

"The Largest Film Mfg. Concern in the Universe,"

1600 B'WAY, NEW YORK.

BOOK THRU YOUR NEAREST UNIVERSAL EXCHANGE.

"I Would Not Have

No. 190 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

THE headline of this straight-from-the-shoulder talk is a quotation from Mr. Samuel Rothapfel, boss of two of the finest and most successful theatres in the United States.

But the fact that he has made the Rialto and the Rivoli successful is not by any means the biggest feather in Mr. Rothapfel's cap. Nor, when he made the remark which I have quoted above, was he talking about big theatres in big cities. He made it in answer to a plea for advice from an exhibitor in a town of 38,000 inhabitants.

Mr. Rothapfel knows the small town theatre problems as well as he knows the big one's. That's why he is where he is today. So, don't shake your head at his advice and say "That's all very well for New York, but it doesn't apply to my case."

Mr. Rothapfel is running a department of "Answers to Exhibitors" in the Motion Picture News. Exhibitors tell him their problems and he tells them how to help themselves. And in a large percentage of the cases his advice is summed up in the following words:

"MY ADVICE TO YOU IS TO RAISE YOUR ADMISSION PRICE."

He also advises them to give their patrons a better show by changing their program FEWER times—that is, giving longer runs to good pictures and thus avoiding bad ones.

All corking good advice!

But the most important of all at this critical period of the world's affairs is to GET MORE MONEY FROM THE PUBLIC.

The five-cent house is going out of business fast. The reason for it is that pictures cannot be produced and marketed nowadays at a price which will permit the exhibitor to charge as little as five cents and make a profit.

If the conditions of today had existed ten years ago THERE NEVER WOULD OR COULD HAVE BEEN SUCH A THING AS A FIVE-CENT ADMISSION. But in those days we were able to make pictures inexpensively. Almost anything that moved on the screen was acceptable to the public.

Any Five Cent Price"

Then came the period of extravagance and star-stealing and contract-jumping. Producers took each other's stars, boosted salaries to the present outlandish height and caused every item of production cost to jump insanely.

If exhibitors had refused to book pictures featuring extravagantly paid stars, the awful excesses of the past could not have happened. But the exhibitors were as bad as the producers. They planned for the minute and left the future to take care of itself.

The future has arrived and all of us have got to pay for the "fun" we have had.

No branch of the business can exist on the money it is getting today. I mean every word of it. I mean that neither the exhibitor, the exchange nor the producer can keep going at the present rate.

Prices on everything else in the world have soared to the skies, but the picture business is still playing a piker's part.

No matter what any one may tell you to the contrary, no matter what salesman may have temporarily cut his prices to accommodate you, the following program is coming quickly and you can't dodge it to save your life:

First, the producers are forced to get more money from the exchanges—not because they want to, but because conditions compel it. They will fail if they don't get it.

Second, this will cause the exchanges to raise the prices that they are now charging you—not because they want to, but because they have to.

Third, this will force you to get more money from the public, whether you want to or not.

Every hour that you put off the disagreeable job of telling your patrons the bad news will make it that much harder for you. It is bad news, but they have heard it from the grocer, the butcher, the clothier, the coal man, the milk man, the ice man and everybody else. They are paying more for luxuries and more for necessities. They will pay more for moving picture entertainment, not only because they need entertainment more than ever, but because a part of every dollar that they pay to you goes direct to the government to help win the war!

If your expenses are six cents and your receipts are five cents, you are losing money. That's the condition of nearly everybody in every branch of the industry today—AND WE'VE ALL GOT TO GET MORE MONEY OR QUIT!

Break your Box Office Speed Record

WITH

FRANKLYN FARNUM

IN

"THE SCARLET CAR"

DASHING—reckless—high speed Franklyn Farnum—there with the punch in "THE SCARLET CAR," the mile-a-minute BLUEBIRD that will satisfy the most critical picture audience in the wide world. No monumentally absurd rental for this splendid feature, but a price that lets you in on the profit side. Advertise and boost Farnum in this Production.

Book thru your local BLUE-BIRD Exchange.

MAE MURRAY
Start
A
BLUEBIRD
Day
CLIFFORD
PHILLIPS
CARMEL
MYERS
MONROE
SALISBURY

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

The Moving Picture Weekly

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

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IMPORTANT INTERNAL CHANGE

ONE of the most important internal changes announced by the Universal Film Manufacturing Company for the new year is President Laemmle's appointment of General Manager Joe Brandt to the position of General Sales Manager of the Universal's world-wide organization.

Immediately preceding this appointment, the Board of Directors of the Universal Company named Mr. Laemmle as Director General as well as President of the corporation, and elected Mr. Brandt to the post of assistant treasurer.

C. H. Macgowan, for some years auditor of the Universal, was appointed assistant to the Director General.

E. H. Goldstein was appointed to take complete charge of merging the various New York City exchanges of the Universal, the Bluebird, the Longacre (Alice Howell comedies) companies into one large unit, occupying the entire seventh floor of the Mecca Building at 1600 Broadway.

"The advancement of Joe Brandt is simply a reward of merit," said Mr. Laemmle, after the meeting of the Board of Directors. "It is the result of long and loyal service. Away back in the days of the old Imp Company, I took Mr. Brandt from the Dramatic Mirror and made him my private secretary. He continued as such after the Universal was formed. In this capacity he had splendid opportunities to learn every branch of the business and he made the most of them. Shortly after the Universal was formed he became advertising manager, and from that he has advanced from time to time until he became general manager.

"Now that we are contemplating revolutionary changes and improvements in our sales system, not only in this country but in foreign lands, I have again called on Mr. Brandt to take up a more important work than he has ever had before.

"Mr. Goldstein and Mr. Macgowan are also given recognition for splendid and faithful service. Both have been with the company a number of years, working their way up from minor positions to positions of trust and importance."

BLUEBIRDS	Releases	STAR Productions
Dorothy Phillips in "BROADWAY LOVE"	JAN. 21	*Jack Mulhall in* "MADAME SPY"
Franklyn Farnum "THE FIGHTING GRIN"	JAN. 28	*Harry Carey in* "THE PHANTOM RIDERS" With MOLLY MALONE
Carmel Myers and Kenneth Harlan in "THE WIFE HE BOUGHT"	FEB. 4	*Louise Lovely in* "PAINTED LIPS"
Monroe Salisbury and Ruth Clifford in "HUNGRY EYES"	FEB. 11	*Ella Hall in* "NEW LOVE FOR OLD" With EMORY JOHNSON a d GRETCHEN LEDERER

Universal Current Events, No. 35

TUGS CHARGE ICE PACK.

THE recent Arctic weather which gripped all of the Eastern States like a vice is realistically portrayed in Universal Current Events No. 35, which will be seen at the ..... Theatre on ..... as the feature of the bill. The only satisfaction for Americans who have suffered as we all have the past two weeks, is to have occular proof that other Americans were no better off. If New York felt sorry for itself that its coal barges had to be blasted out of the ice grip by dynamite and rescued by steel prowed, bucking tugs, it should realize that Boston had to send ocean-going naval tugs to rescue its fishing fleet. Current Events was enabled to secure wonderful views of several of these naval tugs bucking the ice pack and opening the way for the fleet to enter the harbor. Incidentally the poor, starved sea gulls got the first meal they had had in days when the tugs broke open the crusts of their pie.

The tugs, under the high dashed spray soon took on the look of Fairyland which sadly belied the condition of the frost-bitten men who operated them in Boston and New York.

Naval tug in Boston Harbor rescues fishing fleet.

Monticello Hotel, Norfolk, wrapped in flames in recent fire.

FIRE SET BY SPIES ALMOST DESTROYS NORFOLK.

THE most disastrous fire which ever started in Norfolk is graphically shown in Universal Current Events No. 35, which is the feature of the bill this week at the ..... Theatre. The fire started in five different sections of the city, and all of them were of incendiary origin. The famous Monticello Hotel, scene of many historic events in the life of Norfolk was one of the first buildings to go, though sailors from the huge naval base nearby aided the firemen in their efforts to save it. Fortunately none of the valuable war property of the United States located at or near Norfolk was seriously threatened, though that was the manifest object of those who started it. More than twenty suspects are held.

CURRENT EVENTS contains many other features this week, such as the annual Mummers' Parade in Philadelphia, a view of the huge French supply trains crossing the old Napoleon trail over the Alps to Italy, and a picture of Brig. Gen. Pershing returning triumphant from Mexico exactly a year ago.

HERBERT RAWLINSON

PRODUCTION

THE HIGH SIGN

THRILLING ROMANCE OF A YOUNG COLLEGE BOY
BATTLING FOR A KINGDOM & THE HEART OF A GIRL

BOOK THRU ANY
UNIVERSAL
EXCHANGE

GRACE CUNARD IN "HELL'S CRATER"

EXHIBITORS who seek the money pulling punch titles have it here in this Grace Cunard Production, "HELL'S CRATER." A fiery Western raw flesh drama that whips up the emotions to a sky high limit. You can play this title to a fare-thee-well. And the picture will back it up. And best of all, the rental price enables you to count up some profits for yourself instead of being forced to give it all to some producer with a high-salaried Star to support.

Communicate With Your Nearest Universal Exchange.

L.S. REISS

Universal Animated Weekly, No 5

The Italian firing line on runners. Skiis and snowshoes furnish the warriors in the Alps with their only means of transportation. The cold is intense, but so is the activity.

This scene represents only one instance where the cold drove New York to vandalism. The porters were so busy shovelling the vitally needed coal into the coal hole and thence into the furnace that they had no time to chase the chilly East Side youngsters who carted away a ton of coal.

First X-Ray Moving Pictures Special

SCREEN MAGAZINE No. 55, which will be seen at the ..... Theatre on ....., contains one of the most unusual subjects ever filmed by the motion picture camera. It not only is unusual to the rank and file of photoplay enthusiasts who attend the ..... Theatre six nights a week, but it is absorbingly interesting to every physician. The Screen Magazine, in co-operation with Dr. E. L. Crusius of the New York X-Ray Laboratories, has been engaged for almost a year in experiments which had for their object the making of a moving picture of the movement of human joints by X-Ray. So successful have these experiments been that the wonderful pictures in Screen Magazine No. 55 are the result. They are positively startling, and are the most positive addition to medical photography since the invention and application of X-Ray itself. Unusually intricate and ingenious machinery for the taking of these pictures was developed by Dr. Crusius, and the results are startlingly contrasted. First the picture of the knee or the ankle or the elbow of the subject is taken without X-Rays, showing the free movement of the joint. Then the X-Ray is applied, and the joint is moved in exactly the same manner, only in the second picture the flesh is stripped from the bones, as it were, for the first time. First the knee, then the elbow, then the ankle, and then the human jaw are subpected to the X-Ray moving picture camera, and all are fully exploited before the camera. The New York *Times*, in its edition of January 7th, has this to say of the X-Ray movies:

"Dr. E. L. Crusius of the New York X-Ray Laboratories at 500 Fifth Avenue announced last night that in co-operation with the Universal Film Manufacturing Company he had perfected a system for taking X-Ray moving pictures which is expected to be of great service in treating injuries to the joints. A private exhibition for physicians and surgeons will be held in a week, after which Dr. Crusius will lecture and demonstrate the process.

"Among the pictures taken thus far are illustrations of the movements of the knee, ankle, and elbow. Dr. Crusius says that the photographs show not only the bones, but the muscles, and that by moving a joint that has been injured and photographing the action of muscles and movements of bones it will be possible to find out just what parts have been injured and the treatment required."

IF you're down in the dumps and your brain feels tight, why don't you see

"WILD WOMEN"

TO-NIGHT

(*Theatre name here*)

FINLEY NATURE PICTURES.

No. 1—Full Reel.

Wild Birds and Animals at Home.

Photographed Under Direction of Wm. L. Finley of Oregon Fish and Game Commission.

"Wild Birds and Animals at Home," is the subject of the first installment of the Finley Nature Pictures, released in one-reel specials, and taken under the direction of Wm. L. Finley of the Oregon Fish and Game Commission. Mr. and Mrs. Bob White making their home at the foot of a tombstone, according to the new law which makes every cemetery a refuge for birds, are shown first. A wild duck home in the marsh comes next, with the Cinnamon Teal and her nest. The Hawk, the hunter of the bird world, is presented in intimate views, with the Great Horned Owl, and his cousin, the Snowy Owl, to follow. The White-footed Mouse, upon which Mr. Barn Owl loves to feed, is seen trying to escape his fate. The Wood Pussy, or Skunk, runs to his home, and the Raccoon is seen in his favorite perch, an old tree. The Weasel, the Kangaroo Rat, and a baby Jack Rabbit, just one day old, follow. Then we see a Coyote den, with a litter of pups, a few weeks old.

FINLEY NATURE SERIES, NO. 2.

"TAMING WILD BIRDS" (Split Reel), by William L. Finley, of the Oregon Fish and Game Commission.

THIS interesting reel of nature study starts with a little girl beating a hen with chickens, and from that develops into the appreciation and taming of wild birds. The feathered subjects of the reel are the bluebird and the wren, which eats thousands of insects. The various methtods of approach of these birds, and the things which can be done with them by a person who gets to know them and acquires their confidence, are very interestingly portrayed.

AND

"GLIMPSES OF YOSEMITE NATIONAL PARK."

Yosemite Falls is a scenic rush of water falling 2526 feet. It was photographed for glimpses of the Yellowstone National Park during the season of melting snows, when its beauty and grandeur are at their height.

It's an L-KO

—Featuring—
HUGHIE MACK
and
EVA NOVAK

"Barberous Plots"

THE insides of a nifty manicuring and ladies' bath parlor exposed to public gaze in the riotous L-KO "BARBEROUS PLOTS." It's chuck full of pretty girls, plain and fancy diving pool Venuses, and action galore. Book this one and keep your audience in an uproar for a good half hour. L-KO are the world's best tonic for war times.

BOOK THRU YOUR NEAREST UNIVERSAL EXCHANGE.

To EVERY Motion Picture Exhibitor

SEND US AT ONCE THE WAR TAX FACTS

ALLIED EXHIBITORS LEGISLATIVE COMMITTEE

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Of Indiana
Secretary

THE undersigned committee of the **Allied Exhibitors' Organizations of America** elected by the **Joint Conventions** of all **Exhibitors' Organizations**, held at **Washington, D. C.,** December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore we respecfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors' Legislative Committee, Indianapolis, Ind.

FRANK REMBUSCH,
407 Indiana Trust Bldg.,
Indianapolis, Indiana.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917? .....

.....

Have you suffered a comparative loss? and to what do you attribute same? .....

.....

Did the war tax affect your business? and to what extent?.....

.....

General remarks: .....

(A letter of explanation will be very acceptable.)

Name .....

Address .....

Theatre .....

"The
VOICE
on the
WIRE"
featuring
BEN WILSON
and
NEVA GERBER
Book "THE VOICE ON THE WIRE" because it has and IS making money in thousands of houses. Book it because it pulls business for 16 straight weeks. Book it because it whips serial competition to a frazzle. Book it because it GIVES THE PUBLIC EXACTLY THAT CHARACTER OF SERIAL ENTERTAINMENT they want.
Book it because it will help you pay your war tax and plant some velvet in the merry old bank account.
See your nearest Universal Exchange.
UNIVERSAL FILM MFG. COMPANY, CARL LAEMMLE President
"Largest Film Manufacturing Concern in the Universe,"
1600 BROADWAY, NEW YORK

Serials Made the Majestic Theatre Pay

Majestic Theatre

1340 DORR STREET

W. B. NEWMAN
MANAGER

TOLEDO, OHIO

Toledo Film Exchange Company,
439 Huron Street,
Toledo, Ohio.
Dear Sir:

You will please pardon this intrusion in and upon your quite and docile business life but as I cannot restrain myself longer, regarding your Serials furnished me by your Company for the past few months, I must say just a word to you about them.

Perhaps your Company already knows that the above Theatre of which I assumed Ownership and Management about a year ago was what was considered by the Trade in general as a **Bloomer.** I took charge of this place well knowing the condition of affairs, but assumed that could I find what the trade wanted in the line of pictures we could make a winner of this house and I am pleased to say that your Serial "LIBERTY" certainly did put me on the map along with the best houses of Toledo, both in the way of popularity and also financial results.

As you know I followed this Serial with the "VOICE ON THE WIRE" which even proved to be more popular than "LIBERTY". However I don't know as I should say more popular because at every showing of these Serials my house was crowded to the limit. At every show I could not have played to more people unless I had more room. It was no un-common sight to see a waiting line standing from 1½ to 2 hours.

If you have any more in your archives as good as the above Serials please don't keep me waiting but book them at once on such days as you may have open and should I have any other bookings for those days you can rest assured that I will cancell same.

Thanking you very kindly for the assistance you and your Company havegiven me in helping me to make the Majestic one of Toledo's most popular play houses, I remain,

Very truly yours

W. B. Newman Mgr.

Sample of cut which is in three sizes. Program, 1 and 2 Col. order from the Supply Dept., 1600 Broadway, N. Y.

Publicity Stories for

"BROADWAY LOVE" BEAUTIES STOP A DANCE

WHEN the management of the Virginia Hotel, at Long Beach, California, granted permission to Ida May Park to make scenes there for "Broadway Love," which comes to the ..... Theatre on ....., on the evening set aside for the season's military ball, they little thought they were endangering the success of their biggest function. Miss Park's Bluebird company for this production contained a sextette of real peaches-and-cream beauties, and a number of girls representing a musical comedy chorus in the picture. The sextette, which would have given the Floradora beauties a close call, included Dorothy Phillips, the star, Juanita Hansen, Eve Southern, Florence Carpenter, Gladys Tennyson and Pansy Porter. In some of the scenes taken in the hotel they all wore beautiful and daring evening gowns, and in others they didn't wear the gowns. These latter were dressing-room scenes.

When Miss Park started with these scenes, a peculiar thing happened. The ballroom, with the exception of the musicians, suddenly became entirely bare of men. Even the floor director took part in the exodus. The orchestra played the most alluring music, but nary a mother's son turned back from the unusual scene which was being presented under the lights which would have cast a shadow on the footlights. Of course the society belles were immensely peeved, but a few manless dances forced them to act. No one ever regarded necessity as being the father of anything, and certainly Eve was the mother of invention. The ladies invited Miss Park and Miss Phillips, and their company, to join the ball. Immediately the men returned.

EXHIBITORS' PROGRAM AND NEWSPAPER

MIDGE O'HARA deserted her home in a small country town to gain fame on the stage. Lured by the lights of Broadway, she eagerly accepted a chorus position in musical comedy and came under the immediate "protection" of Cherry Blow, queen of her kind. At Cherry Blow's grand reception, in her handsomely appointed apartment, Midge met Henry Rockwell just arrived in New York to buy with his riches, made in gold mining, the pleasures that had been denied him while he was struggling for wealth. When Rockwell discovered that there were exceptions, even to the rule of chorus girl, he experienced an awakened interest in Midge O'Hara and set forth upon a campaign of conquest. Unexpected complications developed, and Rockwell's case of "love at first sight" was put to the severest test—but in the end Dan Cupid won out and Mr. and Mrs. Rockwell entered upon happy married life while the "ladies of the chorus" heaped their congratulations upon them. Dorothy Phillips, star of "Broadway Iove," will appear as Midge O'Hara at the ..... Theatre on ..... with William Stowell enacting the role of Henry Rockwell on "Bluebird Day."

The life of a chorus girl will, in some exciting measure, be disclosed when Dorothy Phillips, star of Bluebird photoplays, presents "Broadway Love" at the ..... Theatre on ..... with William Stowell, Lon Chaney and Juanita Hansen playing the chief supporting roles.

Like thousands of other pretty girls, Midge O'Hara believed that her beauty would open the way to success upon the stage. She was so sure of her future that she gladly accepted a chorus girl's position in musical comedy. And then her troubles began. Bluebird photoplays have made a screen-drama of gripping interest from W. Carey Wonderly's magazine story, "Broadway Love," and beautiful Dorothy Phillips will in every particular realize the heroine of the ..... Theatre on ..... when she comes to celebrate "Bluebird Day." There will be a large and skillful company in support of Miss Phillips, headed by Juanita Hansen, William Stowell and Lon Chaney. Particularly effective will be the intimate scenes of life behind the footlights, with a host of pretty girls, in gorgeous array, visualizing the dazzling splendors of their theatrical environment.

Scores of pretty girls in fashionable attire, representing the guests at a chorus girl's birthday party; girls in animated scenes of stage splendors, showing dressing-rooms and behind the footlights, and an array of beauty and grace to delight the eye, will constitute unusual incidents that make "Broadway Love" an uncommonly appealing photoplay. Dorothy Phillips, star of Bluebird pictures, will lead a host of charming girls in presentations of this engaging screen-drama at the ..... Theatre on .....

When the taxi-cab ride became too exciting for Midge O'Hara, she took a flying leap from the swift-moving machine and landed on the rain-soaked pavement, insensible, and a subject for hospital internment. Midge had not done the foolish thing so many thoughtless girls do when they get into the news as victims of motor villains; she acquainted her companion —and he thought he knew her. Henry Rockwell had gone to New York to buy with his money the pleasures that had been denied him while he was digging his riches out of the Klondyke. Midge had attracted him and he started swift negotations that ended in his own humiliation and repentance. "Broadway Love," the latest Bluebird photoplay, gets its impetus from an exciting incident that led, through the hospital ward, to a life of happiness and contentment for Midge O'Hara, the "somewhat different chorus girl." Dorothy Phillips will be star of "Broadway Love" at the ..... Theatre on .....

"Broadway Love," to be presented at the ..... Theatre on ..... will be a Bluebird fashion show and a revelation in beautiful femininity. Dorothy Phillips will be the star, with Juanita Hansen heading a bevy of pretty girls who appear resplendent in handsome gowns. While the eye feasts, engaging drama will unfold in thrilling episodes, leading to the happiest of endings.

Dorothy Phillips in "BROADWAY LOVE"

A NEW BEAUTY ENTERS MISS JUANITA HANSEN.

THE subject of the cover sketch this week is Juanita Hansen who plays a very important role in support of Dorothy Phillips in "Broadway Love" which comes to the .... Theatre on ..... Miss Hansen is a ravishing blonde who has played with the Bluebird Company for a short time only, though she has had much experience with several other companies.

Miss Hansen was born in Des Moines and educated in California, where she went into pictures without any previous stage training. She is blessed with an astonishing amount of beautiful blond hair, baby blue eyes and a wonderful figure. Miss Hansen will next be seen as leading lady for Franklyn Farnum in "Breeze Bolton Blows In."

ADVANCE STORIES.

Dorothy Phillips, who appears at the ..... Theatre in regular sequence as a Bluebird star, is now engaged in preparing a screen version of James Oliver Curwood's story, "The Girl Who Dared." The production is being directed by Allen J. Holubar with William Stowell, Lon Chaney and Priscilla Dean.

Carmel Myers, dainty star of Bluebird photoplays, will soon appear at the ..... Theatre in Stuart Paton's production, "The Green Seal." Sounds like a brand of champagne but it is not; the story, by Charles Edmund Walk, presents Chinese atmosphere with Miss Myers figuring as principal in a story that the leading man, Ashton Dearholdt, is relating to his wife.

"The Eternal Columbine," a story invented by H. Sheridan Bickers, a well-known English dramatic critic, is being filmed for Bluebird photoplays by Robert Leonard, as the medium for Mae Murray's next appearance at the ..... Theatre where Bluebirds are a regular attraction. Miss Murray will introduce her dancing in "The Eternal Columbine"—an art that brought her fame before she became a screen-queen.

Intimate revelations of stage life are always interesting to the general public, a fact that should lend special attractiveness to the Bluebird photoplay, "Broadway Love," to be presented at the ..... Theatre on ..... with Dorothy Phillips.

BLUEBIRD IDEAS

FOR "BROADWAY LOVE"

"BROADWAY LOVE," with Dorothy Phillips and William Stowell, is a feature which shows an intimate picture of New York theatrical life. Dorothy Phillips as the little country girl who comes to the city to make a name as an actress, finds she has much to contend with in order to reach the desired goal. Fate plays strange tricks on her, however, and she wins a Western millionaire instead of the fame she set out to secure.

HERE IS AN IDEA WHICH IS GOOD AS LONG AS THE COAL SHORTAGE LASTS.

HIRE an old coal wagon and a horse, have one of your employees dress in old clothes that are smutted up with lampblack or anything which will produce the desired effect. Then have two signs printed like the illustration below and place one on each side of the coal wagon. Make your driver take the wagon through the principal streets of your city. It will attract attention on account of the timely suggestion.

(Left sign)

ARE YOU OUT OF COAL?
CHEER UP!

YOU CAN KEEP YOUR HEART WARM

By going to the theatre
On (day and date)
Where
Dorothy Phillips is playing in

"BROADWAY LOVE."

(Right Side)

If you think you're cold you can at least warm your imagination by seeing,

"BROADWAY LOVE"

At the (name of theatre)
(Day and date)

"IT'S SOME PICTURE"

and our boiler is full of REAL STEAM.

OR TRY THIS ONE.

GET your printer to get out 12 cards printed with one letter on each, viz: "B," "R," "O," etc.

Start two weeks before you show the picture and string a wire from your theatre lobby to a telegraph pole or other convenient object which will secure the other end over the sidewalk. Hang on this wire a sign reading "WATCH THIS WIRE." Then each day hang out a letter starting with "B," until your wire spells "BROADWAY LOVE."

You will find after people have seen the first few letters that they will instinctively watch every day to see what is to be added.

AFTER TWENTY YEARS.

"MR. VON METER, meet Mr. Burress," said William Stowell, introducing two players selected by Ida May Park for important parts in "Broadway Love," the Bluebird in which Dorothy Phillips will star with Stowell and which will be seen at the ..... Theatre on .....

Harry Von Meter and William Burress both hesitated a moment, looking each other over doubtfully, then shook hands vigorously. They had worked together in Denver stock twenty years ago and had not met since.

We respectfully call your

ATTENTION

to the two previous pages. Don't be afraid ear them out of this . They were written blank spaces for the e of your theatre, the date of the film

ROADWAY LOVE"

at your house. Use them.

BLUEBIRD Photoplays Present Bewitching CARMEL MYERS in "My Unmarried Wife"

An American Play with French Dressing
By George Seigman from the recipe by Frank A. Adams
A Box Office Attraction Extraordinary

CARMEL MYERS in "My Unmarried Wife"

It Packed the Hamilton Theatre in New York City to the Doors.

One of the Best "Repeaters" Ever Released.

An Unusual Bluebird Photoplay

CARMEL MYERS in "My Unmarried Wife"

One of the Finest Pictures of the Season.

Thrills of Romance and Trills of Laughter.

An Unusual Bluebird Photoplay

CARMEL MYERS in "My Unmarried Wife"

A Feature Sensation With a Winning Title.

Book and Advertise This Winner to the Limit.

An Unusual Bluebird Photoplay

Good Pictures at a Price
The Exhibitor Can Afford to Pay

Universal Film Company,
Chicago, Ill.
Gentlemen:—

Recently I booked "The Cricket," featuring Zoe Rae. I was so impressed personally with this story, which reminds one forcefully of such great plays as "The Music Master" and "When We Were Twenty-One," that I went out of my way to endorse it to my patrons.

The result was wonderful. I have the highest priced program on the market, but am free to say that this picture equalled any I have shown on a regular program, and the returns were better than we have had for some time in this house.

Zoe Rae is a charming little actress, but her support was uniformly good. The story held the interest of old and young alike, and taken all-in-all has impressed me with the possibility of getting **good pictures** at a **reasonable price,** which just now is the **main consideration** of the exhibitor.

Read this letter from an Exhibitor who has just discovered that QUALITY and MODERATE COST can be obtained in the same Picture

Sincerely yours,
(Signed) SAM ATKINSON, Mgr.,
Hoyburn Theatre,
Evanston, Illinois.

A Picturization of the popular short story writer Larry Evan's gripping novel
"ONE CLEAR CALL"

Carmel Myers
With Kenneth Harlan in
"The Wife He Bought"

Book thru your local BLUEBIRD E change, or communicate with
BLUEBIRD Photoplays, (Inc.), 1600 Broadway, New York.

A Rip Roaring NESTOR Comedy

with
KATHLEEN O'CONNOR
GERTRUDE ASTOR
DAVE MORRIS
and HARRY MANN

"Vamping the Vamp"

NESTORS are bringing home the profits for hundreds of Exhibitors

HOW ABOUT YOU?

Book thru your nearest UNIVERSAL Exchange

NOTICE

REGARDING CHANGE OF TITLE

THE Feature Production released Dec. 17, 1917, carrying the title ***"BELOVED JIM"*** has been changed to the new title

"A Wife With a Past"

This is the feature that was advertised as an extraordinary Christmas feature—starring Priscilla Dean and Harry Carter. It proved a greater drawing card and a bigger Box Office attraction than we believed it would. In the Superba Theatre in Los Angeles, week of Dec. 20th, it packed the house and brought more money than a widely advertised, high salaried star in a big competitive feature that cost nearly three times as much as "A WIFE WITH A PAST," proving again, as we have shown hundreds of times before, that Universal Feature Productions hit a higher average in Box Office power than many costly productions with million dollar stars.
any Universal Exchange.

UNIVERSAL FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK.

More and More Thrilling as the Serial Progresses
"The MYSTERY SHIP"
Will Play Rings Around any Serial Before the Public
New-Novel-Unique-Wonderful
with Ben Wilson, Neva Gerber, Kingsley Benedict and big Cast
GREATER and greater grows the Universal serial thriller—"THE MYSTERY SHIP" enabling you to whip your serial competition to a frazzle. "THE MYSTERY SHIP" is a tremendous winner. BOOK IT NOW. You'll regret it if your competitor gets it away from you.
Book thru your nearest Universal Exchange, or communicate with
UNIVERSAL FILM MFG. COMPANY,
1600 BROADWAY NEW YORK.

What Exhibitors Say About Seria

REELS TOO LONG.

MR. I. L. LESERMAN, manager of the Laemmle Film Service of Chicago, has received a letter which is unique in his experience, and doubtless in the experience of any exchangeman. It is the first time on record that an exhibitor has complained that reels are too long. Here is the letter.

"Last night the other show across the street had put on one of their slides that it was 'life-danger for a reel to last more than fifteen minutes.' Our reels are longer than theirs and last more than fifteen minutes. How is it about that? We would like to give them an answer on one of our slides, so please let us know what to write. They are trying all they can to run us down and get our trade from us. Please answer soon, so we can have it on a slide for Saturday.

"Yours truly,
"ALEX GAUDIO.
"South Wilmington, Ill."

Doubtless Mr. Leserman sent him a letter which not only quieted his fear upon the score of length, but enabled him to answer his opponent across the street. As a matter of fact, the war tax was the little hatchet which did the trick.

RIGHT BACK AT THEM.

Cincinnati Buckeye Film Co.,
Cincinnati Ohio:

Gentlemen—In arranging bookings on your coming serial, "The Bull's Eye," please reserve first open Saturday for us after release date at price we are paying for "Red Ace." Do not wait for "Red Ace" to finish. We will take first open Saturday available.

"The Red Ace" is going big with our patrons. Marie Walcamp sure did set 'em wild in "Liberty." Her daring work in that serial with Eddie Polo has been the talk of the town ever since we ran same, and she has come right back stronger than ever in "The Red Ace."

Sincerely yours,
S. S. STEENROD,
Mgr. Majestic Theatre.
Nelsonville, Ohio.

Here's a stunt ad you can use for the coming Harry Carey Production, "Wild Women," with Molly Malone.

"I laughed my fool head off"

at the crazy stuff in the moving picture called

"WILD WOMEN"

I never saw anything so darned silly in all my life.

(Theatre name here)

LIKE CURRENT EVENTS.

Independent Film Exchange,
Pittsburgh, Pa.:

Gentlemen—I take great pleasure in informing you that Current Events, especially the latter ones which you have been giving us, are unusually good and up to the minute. Our patrons are more than pleased with them, and we have been requested to show more. Would be pleased if you could let me have more than one a week.

I also would consider it a favor if you could arrange to show Current Events in our other houses.

Wishing you a prosperous New Year, I am, Your old friend.
GEORGE KYRROS,
Mgr. Star Theatre.
New Kensington, Pa.

ONE-REEL FEATURES.

Universal Film Exchange,
115 East 23d St., New York City:

Gentlemen—We are showing your Current Events, News Weekly and Screen Magazine every week, and these releases are getting so many compliments from our patrons that I want to pass the bouquets along to you.

Personally I don't see how I could get along without these one-reel features, for that is what they are. They greatly strengthen one's program, to say nothing of the added increase in business.

With best wishes, I remain,
Cordially yours,
A. B. LEWIS,
Mgr. Midwood Theatre.
Brooklyn, N. Y.

LIKED RAINBOW SPECIAL.

Universal Film Mfg. Co.,
Chicago, Ill.:

Gentlemen—Allow us to express our appreciation of your courtesy in allowing us to exhibit the Rainbow Division film before the Illinois Reserve Militia officers' banquet.

Before the film was shown, it was announced that your concern very kindly came into the breach and provided this film with their compliments on account of the uncertainty of the arrival of our film. The men were very much pleased with the film, especially so as they knew a great many of the men in the Illinois battery.

Allow us to thank you for your cooperation. Yours very truly,
WHARTON CLAY,
Executive Secretary Military Training Camps Association.
Chicago, Ill.

News Weeklies and Features

SHOULD BE A SPECIAL.

Universal Film & Supply Co.,
Oklahoma City, Okla.:

Gentlemen—I feel it my duty to write and tell you how well pleased I am with Harry Carey in "The Marked Man." This picture is entirely too good a picture to be a program picture. I have paid big prices for pictures using them as specials, that were not one-half so good as is this one. I suppose you have caught this picture, but take it from me it is a real picture.

Harry Carey has Hart skinned a city block. I shall be just as frank to tell you when you send me one that is not a good one. I may be wrong, but my idea is that one should report on a picture just as they find it, then the exchange can count the percentage and in a manner KNOW *Pictures* from the would-be pictures. My opinion is that "A Marked Man" should be a special. It has the punch, the action and all.

Thanking you for this splendid show, I am, Yours truly,

NED PEDIGO,
Mgr. Highland Theatre.
Guthrie, Okla.

A WONDERFUL PLAY.

Universal Film Exchange,
New York City:

Gentlemen—I would like to get a book of the photoplay serial, "The Voice on the Wire," featuring Ben Wilson and Neva Gerber and others, shown recently at the Garden Theatre, Market and Ward Sts. I know this is only a film exchange, but I thought perhaps you could tell me where I could get one of these books and about how much it would cost.

It is a wonderful play, and I have become so interested in it I thought I would like to have a book.

Respectfully yours,
JOSEPH A. RARIN.
Newark, N. J.

SOME SERIAL.

Universal Film Mfg. Co.,
Detroit, Mich.:

Gentlemen—I enclose check for "The Voice on the Wire" and advertising matter for the week of September 30th, as per enclosed invoice.

"The Voice on the Wire" is some serial, as per box office receipts, and I regret that I cannot get "The Red Ace" to follow it.

Yours very truly,
LEVI STEVENS,
Mgr. Bijou Theatre.
Alpena, Mich.

U SERIALS ARE WONDERFUL.

Universal Film Mfg. Co.,
Universal City, Cal.:

Dear Sir—Kindly excuse the liberty I am taking in writing to you personally, but I simply had to write to let you know how much we Hamilton people enjoy your serials. Whenever Universal is flashed on the screen we all know it will be worth while seeing and they certainly are preferred in this city. Your serials are wonderful, foremost amongst them being the serial "Liberty." The others are splendid, but we were real sorry when the Liberty serial closed. The actors were wonderful, all taking their parts naturally and gracefully. The ones most to be admired by their work were Marie Walcamp as Liberty, and Neal Hart as Major Winston. Mr. Hart is truly a wonderful actor, and the people of Hamilton flock to see his pictures when shown here, and we are going to ask our local favorite theatre to show more of his plays.

Sincerely,
S. STUELING.
69 York St., Hamilton, Ont.

"LIBERTY" FILLS HOUSE RAIN OR SHINE.

Mr. John C. Moore,
California Film Exchange,
Phoenix, Ariz.:

Dear Sir—I take the greatest pleasure in telling you that since we have started the serial of "Liberty" our Thursday attendance has increased over 50 per cent., and is staying there since we put on the Liberty serial. Rain or shine we have the house full, and everybody likes it.

Yours very truly,
HECCHETI & KEENAN,
Mgrs. Humboldt Theatre.
Humboldt, Ariz.

WILSON WILL CATCH IT.

Independent Film Exchange, Inc.,
Pittsburgh, Pa.:

Gentlemen—I am writing to tell you that I go to the Arcade Theatre every night, and on Saturday they run "The Voice on the Wire." That is the best show I have ever seen in my life. Every man and woman in Marianna likes it. I tell you Ben Wilson, Neva Gerber and Francis McDonald are the best film players in the United States. Ben Wilson will catch that hand all right.

Yours truly,
JOE MAHONY.
Marianna, Pa.

MOST SUCCESSFUL SERIAL.

Universal Film Co.,
Detroit, Mich.:

Gentlemen—I am taking this opportunity to thank you for convincing us that your serial, "The Red Ace," was worth considering. This picture was not only our most successful serial, but it broke all records at the Del-The. The attendance was far greater than we anticipated, but the manner in which the first episode was received was no surprise after you had screened the first few chapters for us, for we knew that "The Red Ace" was just what the public wanted.

Guaranteeing that any exhibitor who books this serial (and then shows signs of life), will have the greatest box office attraction on the market, and assuring you that we are ready and willing to listen to any proposition you have to offer in the future, we are, with best wishes,

Yours very truly,
CHAS. J. NEVISON,
Mgr. Del-The Amusement Co.
Detroit, Mich.

HOW ABOUT REPEAT?

Rex Film Exchange,
Albany, N. Y.:

Gentlemen—I wish you would advise me regarding "Liberty" as a repeater in my house. I am ready to take a chance on it on or about February 14th. Remember, I don't wish to go into any contract for this serial, but am willing to take a chance on repeating it if at a rock bottom price. Awaiting an early reply, I am,

Very truly yours,
J. B. DUNN,
Mgr. New Novelty Theatre.
Cortlandt, N. Y.

ON THE SKIDS.

Universal Film Exchange,
Charlotte, N. C.:

Gentlemen—Enclosed find check for service from September 3d through to September 8th. We are very much pleased with the past service and wish to express our opinion about "The Gray Ghost" after seeing the fourth chapter. It is certainly fine, and Marco does some good fighting. No doubt my crowd will be double today and will triple next Monday.

We wish to say that the Universal program has put the other man on the bum, as Saturday was his last show. He is the eighth man who had that theatre, but the Universal put the rollers under all of them.

Respectfully yours,
E. L. & Z. BEAM,
Mgrs. Princess Theatre.
Shelby, N. C.

Mildred Harris

"The PRICE of a GOOD TIME"

NO matter if you're booked up *solid*—*tight as a drum.* No matter if it seems *impossible* to postpone even a single one of your scheduled Features—

We *ask* you—*advise* you—*urge* you, with all the force we can put behind printed words, to show as quickly as you can the Jewel wonder-play made by Lois Weber, *the Belasco of the Screen,* entitled "The Price of a Good Time." Here, to a proven, sure-as-sunrise certainty, is the one really *great* money-getter of the year 1918. You will be the short-sighted loser of your greatest single profit of the year if you don't book this alluring picture *at once* and *by wire*—if you don't advertise it to your limit *and beyond*—if you don't show it at your first opportunity—*if you don't run "The Price of a Good Time" at least twice as long as you ever ran any picture before.*

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York.

"The Price of a Good Time" is Breaking Records—Breaking Policies Breaking *Doors!*

IN one of William Fox's Theatres on December 9th, the crowd *broke down the doors* in their haste to see "The Price of a Good Time." The *Title* lured them—the *Posters* pulled them—the fame of *Lois Weber* drew them on—and they crowded and pushed and shoved in front of the doors till the doors smashed in and the Management had to call out the Reserves.

In New York, on 14th Street, there are three *First-run* Houses—The Academy of Music, The Jefferson and the New 14th St. *Never before* has a photoplay, shown at any one of these three, been run at the other two. Yet each House played "The Price of a Good Time" and each House did a tremendous business.

Get This *Sure* Profit *Now. Don't Wait.*

Don't hesitate to postpone your very biggest Feature for "The Price of a Good Time." Be *first* to show it in *your section.* Get all the money you can *while you can.* Wire for reservation *now.* Most important of all—reserve for at least *twice your regular run.*

JEWEL
PRODUCTIONS
INC.
1600 BROADWAY, NEW YORK.

"The PRICE of a GOOD TIME"

—Breathless
—Bewildering
—Enormously exciting
—Everywhere a house-packer

WHY? Because "Come Through" is Herbert Rawlinson in George Bronson Howard's mightiest melodrama of Society and the Underworld. *Surprise worked up to the shouting point.*

Play it *without fail* and *now.*

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York

—a Patriotic Triumph.

—a Popular Success.

—A Play that is being boosted for you *all over this country* by the American Defense Society.

—Made by Thanhouser. World Rights bought *on sight* by Jewel.

—*an absolutely certain money-maker.*

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York.

—the Beauty Picture of the Age.

—divinely formed diving Venuses, sporting unrestrained in water scenes unparalleled for eye-delight.

—two beautiful Stars of national reputation.

—amazing Photography.

—unique natural settings.

—six months of labor 1,000 people.

Simply delicious.

JEWEL PRODUCTIONS INC.

1600 Broadway. New York

—Passionate
—Vengeance-full
—Swift as lightning
—Tremendous as a tornado.

"Pay Me" breaks records on *repeats* as well as on *first* showings. *Book it and see!*

A dynamic Western drama made by Joseph De Grasse and featuring Dorothy Phillips—

Idol of Millions

JEWEL PRODUCTIONS INC.
1600 Broadway. New York

—a Title that pulls like forty horses.
—A Star loved from first to last.
—a Story hugely intense.
—a Director known everywhere.
—a $50,000 publicity campaign in 70 national newspapers.

That's Elaine Hammerstein in "The Co-Respondent," from the play by Alice Leal Pollock and Rita Weiman.

Made to make money.

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York

MUSICAL SYNOPSES

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE.

By JAMES C. BRADFORD

"BROADWAY LOVE"

A JACK MULHALL PRODUCTION

Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "D" " Description " " " "

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1.	1	At Screening	2-4 Moderato	Selling Gowns—Romberg. (From Maytime).
2.	1½	T. Midge O'Hara	6-8 Allegretto	Eyes of Irish Blue—Ball.
3.	1½	D. Midge—Fade Out	4-4 Furioso	The Tempest—Lake.
4.	3½	D. Dressing Room	4-4 Moderato	Allah's Holiday—Friml. (From Katinka).
			REEL II.	
5.	2	T. Elmer Watkins	3-4 Tempo Di Valse	Valse Poupee—Poldini.
6.	1½	T. Follow Maise	2-4 Tempo Giusto	Bob—Kaplan. (One-Step).
7.	1½	D. Guest Draws Revolver	3-4 Tempo Di Valse	Forget Me not—McKee.
8.	3	T. I Believe In You	4-4 Moderato	Bedouin Girl—Romberg. (Fox-Trot from Passing Show 1917).
9.	1½	T. Fine Feathers	2-4 Moderato	Intermezzo Coquette—Onivas.
			REEL III.	
10.	3	D. Maid Throws Elmer Out	3-4 Tempo Di Valse	Valse a La Mode—McClure.
11.	1¾	D. Midge In Cab	4-4 Allegro	Passepied—Delibes.
12.	1¼	T. Don't Act Any More	9-8 Allegro	Dramatic Finale—Smith.
13.	1½	T. All She Needs	4-4 Moderato	He Will Understand—Friml. (From You're In Love).
14.	2½	D. Cherry Enters	3-4 Tempo Di Valse	Heartstrings—Vecsey.
			REEL IV.	
15.	2	D. Midge and Henry	6-8 Andantino	* A Little Bit of Heaven—Ball.
16.	3	T. The Ocean Breezes	2-4 Andante Grazioso	Pizzicato Bluette—Lack.
17.	1½	D. Henry At Hotel Desk	4-4 Moderato	Furs and Frills—Hein. (From Furs and Frills).
18.	1½	T. You Performed a Service for Me	3-4 Tempo Di Valse	Destiny—Baynes.
19.	1¼	D. Henry Meets Midge	6-8 Andantino	* A Little Bit of Heaven—Ball.
			REEL V.	
20.	2½	D. Cherry On Beach	1-4 Allegro Non Troppo	Vanity Caprice—Jackson.
21.	1¾	T. Sis, Let Me Introduce	4-4 Grave	Dramatic Tension No. 9—Andino.
22.	1¾	T. And So You Saved His Life	3-4 Andtanino	Souvenir—Drdla.
23.	1¼	T. We're Quitting Big Town	4-4 Moderato	Jump, Jim Crow—Romberg. (Fox-Trot From Maytime).
24.	1	D. Cherry Walks Away	6-8 Andantino	* A Little Bit of Heaven—Ball.

* Repeated Selections.

UNTAXED MUSIC—These publications can be purchased and played anywhere without danger of being held up for an additional royalty.

"MADAME SPY"

A BLUEBIRD PRODUCTION

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1.	1	At Screening	6-4 Allegro Non Troppo	Scheherazada—Korsakow.
2.	1¾	T. After Four Years	6-8 Tempo Di Marcia	Jack Tar—Sousa.
3.	1¾	T. Count Von Ornstoff	4-4 Maestoso	* Czardas—Delibes. (From Coppelia).
4.	1¼	D. Officers At Table	4-4 Tempo Di Marcia	The Rookies—Drumm.
5.	2	T. Phyllis	3-4 Tempo Di Valse	Mabell Charmante—Roberts.
6.	2	T. Say, Phyllis	3-4 Valse Lente	* Will You Remember?—Romber. (From Maytime).
7.	1½	T. Wgo Is New Butler	4-4 Molto Moderato	Dramatic Andante—Berge.
			REEL II.	
8.	2¼	D. Hanson Enters Library	4-4 Maestoso	Czardas—Delibes. (From Coppelia).
9.	1¾	T. Baroness Von Hulda	4-4 Allegretto	Capricious Annette—Borch.
10.	3	D. Meeting of Spy's	3-4 Andante Moderato	Dramatic Andante—Borch.
11.	1½	T. In Baltimore	4-4 Moderato	La Coquette—Barthelemy.
12.	1	T. The Main Thing Is	2-4 Allegro	Hurry No. 36—Shepherd.
13.	1	T. There's One Lady Left	3-4 Tempo Di Valse	Sleeping Rose—Borch.
			REEL III.	
14.	3	D. Old Man At Home	2-4 Allegro Vavace	Danse Circassienne—Delibes.
15.	1¼	T. You Are of My Country	4-4 Tempo Di Marcia	Stars and Stripes—Sousa.
16.	1¾	T. To Locate	3-4 Tempo Di Valse	Springtime—Drumm.
17.	2¾	D. Hanson At Door	4-4 Allegretto	Poppyland—Keifert.
			REEL IV.	
18.	2½	D. Baroness Alone In Room	4-4 Allegro	Sigurd Jorsolfar—Grieg. (Intermezzo from Allegro).
19.	3	D. Bob Enters Von Ornstoff's Library	2-4 Allegretto	Prelude—Jarnfelt.
20.	1¾	D. Phyllis and Hanson Enter Room	4-4 Lento	Antar—Korsakow.
			REEL V.	
21.	2	D. Meeting of Spy's	3-4 Andante Moderato	Dramtic Andante—Borch.
22.	1¾	T. I Am Baroness	3-4 Allegro	Le Retour—Bizet.
23.	1½	D. Count Von Ornstoff Enters	2-4 Vivace	Hurry No. 33—Minot.
24.	1¼	T. If These Plans	4-4 Tempo Di Marcia	Hands Across the Sea—Sousa.
25.	1½	T. After Turmoil	3-4 Valse Lente	* Will You Remember?—Romberg. (From Maytime).

* Repeated Selections.

UNTAXED MUSIC—These publications can be purchased and played anywhere without danger of being held up for an additional royalty.—J. C. B.

Publicity Stories for "MADAME

(Full synopses to be found on page 46.)

AT A GLANCE

Feature—"MADAME SPY."

Brand—Jack Mulhall Production.

Star—Jack Mulhall, supported by Claire Du Brey and Donna Drew.

Length—Five reels.

Period—Present; war time.

Place—Washington, D. C., and Baltimore, Md.

Class—Patriotic comedy drama.

Advertising possibilities—Jack Mulhall in a female impersonation role; activities of foreign spies in this country now exemplified in this production. See stunts on page 43.

Written by Lee Morrison. Scenario by Harvey Gates.

Produced by Douglas Gerrard.

OFFERS SKIN.

THE Los Angeles Evening Herald a few weeks ago printed an appeal for two square inches of skin to save a young girl's beauty and eyesight.

Claire Du Brey saw the story the day she finished her work in "Madame Spy," the Jack Mulhall production, which comes to the ..... Theatre on ..... Contrary to general belief, this particular "vampire" has a large heart and it was deeply touched. No one realizes more clearly than an actress the handicap a woman is under unless she possesses beauty or great personal magnetism, and to have owned beauty and then lose it is the cruelest fate imaginable for a young girl. To clinch the matter in Miss Du Brey's mind, she recalled the suffering she had witnessed during her training in the Los Angeles County Hospital six years ago. She had completed her schooling in this way, her father being a firm advocate of at least three months' training in a hospital for every girl to prepare her to meet the emergencies of life.

Miss Du Brey telephoned the doctor in charge of the case:

"I wish to volunteer," she said.

"Well, you're just a little late," came back over the wire, "we've had four hundred applicants to-day. Goodby."

CORSETS CAUSE PANIC

THIS is a free country and there is a presumption that any man is at liberty to buy anything that is for sale. Just the same, when Jack Mulhall and his director, Douglas Gerrard, tried to buy a pair of corsets in a department store on Broadway, Los Angeles, a few weeks ago, they created a panic; the fire and police departments were called out, and they did not get the corsets.

The corsets were needed for the Jack Mulhall Production, "Madam Spy," which comes to the ..... Theatre on ..... In this feature Jack Mulhall disguises as the woman spy, who is bringing instructions to the German Secret Service men in America. And as the Baroness was a stylish woman, a corset was deemed essential to the part.

Mulhall and Gerrard were given one of those small, curtained-off affairs in which to try on the stays, and the real fun began. Neither man knew how the stay operated or how to pull the strings. Tobacco is supposed to soothe the troubled spirit and profanity to relieve vexation. Both soared up in a cloud and filled the store, which was crowded with women. Some one gave an alarm of "Fire!" and Gerrard and Mulhall, unaware that they were the exclusive cause of the trouble, tumbled out of the dressing-room. Mulhall's beeveedees, topped by a half-anchored corset and a maze of strings, completed the panic. It took some tall explaining to square the police and the firemen.

And worst of all, they got no corsets that day.

Sneak Away

Sneak away from war news long enough to see that crazy moving picture called

"Wild Women"

A corking good laugh will help you to pull that long face of yours into a regular smile.

(Theatre name here)

SPY"

(Music, page 41.)

ADVANCE NOTES.

FOLLOWING "Madam Spy," which will be the Jack Mulhall production which is current at the ..... Theatre, the management announces a Harry Carey production entitled "The Phantom Riders." Molly Malone, who has supported Harry Carey in the last five pictures in which he has appeared, will play a prominent role in "The Phantom Riders" as well. It is a story of the cattle land, and the attempt of pulling through a band of horsemen similar in costume and timber to the Ku Klux Klan to control the rich grazing lands of a large portion of the West. Harry Carey is an independent herder, and falls afoul of the boss' phantoms.

FEW people in the United States have not heard the name of Charles Kenyon, for the play which he wrote and on which his fame principally hangs has been seen in almost every city, town and hamlet of the United States. He is the author of "Kindling," Margaret Illington's greatest stage success. Charles Kenyon has been for some time scenario writer at Universal City, and as such wrote the story and scenario for "Painted Lips," the Louise Lovely production which will be seen in a few weeks at the ..... Theatre. Miss Lovely never appeared to better advantage than in the unique role of an innocent girl, who is educated and trained by a society man to execute a plan of vengeance which he had sworn against a social leper whose rose-petalled path with the women of his set was heavily lined with thorns.

BREVITIES.

"Madame Spy," the Jack Mulhall production which plays at the ..... Theatre on ..... is nothing if not timely. It deals with the subject of German propaganda and Secret Service in this country, and with its defeat through a clever female impersonation scheme.

Douglas Gerrard, who produced the first Butterfly Picture "Eternal Love," was secured by special arrangement to direct the Jack Mulhall production, "Madame Spy," which ..... (name of town) will see for the first time when it is presented at the ..... Theatre on ..... Gerrard also directed "Polly Put the Kettle On," a Red Feather production.

PUTTING IT OVER

A DEPARTMENT OF HELP FOR THE EXHIBITOR.

JACK MULHALL, in his production of "Madame Spy," furnishes the exhibitor with plenty of opportunity to display his ingenuity as a clever advertiser.

The story of the film is timely, and since German spies have become more than a figment of imagination, this point can be easily brought out in the following manner.

BUILD A JAIL IN YOUR LOBBY.

Take some slats and a can of black paint and build a cell-door in your lobby. Hang the door on a box frame and place inside a clothing dummy dressed to represent the Kaiser. Give him a black eye and a few cuts. Then have a card printed or painted as follows:

> Here I sit, a German spy.
> I worked hard for my Kaiser,
> I thought your Secret Service slow,
> But now I'm a darn sight wiser.
> See how I got here by going inside where Jack Mulhall is playing
> "MADAME SPY"

WELCOME SPIES.

HERE is another hemdinger stunt, which brought a lot of money into the Broadway Theatre, New York, when it was used as a newspaper advertisement. Give it all the space possible.

> **FOREIGN SPIES ADMITTED FREE TODAY**
>
> All spies, upon presenting their credentials duly signed by the Kaiser, will be admitted free at this theatre, and by seeing that extraordinary production
>
> **"MADAME SPY"**
>
> —they will see what is coming to them. All good Americans will get a hundred dollars' worth of thrills and entertainment at the regular admission prices.
>
> ..... THEATRE.

Death To Spies
All good Americans will see a hundred dollars' worth of thrills in
"MADAM" SPY
THE JACK MULHALL PRODUCTION TO-DAY AT REGULAR PRICES AT THE ..... THEATRE
BROADWAY
THEATRE B'W'Y AT 41 ST.

It is a daring line of appeal and will set your town talking. In addition to using it as an advertisement in the papers, have a large placard or poster made for your lobby advertising panels, or boards near your theatre.

JACK MULHALL plays a role which involves his use of a female costume to palm himself off as a German spy. You might dress up two or three men in women's clothes, if the police of your town permit it.

Have them dressed in such a way that there will be no mistaking the fact that they are men masquerading in women's clothes. Then let one of them carry a sign reading:

> Which is the Spy?
> SEE
> "MADAME SPY"
> at the
> ..... THEATRE.

STUNTS

LOTS OF THEM ON THE TWO PRECEDING PAGES. FILL IN THE BLANKS AND CUT THEM OUT TO USE IN LOCAL NEWSPAPERS. THESE STUNTS ARE THE REAL THING. ANY ENGRAVER CAN MAKE A CUT FROM THE ILLUSTRATION, SO USE THESE STUNTS AND STORIES FROM

"MADAME SPY"

"Madame Spy"

BIG FORMER STAGE SUCCESS

A JACK MULHALL PRODUCTION

From an Original Story by the virile Author Lee Morrison. Co-Authorship claimed by the famous Comedian Harry Clay Blaney of the great Chas. Hoyt Successes.

When Lee Morrison wrote the thrilling story, "MADAM SPY," he possibly never realized how timely and what a wonderful punch feature photoplay could be evolved from his narrative. Charles Clay Blaney, hero of many of the big Chas. Hoyt theatrical successes, claims co-authorship, guaranteeing exhibitors a sure fire hit and a genuine Box Office attraction. Be sure to book and play "MADAM SPY."

Book Thru Your Nearest Universal Exchange.

DOROTHY PHILLIPS in "BROADWAY LOVE."

Adapted by Ida May Park from W. Carey Wonderley's story in Snappy Stories Magazine.
Produced by Ida May Park.

CAST.

Midge O'Hara.....Dorothy Phillips
Cherry Blow.....Juanita Hansen
Henry Rockwell.....Wm. Stowell
Jack Chalvey.....Harry von Meter
Elmer Watkins.....Lon Chaney
Drina .....Eve Southern
Mrs. Watkins.....Gladys Tennyson

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

MIDGE O'HARA was in the chorus, but not of it. Her fresh young beauty was envied by the girls upon whom the wealthy hangers-on showered presents, and coveted by the cloyed appetites of the men themselves. Cherry Blow, the star, invites her to a party. Here she meets three men whose fortunes she strangely influences. They are Jack Chalvey, a despondent youth who had thrown away his fortune on Cherry and wanted to blow out his brains! Elmer Watkins, her country sweetheart, who thought he was a lady killer and who got into the party by mistake, and Henry Rockwell, who had made his fortune in the West and came to New York to get all the enjoyment he had missed. He was the guest of honor. Midge is disgusted with the abandoned party and goes home. Rockwell accompanies her and forcing his attentions on her in the taxi, Midge falls out of the door and is badly hurt.

Rockwell soon realizes that Midge's resistance was not pretense and becomes Midge's slave. But when she is well she slips away to the seashore instead of accepting his offer of marriage. But the place she selects becomes the mecca for Cherry, Chalvey, Watkins, Rockwell, and strangely enough for Rockwell's sister, whom he had been hunting. She had married Watkins and that started a series of make-ups which included Chalvey and Cherry Blow and finally Rockwell and Midge.

JACK MULHALL PRODUCTION. "MADAME SPY."

Story by Lee Morrison.
Produced by Douglas Gerrard.

CAST.

Robert Wesley.....Jack Mulhall
Admiral Wesley.....Wadsworth Harris
Magaret Wesley.....Maude Emory
Hanson, the Butler.....Geo. Gebhart
Phyllis Covington.....Donna Drew
Baroness Von Helda....Claire Du Brey

ROBERT WESLEY, the son of an admiral, had learned nothing in college except female impersonation. At this he was tip top, but it didn't help him pass the examination, so he was fired. After a stormy scene with his father he sat down to think it over in a deep arm-chair. He was so still that Hanson, the butler, came into the room supposing it was unoccupied, opened the admiral's desk with a skeleton key, and took out several plans. From the French window came another German spy, and Bob, all ears, discovered that a baroness, another secret service employee, was on her way to America with instructions for all of the secret service operatives in this country. Bob also heard what the password was to be. Here was his chance to do something to rehabilitate his name, and to help the country at the same time. Unfortunately he could not take his fiancee into the secret, and she kept causing all kinds of complications through her very natural jealousy.

Bob carried out his part of the plan brilliantly by meeting the baroness at the steamer, giving her the password, overpowering and making a prisoner of her. He took away all of her belongings, arrayed himself in her clothes, and discovered all of the important matters with which she had been entrusted except the instructions. These he could not find. Finally the baroness herself escaped, and made a desperate attempt to regain her own identity, but by a ruse Bob discovered from her the hiding-place of the instructions which were in the collar of a dog which had caused him a lot of trouble, and which he had started to give away on several occasions. With these in his hands Bob returned to his masculine self and ended the suspense of his family, and the anger and doubt of his fiancee.

"WHO'S TO BLAME?"

Nestor Comedy.

Directed by Allen Curtis.

CAST.

Mr. Popp.....William Franey
Mrs. Popp.....Gale Henry
The Sister.....Lillian Peacock

MR. POPP was promised a raise. But the prospects were bad, so he decided to bust up the business by coming down late and going home early. At eleven Mr. Popp strolled into the dining-room to find the table littered with baby clothes. This was a great shock to him, for he didn't know—that his wife was making dresses for the Red Cross dollies, so he departed for the office with the happy thought that he was about to become a father. Soon he received a phone call from the maid, asking him to come home, that there was a surprise awaiting him. Mr. Popp came home to find the baby sitting up in the carriage, smiling happily. He phoned the office and asked the boys to come over to see the baby. Then, to his dismay, he learns that it is not his baby. Here was a perplexing situation for poor Popp. After sister and her baby had gone, Popp and Mrs. Popp rushed out to find a baby for the time being. Seeing a baby carriage near they wheeled it into their home, just as the boys arrived. "Doesn't the baby resemble its mother?" queried the apparently happy father; but the bunch couldn't see it, for, on close inspection, the baby was found to be a Jap. Suddenly the sky broke, and the owner of the child rushed in and claimed its own. But Popp would get his raise, so he adopted a whole orphan asylum and succeeded.

SYNOPSES

MARIE WALCAMP in "THE RED ACE."

Chapter 15.

"HELL'S RIDERS."

"ONE hundred dollars to the man who brings back either one—dead or alive," said Doctor Hirtzman, head of the foreign Secret Service agents, when he saw that Virginia Dixon and Constable Winthrop had followed him across the border. Virginia having overheard Doctor Hirtzman planning to send the platinum home by boat, discovers an American ranch nearby and goes for help. It meant everything to the United States for Virginia to get the platinum which the foreign Secret Service agents had stolen. So, together with a band of cowpunchers, they start in pursuit of the fleeing secret agents, who had enlisted the aid of a hired band of cattle rustlers and outlaws to help them reach the boat in safety. Virginia overtakes them and a gun fight ensues, in which Doctor Hirtzman, who has the platinum in his possession, is thrown from his horse. Virginia, seeing her chance to get the platinum, makes a mad dash for it, but she is pursued and unhorsed.

BEN WILSON AND NEVA GERBER in "THE MYSTERY SHIP."

Episode No. 9.

"THE BLACK MASKS."

"HEY, don't kill her, Fong!" shouted Harry Russel, formerly Betty Lee's fiance, when his Chinese

OF BLUEBIRD, MULHALL, NESTOR, L-KO, FINLEY, SERIALS AND NEWS WEEKLIES.

henchmen were about to stab Betty who was held prisoner by him. Also held prisoner in the same house, was Miles Gaston, who had joined Betty in her effort to recover the treasure. Miles Gaston was menaced by a ferocious beast who was just then in the act of springing at him. His doom seemed sealed, when the Mystery Man opened for him an avenue of escape. He succeeded in rescuing Betty, and after avoiding a terrific explosion which was planted by "Spider," head of the waterfront gang, working in league with Harry, they reached Los Angeles to find the treasure missing. That night, while in the restaurant, he is decoyed by a clever ruse to the home of a secret society and there accused of knowing the hiding-place of the treasure. Gaston's protestations of innocence are futile and only tend to arouse the anger of the members who take Gaston into the torture chamber in order to extract the truth from him. In the meantime, Betty is kidnapped from her home by the gang.

"ASH-CAN ALLEY."

L-KO Two-Reel Komedy.

Directed by Dick Smith.
Supervised by J. G. Blystone.

CAST.

Sally O'Malley	Eva Novak
Sylvester Soapsud	Eddie Barry
O'Malley	Bob McKenzie
Sofia Soapsud	Eva Heazlett
Grandpop Soapsud	"Pop" Jones
Wun Lung Woo	By Himself
Crooks	Chester Kyckman
	Harry Lorraine

(*Copyright* 1918, *L-Ko Motion Picture Ko.*)

A widow; a bricklayer named O'Malley;
A hero; a villain; a girl called Sally;
All lived in a rambling ramshackle alley;
Where romance roamed,
And foul plots foamed,
And the innocent never dared to dally.
But list—
Oh, list!
To the terrible tale of Ashcan Alley.

AS has been stated above, old man O'Malley was a bricklayer, and when he fell heir to thirty million dollars, he had a violent attack of social aspiration for himself and his daughter, and nothing would do but he must marry the Widow Sofia Soapsud, and that his daughter must marry a duke.

But the villains in the comedy conspired with Wun Lung Woo to marry the daughter and secure the fortune. Wun Lung Woo practised the gentle art of laundry in the front part of his shop, and the exact science of torture in the torture chamber in the rear. He had various devices such as mechanical beating apparatus, feather ticklers for the soles of the feet, and a wash-wringer adapted to taking the starch out of the victims. But the characters in the play revived the ordeals of this toture chamber, and came triumphantly through to the usual movie finale—a wedding, with all of the fuss that Ashcan Alley could kick up.

UNIVERSAL SCREEN MAGAZINE, NO. 55.

The day of the mine salter will come to an end when engineers and investors in gold mines and others, see Screen Magazine No. 55. Its opening gun is an expose of the methods of promotors who shoot gold leaf into a bogus mine to make it appear like an eighteen-karet reality.

One woman has found that it is extremely profitable in this day of increasing milk values to raise goats, and the Screen Magazine tells you just how she is doing it. One of the most interesting chapters in this issue shows how all manner of commodities can be manufactured, wrapped and delivered without being touched by human hands. Through the courtesy of the National Packing Machinery Company, the entire elaborate process of mechanical packing is interestingly detailed.

But the big subject in this Srceen Magazine, and one of the most remarkable ever thrown on the screen, is the first motion picture ever made of naked human bones in actual movement. It is made through an X-ray tube with elaborate machinery all of which is shown, and enables a person to see on the screen the manner in which the elbow joint works, the knee cap performs, and one's ankle operates in real life. By aid of the fluoroscope an examination of the human stomach is also possible.

ANIMATED WEEKLY, NO. 5.

Fierce Blaze Theatens U. S. War Muntions.—Fire destroys buildings only ten feet from Federal barred zone on Eastern waterfront.—*Boston.*

Daring Boys Keep the Home Fires Burning.—Street urchins steal coal from under the shovel of janitor of building which managed to buy some. —*New York City.*

World-War Has Taught Spain Her Lesson.—Although neutral, the Castillian kingdom, completely surrounded by battling nations, works overtime to develop military strength.—*Madrid, Spain.*

Money May Not Grow On Bushes, But—— Hundreds of boys picked pennies from the air when a "nut" in a window above showered them with coppers.—*Los Angeles, Cal.*

May the Kaiser Reciprocate Our Treatment of War Prisoners.—Interned German sailors, skilled at toy making, turn out complicated playthings which are sold for spending money.—*Fort McPherson, Ga.*

Farmers' Enemies Make Food for Poor.—Thousands of rabbits which destroy crops rounded up by gunners and given to needy persons.—*Near Los Angeles, Cal.*

Pancho Villa's Still Very Much Alive and Now and Then He Kicks.—With 1,500 men the Mexican bandit drives the Carranza army from Ojinago into the United States.—*Presidio, Texas.*

Italy Is Battling Mightily To Check the Hun's Advance.—High in the snowbound Alps her famous soldiers on skiis furnish some of the most striking scenes of the war.—*Somewhere On the Italian Front.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

UNIVERSAL CURRENT EVENTS, No. 35.

B-r-r-r! Old King Cold Has No Terrors for Mummers.—Zero weather and the war fail to halt march of merry-makers in fantastic and gorgeous costumes, led by the "Sauerkraut" band.—*Philadelphia, Pa.*

Fires Set by Spies Do Extra Millions In Damage To Norfolk, Great War Base.—Firemen of several cities, aided by "Jackies" of Norfolk Navy Yard, fight flames—martial law proclaimed and streets patrolled by troops.—*Norfolk, Va.*

Shipping Blockaded by Ice Fields In Boston Harbor.—Naval tugs break ice pack, releasing fishing vessels frozen to their piers.—*Boston, Mass.*

France Rushes Aid To Hard-Pressed Italy.—Fast supplies are shipped by auto train over the Alps, along the route of Napoleon's first invasion, to the heroic troops of King Victor.—(Official French War Pictures).

America's Gasoline Eagles To Rout German Vulture from the Skies of Freedom.—"Win the war in the air!" is the slogan of Uncle Sam's birdmen in France, and they are prepared to do it.

Just One Year Ago.—Brigadier-General Pershing returns from Mexico, unheralded and unhailed, at the head of the United States Punitive Expedition, to shortly after become America's Man of the Hour.

CARTOONS
from the
World's Greatest Newspapers.

Announcement of Release Date on the FINLEY NATURE PICTURES

JANUARY 14th is the date set as the release date of THE FINLEY NATURE PICTURES that outclass any similar subject ever screened. You can make as big profits and pull as big crowds each week when you show THE FINLEY NATURE PICTURES as if you have a $100.00 per day feature. YOU must see them to appreciate how wonderful and beautiful they are. See your nearest Universal Exchange immediately and BOOK.

Universal Film Mfg. Co.,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe."
1600 Bradway, New York.

THE
PHANTOM RIDERS
FEATURING
HARRY
CAREY
IN THE BIGGEST WESTERN FEATURE PRODUCTION
NO exhibitor, large or small, can afford to let this big Western get by him, especially in view of the rental price as against the absurd prices asked for features that half the time give you a high salaried star and nothing else. Here is a tremendous Box Office attraction that will get the money especially if played for two or three day run. Book thru your nearest Universal Exchange. SPECIAL POSTERS.

"PAINTED LIPS"

A LOUISE LOVELY PRODUCTION

The smashing life story that constitutes one of the biggest things ever written by that famous author, Charles Kenyon—author of Margaret Illington's big stage success—"KINDLING." A powerful title. A powerful picture. A powerful money getter when properly advertised.

Book thru your nearest

UNIVERSAL EXCHANGE

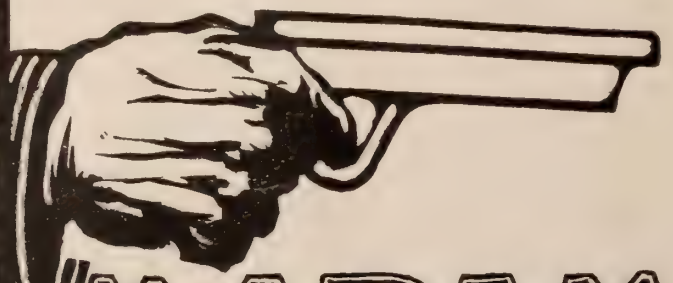
The MOVING PICTURE WEEKLY

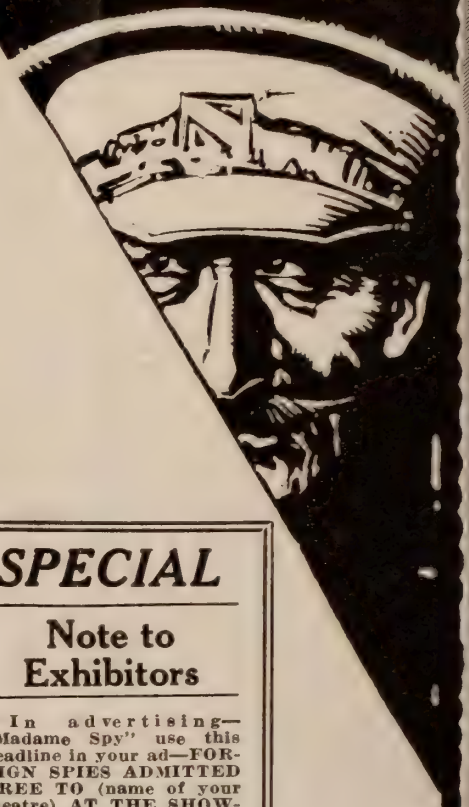
"EDDIE POLO"
IN
"The BULL'S EYE"
UNIVERSAL
WESTERN SERIAL.

VOL. 5
NO. 23
JAN 19
1918
PRICE 10¢

THE PHOTO DRAMA FEATURE SENSATION

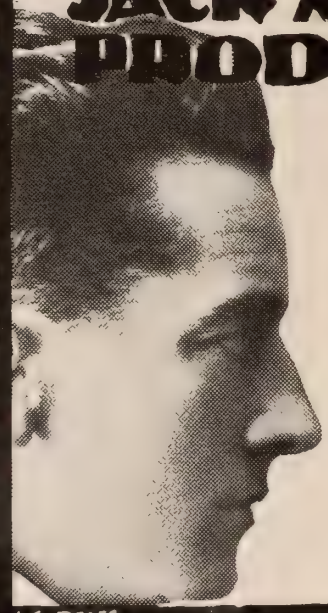
BEATS 'EM ALL FOR TIMELINESS THRILLS AND PUNCH





"MADAM SPY"

JACK MULHALL PRODUCTION



SPECIAL

Note to Exhibitors

In advertising—"Madame Spy" use this headline in your ad—FOREIGN SPIES ADMITTED FREE TO (name of your theatre) AT THE SHOWING OF THE GREAT PHOTO DRAMATIC SENSATION—"Madame Spy." This heading will give you loads of publicity and will triple the value of the space you use, no matter how small or large.

IF you advertise this timely JACK MULHALL PRODUCTION only half as thoroughly as you should, it will pack your house, because it is a thriller that shows up the foreign spies—how they are trailed—how they are caught and what's done to them. THIS IS THE KIND OF A PHOTOPLAY THAT HITS THE PUBLIC RIGHT IN THE EYE just now. A big hit at the Broadway Theatre, New York. Written by Lee Morrison and Harry Clay Blaney, star of many of the great Chas. Hoyt theatrical successes. BOOK and advertise "Madame Spy" to the very limit. It will bring you the crowds and profit.

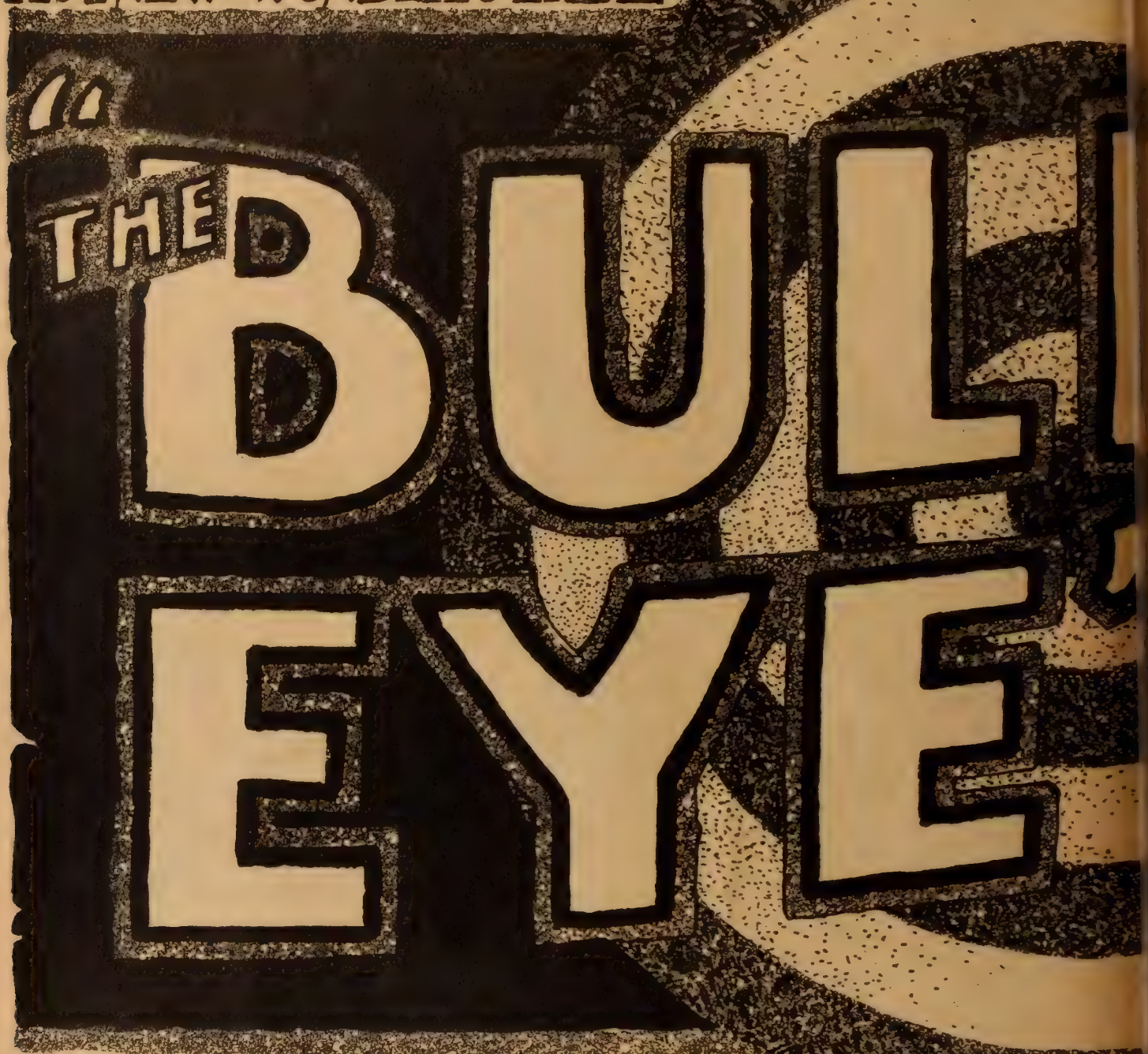
BOOK thru your nearest Universal Exchange, or communicate with

UNIVERSAL FILM MFG. CO., 1600 B'way, N. Y. City.

Heroine of the big Box Office Success "PAY ME"
DOROTHY PHILLIPS
IN
BROADWAY
Supported by
Wm. STOWELL
Juanita HANSEN
and Brilliant cast
The Heart & Soul of the Great White Way laid bare
Book & Play repeat.
It's a Bluebird Extraordinary
Book thru your local Bluebird Exchange or communicate with.....
BLUEBIRD PHOTOPLAYS (INC)
1600 Bway, New York City

UNIVERSAL presents

IT'S A NEW WONDER SERIAL



It is unusual for exhibitors to reserve a booking date for a serial in advance,—and that's the reason we are tipping you off—in advance—to communicate with your nearest Universal Exchange and RESERVE A BOOKING DATE for yourself on "THE BULL'S EYE" NOW.

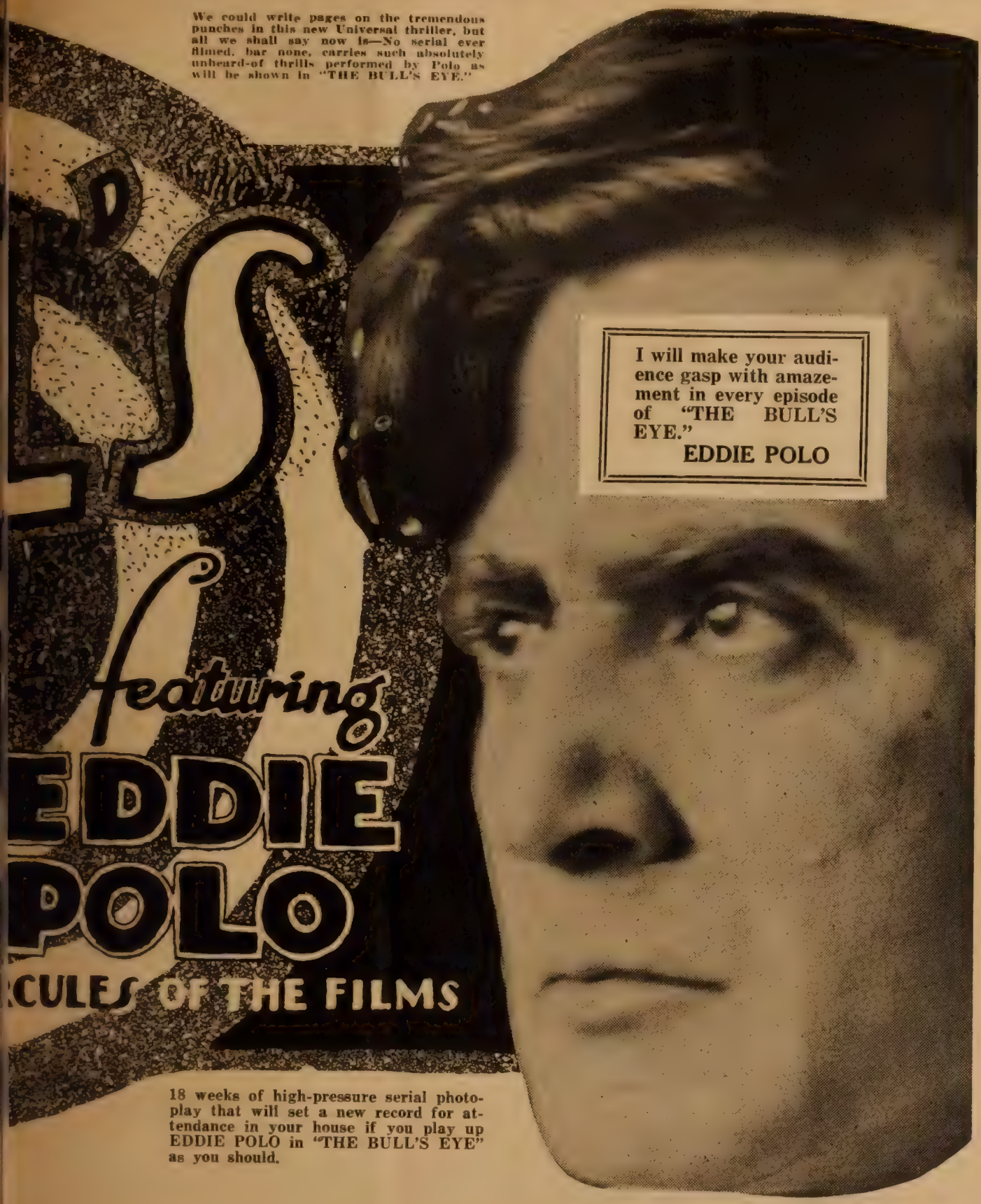
UNIVERSAL FILM MANUFACTURING COMPANY,

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern In the Universe"

1600 BROADWAY, NEW YORK.

We could write pages on the tremendous punches in this new Universal thriller, but all we shall say now is—No serial ever filmed, bar none, carries such absolutely unheard-of thrills performed by Polo as will be shown in "THE BULL'S EYE."



I will make your audience gasp with amazement in every episode of "THE BULL'S EYE."

EDDIE POLO

18 weeks of high-pressure serial photoplay that will set a new record for attendance in your house if you play up EDDIE POLO in "THE BULL'S EYE" as you should.

Another Nestor Comedy Convulsion

If this side-splitting NESTOR was in the hands of some competitor of the Universal they would yell their heads off about it—they would advertise to the limit and ask twice or three times the rental asked by the U Exchanges. And everything they said and did with this screaming NESTOR would be justified absolutely. A wise showman that knows the game and plays his goods to the limit will take this NESTOR and go the limit with it and give his patrons a riot of fun.

Book thru your nearest Universal Exchange, or communicate with
UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., 1600 Broadway, New York.

A HARRY CAREY FURORE

5 RIOTIOUS Feature Acts

GO to your nearest Universal Exchange and demand that they project that Harry Carey Production, "WILD WOMEN," and if you don't grab this feature riot instantly, then we are no judge of hits. You've seen nothing to beat it. The title is a crackerjack and will pull like a magnet. Play it once and it's a hundred to one you'll play it REPEAT by request. First—GO SEE IT YOURSELF, then play it a mile past your usual advertising limit. Here's a House packer and a record breaker for entertainment.

Book thru your nearest Universal Exchange, or communicate with

UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, Pres.
1600 BROADWAY, NEW YORK.

HIGH SPEED

FRANKLYN FARNUM

IN THE BOX OFFICE BLUEBIRD

"THE FIGHTING GRIN"

— A HOUSE PACKER —

BOOK THRU YOUR LOCAL

BLUEBIRD EXCHANGE

Bluebird Photoplays, Inc.
1600 Broadway
New York

BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

READ THE ABOVE

A costly feature pulled off the program after it had been booked and advertised and "BUCKING BROADWAY" substituted, with a "knock-out" of a hit as a result. To theatre managers who are yowling about hard times and bad business, swallow this lead and go and do likewise. Here is "your meat" for big business. Don't ever say you can't make money when such box office successes as Harry Carey in "BUCKING BROADWAY" are presented to you on a silver platter at a rental price that allows you to "clean up."

"BUCKING BROADWAY"

REPLACES COSTLY FEATURE AND PLAYS TO CAPACITY BESIDES BEING A VERITABLE "KNOCK-OUT WITH THE AUDIENCE

WHY DON'T YOU DO THIS, MR. THEATRE MANAGER?

SEE IT AND BOOK THRU YOUR NEAREST U EXCHANGE

Official War Pictures

IN

UNIVERSAL ANIMATED WEEKLY

UNIVERSAL CURRENT EVENTS

UNIVERSAL SCREEN MAGAZINE

3-A-WEEK NEWS SERVICE

THE OFFICIAL WAR PICTURES, distributed by the AMERICAN RED CROSS, shown every week in 3-A-WEEK-NEWS-SERVICE.

If you have a contract for 3-A-WEEK-NEWS-SERVICE, you get these OFFICIAL WAR PICTURES without one cent of extra cost.

The OFFICIAL WAR PICTURES will pull as big every week as the costliest feature. No live Exhibitor in the country will be without them. They should be as much a part of your show as your feature. Book NOW thru any Universal Exchange, or communicate with the

UNIVERSAL
FILM MFG. CO.,
CARL LAEMMLE, Pres.
"The Largest Film Mfg. Concern in the Universe"
1600 B'WAY, NEW NORK.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

The Moving Picture Weekly

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

Vol. 5. JANUARY 19, 1918. No. 23.

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AN IMPORTANT STATEMENT

"NOT counting any new negatives started during the past week at Universal City, we now have on hand enough first-class five-reel feature pictures to take care of all release dates up to next August," said President Carl Laemmle in a statement issued Tuesday from the Universal offices.

"For that reason and also to avoid unnecessary producing during the expensive rainy season, we have temporarily laid off all companies except those producing Bluebirds and Universal serials.

"By this plan, we kill two birds with one stone. We eliminate the terrible waste that has hitherto been unavoidable during the rainy seasen when hundreds of people had to be carried on the payroll but could not be used on account of bad weather. Second, we also meet the request of the Government Fuel Administrator to conserve coal in every industry, for under this plan, we will require but one-third as much power as we have used in previous seasons.

"This year we have been fortunate because the rainy season instead of starting in December, held off until this month, giving us four extra weeks in which to work at full blast. This has given us an opportunity to get farther ahead on high-class five-reel negatives than we have ever been since the organization of the company.

"When the rainy season is over and we have nearly used up our reserve supply of five-reel negatives, the force at Universal City will again be increased so that we can make all of next winter's pictures before January 1919."

WHAT MADE THE WILD WOMEN WILD?

Gadzooks, you'll have to see the picture to find out. We've seen the picture, but we don't know the answer even yet.

HARRY CAREY AND MOLLY MALONE in

"Wild Women"

DIRECTED BY JACK FORD.

**Will not educate you.
It won't even help win the war.
It won't do a single thing but entertain you.**

'Tis a fool thing, but, most of us are fools anyhow.

(*Theatre name here*)

CORRECTION.

In last week's issue of the MOVING PICTURE WEEKLY an advertisement announced "New Love for Old" as a Bluebird. Kindly take note that this is an Ella Hall Special Production and Not a Bluebird.

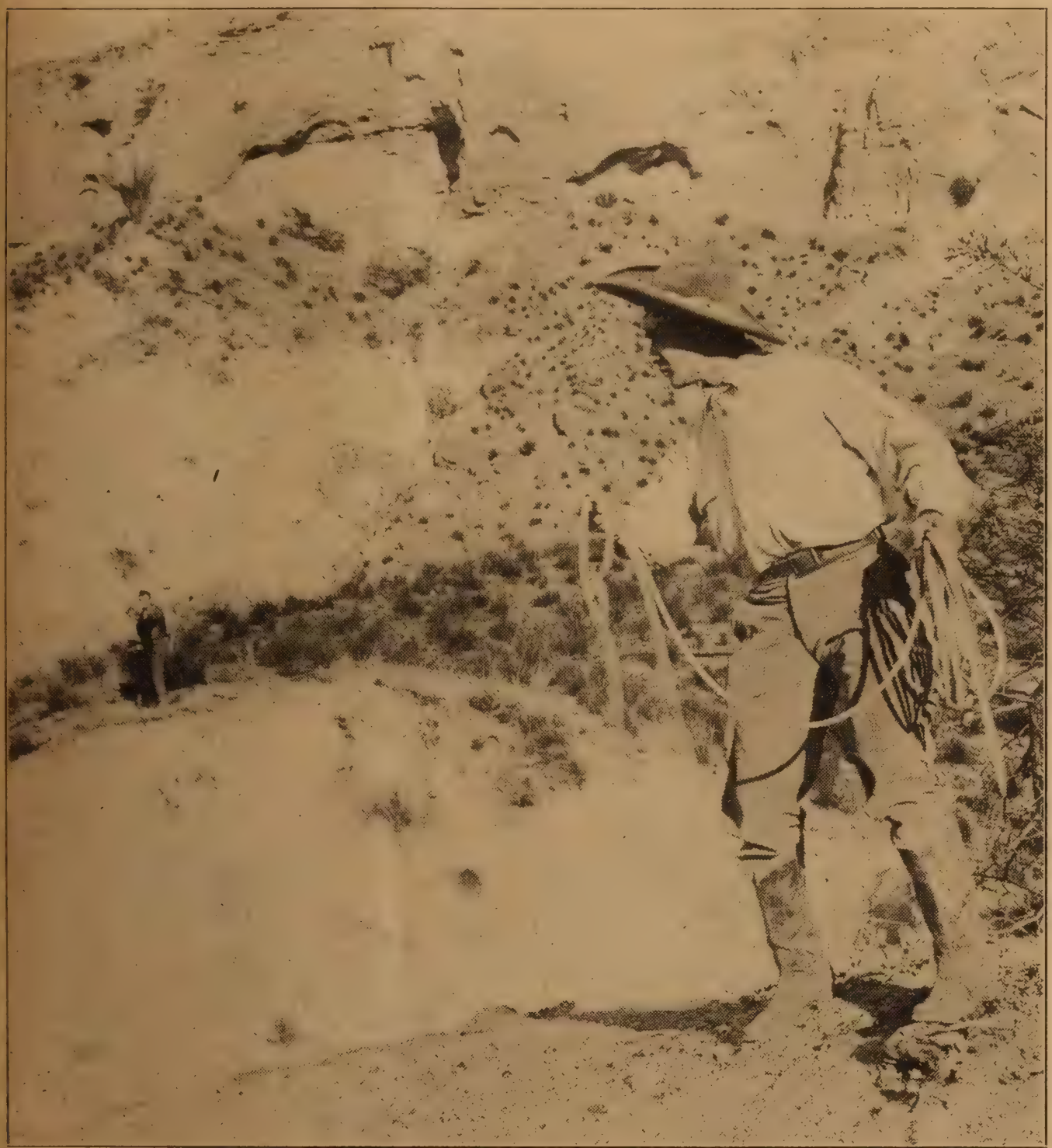
SOME "BULL'S EYE" PUNCHES

Every episode of "The Bull's Eye" contains at least two punches like those pictured on this page, in which Eddie Polo, the prize stunt man of the films, risks his life.

EDDIE POLO'S Great Swing in C

See the cross at the right? See Eddie Polo in the centre? See the cross at the left? That's where Eddie is going to land after one of the most daring stunts ever though of in a serial. Eddie performs stunts ever thought of in a serial. Eddie performs a giant arc with his lariat caught on the topmost

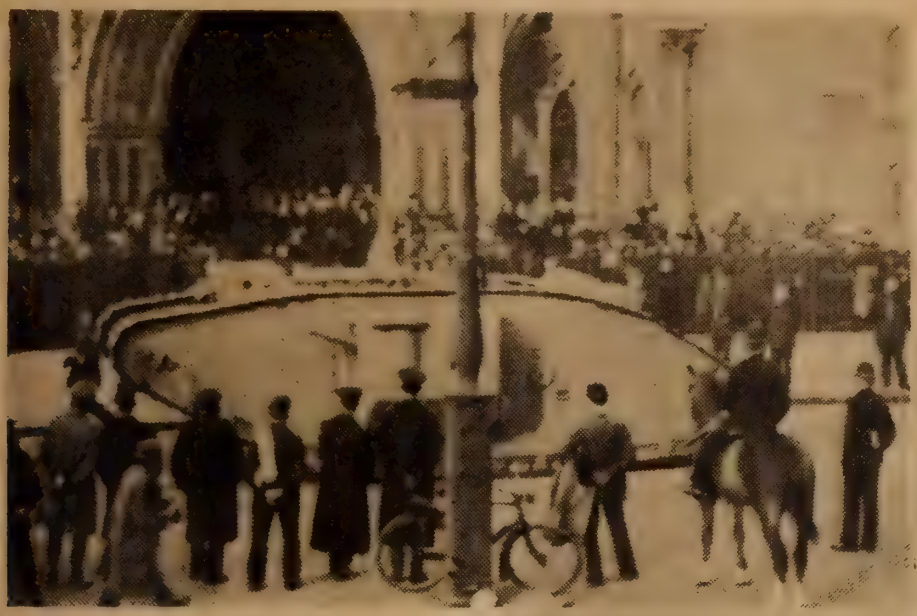
Climax of a "BULL'S EYE" Episode



Here Eddie is preparing for the giant swing and is about to throw the lariat about the tree as shown on the previous page.

His object is to save the girl. A valley sixty feet wide and a hundred feet deep separate them. Some thrill.

Two more "Bull's Eye" thrills. Note jump from fast moving train in cut below.



Lord Mayor's Annual Pageant becomes a brilliant military spectacle. Tanks and captured cannon make Londoners cheer.

UNIVERSAL ANIMATED WEEKLY, NO. 6.

A Ford crossing the Hudson at Tarrytown. Git along!

UNIVERSAL CURRENT EVENTS, NO. 36.

Alaskan "dogs of war" aid famous Blue Devils of France in recovering wounded in the Vosges Mountains.

Pershing's men in "The Suicide Squad," as they call the machine gun companies, are taught the use of their weapons by the veteran French gunners. In the picture at the right a Sammy is trying to draw a bead with an anti-aircraft Lewis gun.

Bully for Metro

No. 191 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

FOR two solid years I have warned you against the danger of the overpaid star; the feature pictures that are "all star and mighty little picture"; the poor, padded stories that were written to exploit some star rather than to entertain the public.

Times innumerable I have called your attention to the fact that this bad condition was hurting the business; that it was driving movie fans away from picture theatres in thousands and thousands.

For a long time I thought my campaign was not having the effect that it should, but now the tide is turning and turning fast.

For example, the Metro people have just come out with a splendid announcement to exhibitors. For the benefit of any who may not have seen it, I reproduce the following extracts and suggest that you let them soak clear in:

"You are not running your own business when you sign a contract that forces junk pictures on your screen under the camouflage of a big name.

"You are not running your own business when you are shackled by a contract to the slavery of oversold pictures, exorbitant rentals, no profits and displeased patrons.

"You are not running your own business in the interest of your audiences and your own box office if you do not keep your doors open for the best picture each week, regardless of who produced it.

"Yes, we mean absolute, free and unaqualified open booking for your big, fine theatre, because anything else is handing your business independence and your profits over to the concern with the overpaid star for pictures that are NINETY PER CENT STAR AND TEN PER CENT PRODUCTION".

The Pathe folks have been making announcements along a similar line.

In fact, judging by these announcements and by private talks I have had with big producers and big exhibitors from all parts of the country, THE INDUSTRY IS RAPIDLY AWAKENING TO THE FACT THAT THE EXTRAVAGANTLY PAID STAR MUST GO, BE-

and for Pathe!

CAUSE HE IS BREAKING THE BACK OF BIG EXHIBITORS AS WELL AS THAT OF THE LITTLE FELLOW.

It has been the toughest battle I ever put up. I have been laughed at, criticized and mentally tarred and feathered. I have been accused of waging this battle because I "couldn't get any big stars". All stuff and nonsense, because stars are the easiest thing in the business to GET.

They are the easiest thing to GET, because it requires no brains, but merely money to GET them. But brains and money together can't make them profitable FOR THE EXHIBITOR after they are GOT.

We have religiously adhered to our policy of never engaging stars at ruinous prices, because we had enough intelligence to see that in the long run the overpaid star would damage the exhibitor and therefore the whole trade.

We have always had stars—stars who knew how to act—stars who helped to make the public love pictures—stars whose names guaranteed a rattling good show—stars with good common sense who stuck to their knitting and did not add thousands of dollars to the cost of pictures for the sake of a mere whim.

We will always have stars—but we will always give them the best stories and the best surroundings and the best directing that money can buy.

The big successful exhibitors throughout the country, the men who own expensive first-run, houses, are rapidly taking advantage of the cancellation clause in their contracts for overpaid stars. They are at last awake to the real situation. They at last realize that the people know good pictures from junk pictures and that the name of a big star cannot fool them any longer.

The fact that in the past some of you have done a good business on big stars was not due so much to the star as to the EXTRA ADVERTISING you gave them. The same money spent on a good picture, with or without a big star, would bring equally big results—better results, in fact, for a good picture would please your patrons where the star alone could not.

The substance of the whole situation is that YOU HAVE BEEN PAYING MUCH TOO MUCH FOR PICTURES OF BIG STARS AND NOT ENOUGH FOR GOOD PICTURES WITH CAPABLE STARS.

If you are afraid to get more money from the public in order to meet your frightful expenses, cancel your contracts which call for prohibitive prices for overpaid stars and use some money you save to get GOOD PICTURES AT PRICES YOU CAN AFFORD TO PAY.

With all my heart I welcome the Metro and Pathe people to the right policy, just as I will welcome other producers and exhibitors as fast as they see the light!

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

Publicity Stories for Franklyn

TWO GOOD ADVANCE NOTICES.

WHEN Billy Kennedy convinced Marjie Meredyth that the time had come for them to marry, pernicious opposition from old man Meredyth immediately placed obstructions in the pathway of Cupid's chariot. Meredyth's principal antagonism centered on the lifelong enmity between himself and Otis Kennedy, and it was Meredyth's vow that his daughter would never marry the son of his hated neighbor. "The Fighting Grin," to be presented in Bluebird Photoplays at the ..... Theatre on ..... starts off with this condition of affairs, and before it ends, some of the most lively and laughable incidents ever shown on the screen will be disclosed to the edification of the multitudes. Franklyn Farnum is the star, and this agile and smiling comedian performs stunts enough to furnish thrills for a three-ring circus.

Two days after the Catract Hose Company of Silverton had received their new engine they were called out on a strange alarm. There was a wedding about to take place in the office of the village justice of the peace and in order that his rival might be cheated out of his purpose, Billy Kennebdy turned in the alarm and drenched Harold De Vandeveer to the skin. Later, under different circumstances, these two rivals for the hand of Marjie Meredyth, encountered each other under conditions equally as ridiculous as the incident when one of them turned the hose on the other. "The Fighting Grin," starring Franklyn Farnum, will present these ridiculous and intensely amusing incidents at the .... Theatre on ..... A screen comedy of the most lively sort will be supplied to those who avail themselves of the opportunity.

FOR EXHIBITOR'S PROGRAM AND NEWSPAPERS

"THE FIGHTING GRIN" is to laugh. That's all this Bluebird to be exhibited at the ..... Theatre on ..... is intended to convey—laughter. Franklyn Farnum will be the star and pretty Edith Johnson will be his leading lady.

See Franklyn Farnum in "The Fighting Grin" at the ..... Theatre on ..... and have the laugh of your life. Here is a Bluebird Photoplay made solely for laughing purposes and as a care-killer is sure to fulfill its mission of merriment to the last degree.

"The Fighting Grin," a farce comedy of immensely funny scenes and situations, will have Franklyn Farnum as its smiling star at the .... Theatre on ..... when Bluebird Day is again at hand. This sort of entertainment is recommended for these times of stress, with a laugh a minute to cheer the downcast victim of the blues. "The Fighting Grin" is guaranteed comedy.

Franklyn Farnum will be the star of "The Fighting Grin," to be presented Bluebird Day at the ..... Theatre on ..... with pretty Edith Johnson his leading lady. Riotous comedy, full of exciting scenes and ridiculously funny episodes will make an hour at the theatre a period of carefree enjoyment when "The Fighting Grin" comes to town.

Franklyn Farnum, smiling star of Bluebird Photoplays, and one of the screen's most popular comedians, will be the star at the ..... Theatre on ..... when "The Fighting Grin" is presented. Edith Johnson, his pretty leading lady, will share the honors with Mr. Farnum in speeding to a happy ending a lively and humorous entertainment.

"The Fighting Grin," a farce comedy of speed and spirited action, will be presented by Franklyn Farnum and Edith Johnson at the ..... Theatre on ..... when Bluebird Day again comes 'round.

The next Bluebird Day will bring to the ..... Theatre on .... Franklyn Farnum, with pretty Edith Johnson, his leading lady, in presentations of "The Fighting Grin," a lively farce comedy replete with thrills and sensations for lovers of excitement.

Bluebird Day at the ..... Theatre on ..... will have "The Fighting Grin" as its farcical offering to win laughs and entertain with exciting scenes and surprising adventures. Franklyn Farnum will be the smiling star, who "grins" through all adversity to finally develop a smile of triumph in the successful outcome of his gamble for a bride.

Smiling Franklyn Farnum, the agile and talented star of Bluebird Photoplays, will present "The Fighting Grin" at the ..... Theatre on ..... with a large company of merrymakers to aid him in driving dull care away. No end of excitement will follow the display of this clever comedy; with thrills and sensations to further enliven the occasion.

Bluebird Ideas

"THE FIGHTING GRIN."

THE Bluebird feature, "The Fighting Grin," in which Franklyn Farnum distinguishes himself as a rapid-fire American, is a feature full of surprising situations, which lend themselves readily to ingenious advertising.

HERE IS AN IDEA.

Borrow a bulldog from some one in your town. Get as savage an appearing dog as you can.

Then have a sign painted on oil-cloth which can be fastened to his back. Then turn the dog loose!

The sign should read (right side):

> Can you see me grin?
> Well I just saw
> Franklyn Farnum in
> "SOME BLUEBIRD!

(Reverse side.)

> WOOF! WOOF!
> See my master in
> "THE FIGHTING GRIN"
> at (name of theatre)
> (day and date)

Farnum in "THE FIGHTING GRIN"

(SYNOPSIS AND CAST ON PAGE 38.) (MUSIC ON PAGE 40.)

FRANKLYN FARNUM, who has won his way to great popularity through his skillful photoplaying in the Bluebird series, comes to the .... Theatre on ..... as the star of "The Fighting Grin," a farce comedy that promises no end of merriment. Edith Johnson will be his leading lady, her hand in carriage constituting the incentive for a swift moving chain of comical circumstances that end in happiness for the hero and attendent discomfort for his rival.

The benefit of photographic trickery added to the fundamentals of good farce will develop the acme of laughable entertainment at the ..... Theatre on ..... when Franklyn Farnum comes to celebrate Bluebird Day with presentations of "The Fighting Grin." The contest between rivals for the hands of a pretty girl is involved in ridiculous complications before the swift-moving photoplay arrives at a happy ending.

Franklyn Farnum, star of Bluebird Photoplays, in following his mission of merrymaking has never had a play so funny as "The Fighting Grin," in which he will appear at the ..... Theatre on ..... The adventures of a young man bent upon marrying in the face of parental opposition, are reflected in exciting scenes made extremely comic by the cleverness of presentation that has always marked Mr. Farnum's comedies.

HOW I BROKE INTO THE MOVIES, By FRANKLYN FARNUM

"BROKE" is a good word to use in connection with my entry in the photoplay world. I had been eager for some time to get in, and break in I did.

During the summer months in New York I often wanted to sneak into the moving picture business. But somehow or other I couldn't interest any one. Everybody said I wasn't just the type. It seems funny when I sit and think now of the time I was playing the lead with G. M. Anderson's (Broncho Billy's) all-star cast of "The Candy Shop." He refused several times to give me an opportunity. So I gave it up as a bad job. Two years ago, at the close of my season with "The Only Girl" company, I happened to meet an old pal of mine, the famous Universal comedian, Lee Moran.

"All right, Frank," he said, "you meet me to-morrow morning and I'll take you up to see Mr. Laemmle."

"What is your salary?" said the boss. I told him and he began to laugh at me. He said, "We can't give you that in the movie game because nobody knows you. However," he continued, "I'll tell you what I'll do with you—if you want to gamble—I'll give you so much a week and you get on a train with Lyons and Moran and go to Universal City, and if you make good within four or five weeks I'll talk business with you."

I arrived on the lot at Universal City June 1st and was introduced to William Worthington, who was going to produce "Love Never Dies," a five-reel Bluebird picture. I told him I was on the legitimate stage for a great many years, having played the lead in "Madam Sherry," "Somewhere Else," "The Dollar Princess," "The Sunshine Girl" with Julia Sanderson, "The Only Girl" and "Little Boy Blue."

"Are you the fellow who played the lead in 'Little Boy Blue' in New York?" To which I replied in the affirmative. I've been playing Bluebirds ever since.

A funny coincidence that seems almost impossible but nevertheless is true happened. I had signed a two-year contract which was still in force when Mr. McRae, general manager of Universal City, sent for me. He said, "Farnum, you're not getting enough money. Bring me your contract." I can't tell you how shocked I was.

"Mr. McRae, my contract has another year and three months, and I'm not kicking."

He insisted, and that afternoon I brought him the contract. He read it, tore it up and gave me a new one for two years, doubling my salary!

Gee, I never do want to go back to the legit again. Nobody ever thought to do a thing like that. The only thing I hope is that when this contract is up, McRae will send for me and want to double my salary again.

UNIVERSAL CURRENT EVENTS—NUMBER 36.

Turf Favorites Clash In Opening of Winter Racing.—Fast track and 7,000 fans greet "Dick Williams," victor in the inaugural handicap.—*New Orleans, La.*

Roaring Pit of Flames Destroys Coast Resort.—Thousands see Hotel Redding completely consumed in most spectacular fire the Pacific Coast has known in years.—*Redding, Cal.*

Sub-Titles.—As usual, Universal cameraman is Johnny-on-the-spot. Blackened and charred skeleton-walls crash to earth.

Hee-Haw! Bullets Not Only Danger of Army Life.—What makes a mule wild? Ask the Chicago boys of the 108th Engineer train breaking them in for service with Pershing.—*Camp Logan, Houston, Texas.*

"For Allah and Liberty!" Is Cry of Nomad Arabs Fighting With the Allies.—In the oasis of Gidda the dare-devil riders of the desert mobilize under the flag of Mecca to wage war on the crescent of the Sultan of Turkey.—*Somewhere In the Arabian Desert.*

Alaskan "Dogs of War" Aid Famous "Blue Devils."—Among eternal snows of the Vosges Summits powerful Arctic "Huskies" of the Alpine Chasseurs recover wounded from the crags and crevices of the battle-scarred mountain sides.—*Somewhere In the Vosges.*

Sub-Title.—O'er the often red-dyed carpets of snow the courageous brutes dash to the dressing stations.

Official U. S. War Film of Pershing's Boys In France.—"Suicide Squads," as machine gunners are called, learn details of the deadly weapon from French veterans of many battles. (Released by the Committee on Public Information Thru American Red Cross.)

Sub-Titles.—The "Gasoline Mule" hasn't yet entirely supplanted the famous American Jack-Ass. Nothing mechanical can long puzzle Yankee ingenuity. Properly directed a machine gun can cut a breach in a trench wall. Now for a crack at the aerial slayer of babies! Pay-day in France is as welcome as Sunday on the farm.

CARTOONS
from the
World's Greatest Newspapers.

"HE'LL NEVER FIND THE KEY-HOLE UNLESS HE SOBERS UP,"
By Plasche

"OUR COAL SUBSTITUTE,"
In the Louisville *Times*
By Chamberlain

"SMOOTHING OUT TRANSPORTATION WRINKLES,"
In the Philadelphia Evening *Telegram*
By Rogers
In the New York Herald

DISPLAY LINES

Adopted for

NEWSPAPER ADVERTISING *for*

"THE FIGHTING GRIN"

BRILLIANT BLUEBIRD PHOTOPLAY

THE SCREEN'S LAUGHING HIT.
MERRY FARCE COMEDY STAR.
WHEN FATHER SAYS NO!
BATTLING FOR A BRIDE.
IS MARRIAGE A FAILURE?
HIGH POWER FARCE COMEDY.
SPEEDIEST OF SCREEN COMEDIES.
TWO GROOMS TO ONE BRIDE.
BLUEBIRD'S HAPPIEST COMEDY.
BLUEBIRD'S LATEST PRODUCTION.
DON'T MISS THIS BLUEBIRD.
BLUEBIRDS NEVER DISAPPOINT.

DAN CUPID'S MUTINY.
HIGH SPEED COMEDY.
BATTLING WITH THE BLUES.
LAUGH AND BE HAPPY.
BLUEBIRDS FOR HAPPINESS.
LET'S BE CHEERFUL.
SCREENDOM'S SMILING STAR.
MAKING IT LIVELY FOR CUPID.
PUTTING IT OVER ON DAD.
WINNING LOVE'S WAGER .
HAVING FUN WITH CUPID.
PLAYING HIS TRUMP CARD.

Typical Franklyn Farnum Hit

Just the same, don't let your admiration of these catch lines keep you from cutting out the stories on pages 18 and 19 to use in the reading columns of your local newspaper.

"Everything I own I bought and paid for---including YOU"

Soon to be Released

This is but one of the many startling situations in that Bluebird Extraordinary, starring

CARMEL MYERS

Heroine of the Box Office Winner, "My Unmarried Wife,"

IN

"The Wife He Bought"

Bewitching Carmel Myers in her daintiest role, yet with enough punches and dramatic situations in every act to satisfy the most critical photoplay audience in the wide world. Play this star to the limit in advertising and notice your receipts with "THE WIFE HE BOUGHT."

Book thru your local Bluebird Exchange, or communicate with

BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York City.

Read what the New York Tribune says of Mae Murray in "FACE VALUE"

From the New York Tribune Dec. 31, 1917

"Face Value" is the name of the picture which the Bluebird is presenting at the Broadway this week.

In it is Mae Murray, and she is cast as Joan Darby, a little girl of the slums. So, as soon as one learns this in the prologue, he knows he is going to enjoy himself, for of all the screen children, we defy any one to produce a more fascinating one than Mae Murray.

She is so different from all the others, and she smiles so infrequently, and she is so pleasant to gaze on, that really it does not make so much difference what she does. The picture is full of novel and human little touches which make it irrestible.

WHEN a hardened New York critic, with an extra-critical eye, chuckles praises, **raves over** Mae Murray's charm as a roguish child you can bet your last iron dollar that your **audiences** will fall in love with her **all over again.** And **fill** your theatre!

Get Mae Murray in "Face Value" for your patrons **right now** thru any Bluebird Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

Watch for the Coming Mae Murray Release, "THE MORALS OF AN ACTRESS."

—Thrills—
—Thrills—
—Thrills—

A never-ending, constant, continuous succession of thrills in every episode of that premier Box Office serial winner—"THE MYSTERY SHIP"—with episode ending suspense punches that simply MAKE the crowds come back, every instalment. Not only Thrills—but romance, adventure and a beautiful love story—

In *"THE MYSTERY SHIP"*

—in which you get those three popular serial stars — BEN WILSON—NEVA GERBER—KINGSLEY BENEDICT—and a great big cast of players. Hundreds of theatres are "cleaning up" with "The Mystery Ship." How about you?

SEE THE NEXT THREE PAGES

over—

The girl had retreated to a corner on the roof of the building—she could not go back further—the band of crooks, her enemies, were closing in on her—her capture seemed certain; and then from the top of a taller building on the opposite street corner, her sweetheart, risking life and limb, swung across to her on a rope, attached to the cross-arm of a telephone pole, gathered the girl under his arm and swung away with her amid a fusillade of shots from the amazed and chagrined crooks.

Book This Tremen
Your Nearest

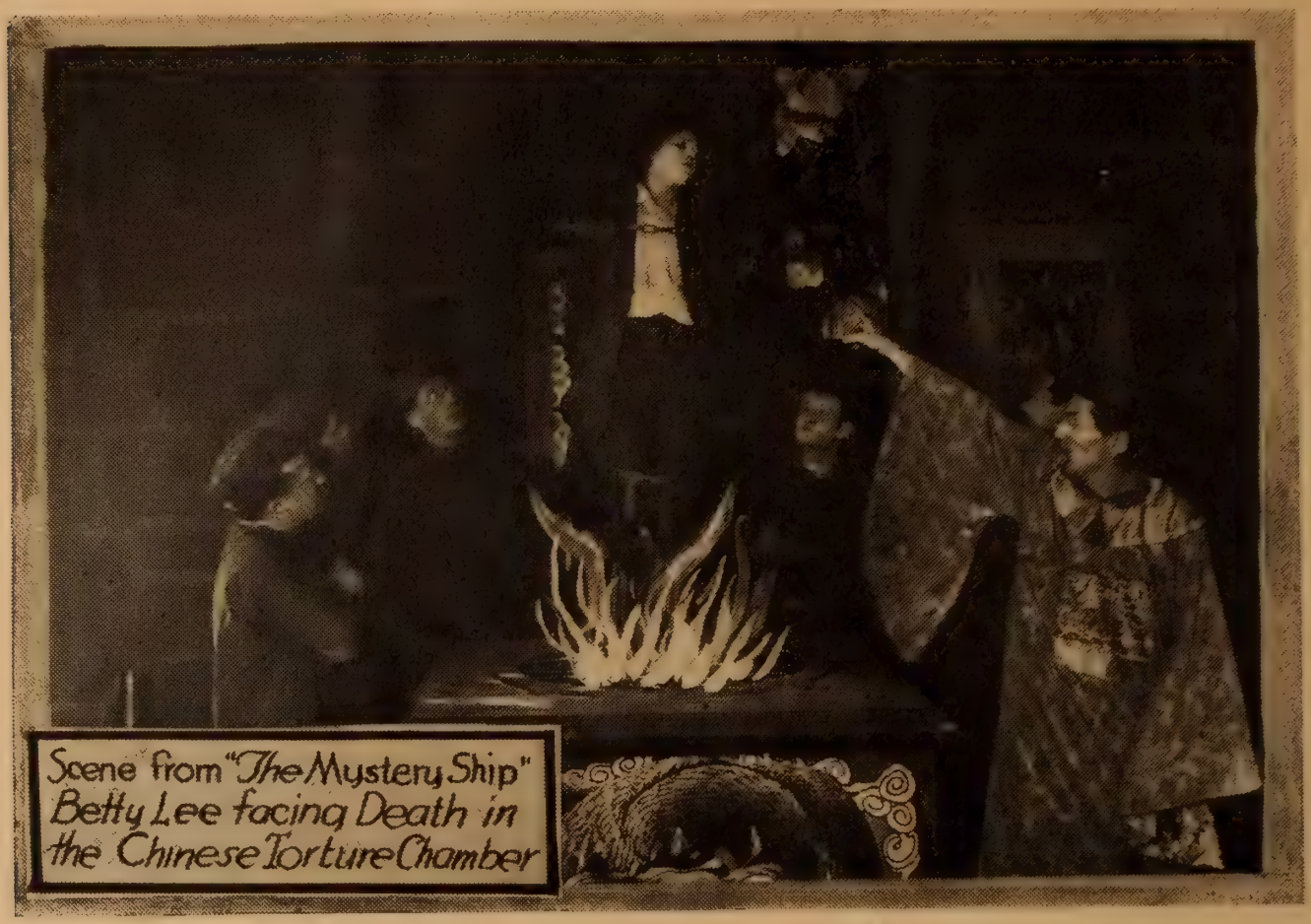
UNIVERSAL
CARL LA
"The Largest Film Manu
1600 Bro

and back

Upon the capture of the girl, according to the story, depends the possession of an enormous treasure and also an invaluable secret desired by a foreign government for war purposes. The girl, captured by the band, makes her escape and flees to the roof with the crooks in close pursuit. Such was the unusual and startling situation filmed recently at Universal City, by Director Harry Harvey, for the fourteenth episode of the Universal serial "The Mystery Ship." Ben Wilson and Neva Gerber, the leading players in the production, were the principal characters in the hazardous feat.

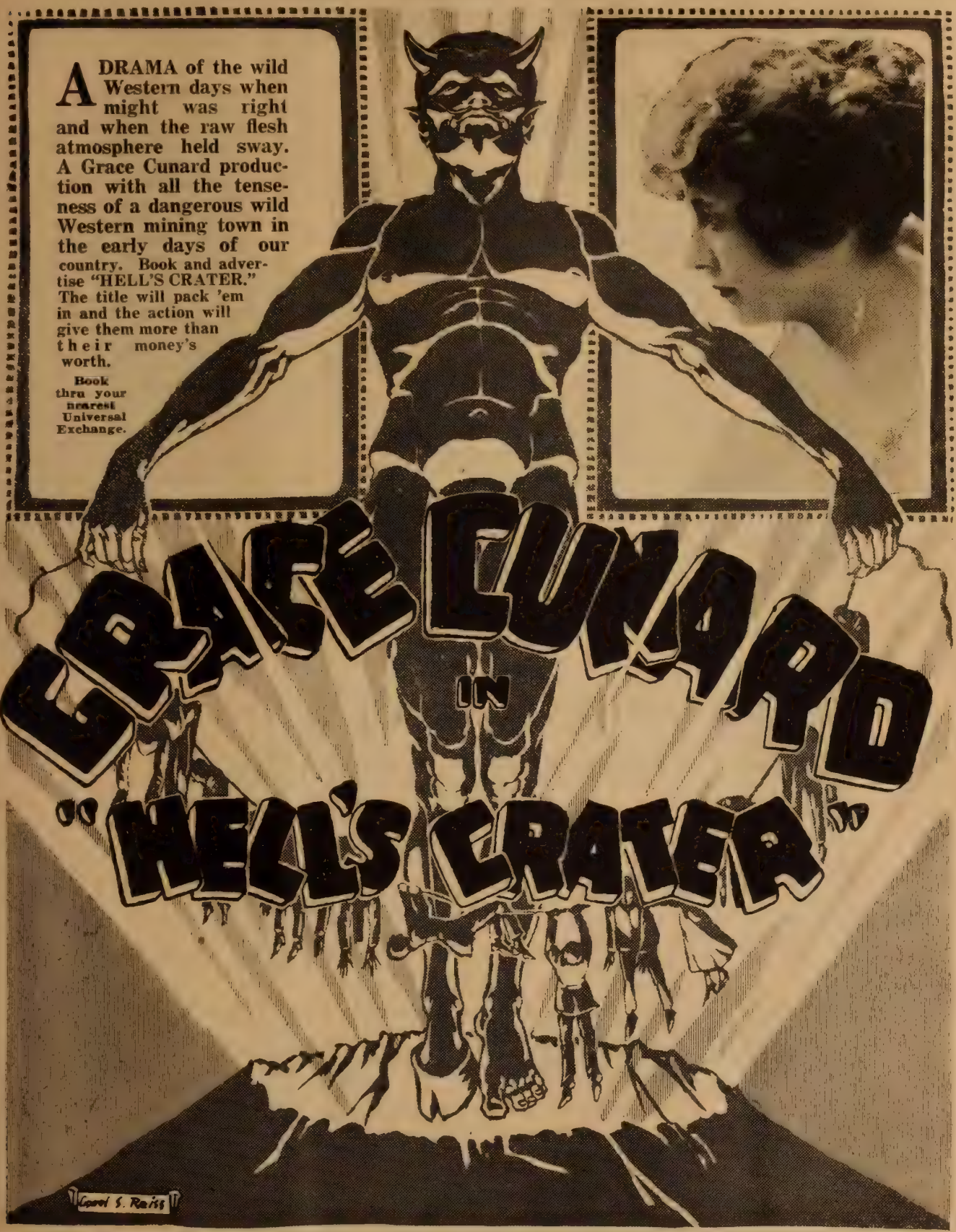
Serial Winner Thru
ersal Exchange

M MFG. CO.
President
Concern in the Universe"
New York



You simply cannot afford to miss showing this serial box office winner *"The Mystery Ship"* unless you are making all the money you want with your theatre -- communicate now with your nearest U Exchange.

UNIVERSAL FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern In the Universe"
1600 BROADWAY NEW YORK


A DRAMA of the wild Western days when might was right and when the raw flesh atmosphere held sway. A Grace Cunard production with all the tenseness of a dangerous wild Western mining town in the early days of our country. Book and advertise "HELL'S CRATER." The title will pack 'em in and the action will give them more than their money's worth.
Book thru your nearest Universal Exchange.
GRACE CUNARD
IN
"HELL'S CRATER"
Carol S. Reiss

CARMEL MYERS in "My Unmarried Wife"

An Unusual Bluebird Photoplay

CARMEL MYERS in "My Unmarried Wife"

An Unusual Bluebird Photoplay

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

Publicity Stories for Harry

(Synopses and Cast on Page 38. Music on Page 40.)

CAREY "RESCUES" MOLLY: MET BY A FROZEN STARE.

"STOP her!" She'll be killed!" "Her horse is running away!" These and various other exclamations followed the fast disappearing form of little Molly Malone, leading woman for Harry Carey in "The Phantom Riders" which will come to the .... Theatre on ..... Molly had just come gallantly through the scene where she has to dash madly on horseback after help for the imprisoned Cheyenne Harry. But the blood of her mount had been roused. Taking his rider by surprise, he made a dash down the trail, with Molly clinging bravely on his back, the stirrips, which she could not reach anyway, flapping under his belly.

Carey dug his spurs into Pete, his trusty charger, and dashed after the leading lady with fear in his heart. Molly's horse had several hundred yards start and before Carey could catch her Molly had mastered the runaway.

"Jimminy, I thought you were going to get your neck broken!" exclaimed the admiring Carey. "You better ride Pete back."

"Not at all, Mr. Carey," came coldly from Miss Malone. "I like a horse which can run away if he wants to. I'll ride this horse. I'm not afraid of him or of any other horse. I did not spend three years in Mexico in a hammock. I spent it in the saddle." And with that she kicked her bare heels against the heaving sides of the cayuse and started back.

"Well, I'm glad of it," said Carey as he gave her the "once over" with a new admiration. "Now that we've had a sample of your ability along this line I'll see to it that a few daredevil stunts are written into coming productions for you."

FOR THE PROGRAM.

CHEYENNE HARRY was blockaded on the roof of the hotel which graced the town of Dead Dog. He had entered with the knowledge that he was to be "examined" by Dave Bland, who had just compelled Molly to marry him, and by his gang of Phantom riders. He had gone in boldly and unarmed. When the fun began Harry's helper threw his rifle over the heads of the astonished Phantoms and the two barricaded themselves in the upper room.

All night they stood off the Phantoms. As the first rays of sun stole into the shattered window Harry thought of the lessons in mirror signalling he had given to Molly. Grasping a piece of glass he flashed into Molly's window a message directing her to go to the rangers for help. That's the stirring climax of "The Phantom Riders" in which Harry Carey will make another appearance at the ..... Theatre on .....

WHY TAKE CHANCES?

THOUGH no one would suspect by looking at the stunts pulled by the cowboys in "The Phantom Riders," which comes to the ..... Theatre on ....., that every man did not carry a hundred thousand dollar accident policy, there were three who took no chances at all in this Harry Carey Production.

These are the men: G. F. McGonigle, Ed. S. Brooks and Vester Pegg, all deep-dyed villains—in the story. Jack Ford, the director, could not get a single one of them to jump his horse over a tape line.

And here is the explanation: Every one of the three, registering in different districts, drew the little green card carry the number 13. Thaswhy.

Meatless days!
Wheatless days!!
Lightless nights!!!

and now
A Plotless Play!

HARRY CAREY AND MOLLY MALONE in

"WILD WOMEN"

DIRECTED BY JACK FORD.

Will rest your thinker.
It will not let you think.
'Twill only entertain you—thasall!

(*Theatre name here*)

Carey in "The Phantom Riders"

BUCK CONNOR TURNS TO FILMS.

COMBINING business with more business, Buck Connor, the magazine writer, spends most of his spare time in acting for the motion picture camera. Perhaps it would be better to say that Buck Connor, the photoplay celebrity, writes short stories as a side line. The greater part of his time is spent at the Universal studios, and he has won as much renown in pictures as he has in print, although he writes for Saturday Evening Post, Adventure and McClure's.

His latest picture is in support of Harry Carey in "The Phantom Riders."

Buck accounts for himself in the following manner:

"Down in the sagebrush of Texas, I spent thirteen eventful years, then I deserted the family fireside and proceeded to garner an education. At sixteen I jumped my age up to suit requirements and joined an infantry regiment for the Spanish-American altercation. In '99 I went to the Philippines and did scout duty for the present Chief of Staff, General Hugh L. Scott. Back again in the States, I went to the Seaman Gunner's School for a time, and from 1903 to 1907 was Custodian of the Army War College at Washington. Then I returned to Texas and was foreman of the Two-U Ranch on the Colorado for quite a while.

"Now comes the beginning of my professional career. I signed up with Pawnee Bill's Wild West and worked up from a stunt rider to secretary and assistant manager. When the border troubles broke out during the Madero regime in Mexico I joined the Texas Rangers for a spell and later served in the Brownsville Raids. Then I got mixed up in moving picture in Albuquerque—remember the old Shamrock Western films? I acted, wrote scenarios, wrestled props and occasionally directed.

"In 1914 I became partner of B. M. Bowers and together we wrote 'His Six Gun Job,' 'The Killer,' 'Get Your Man,' 'The Phantom Herd' and others during the partnership. Then alone I wrote 'The Night Leader,' 'A Kinsman of Cain' and several other stories of lesser prominence.

"And here I am on the Universal ranch with a bunch of old-time friends —Harry Carey, Neal Hart, Harry Harvey and a lot of other who talk my language."

FILLERS FOR "PHANTOM RIDERS."

HARRY CAREY, star of "The Phantom Riders," which will come to the ..... Theatre on ....., is not only a leading moving picture star, but he is a licensed pilot, an experienced lawyer, a wiser producer of legitimate stage productions, an amateur boxing champion, a champion fancy rider and a breeder of champion blooded dogs. And what do you think is his hobby? Farming. Harry Carey's ranch near Newkirk is a model of its kind.

PRETTY little Molly Malone is again the support for Harry Carey in one of his justly famed productions of the limitless West. This time it is "The Phantom Riders" whose story was written by Henry McRae, production manager of Universal City, and directed by Jack Ford which will come to the ..... Theatre on ..... It is a story which has for its theme the downfall of a bully who controlled the grazing rights of a vast valley through the terror of a masked and white-robed band of desperadoes.

VESTER PEGG, who never killed anybody in his life, and who before Harry Carey picked him for a villain, was a peaceful cowboy without a thought of fame as an outlaw and general bad man would not be able to get a job on any ranch west of the Rockies if he should go back to the old life. Though his name has not as yet been entered in the blue book of bad men he has played a succession of heavy roles culminating in "The Phantom Riders," which will be seen at the ..... Theatre on ....., which should earn him a certificate *cum laude*. Harry Carey, star of "The Phantom Riders," made Pegg a bad man, and a bad man he has remained.

ONE of the interesting players in the Harry Carey Production, "The Phantom Riders," which will come to the ..... Theatre on ....., is Buck Connors, the well-known novelist and magazine writer who finds a profitable relaxation in enacting for the screen the scenes which he so vividly portrays in his stories. In "The Phantom Riders" Connor has a very important role.

Putting It Over

A DEPARTMENT OF HELP.

THE Harry Carey Production, "Phantom Riders," is a tale full of the vivid coloring of the Southwest.

In the days when powerful cattlemen held choice, well watered, "open range," they often employed gunmen to see that no herds but their own entered the oasis.

A young cattleman more courageous than his fellows decides to invade such a locality and suffers from the displeasure of the local "cattle baron." He fights his way to victory, however, and wins the girl of his dreams. And you know Harry Carey can fight!

TRY THIS IDEA

Get a number of black masks made out of cheap cloth. Cut eyeholes in them and have a letter painted on each one. Dress your theatre employees in rough clothes and have them wander thru the streets in single file. The letters should be painted on the masks so that when the men assemble the entire collection will spell:

"PHANTOM RIDERS"

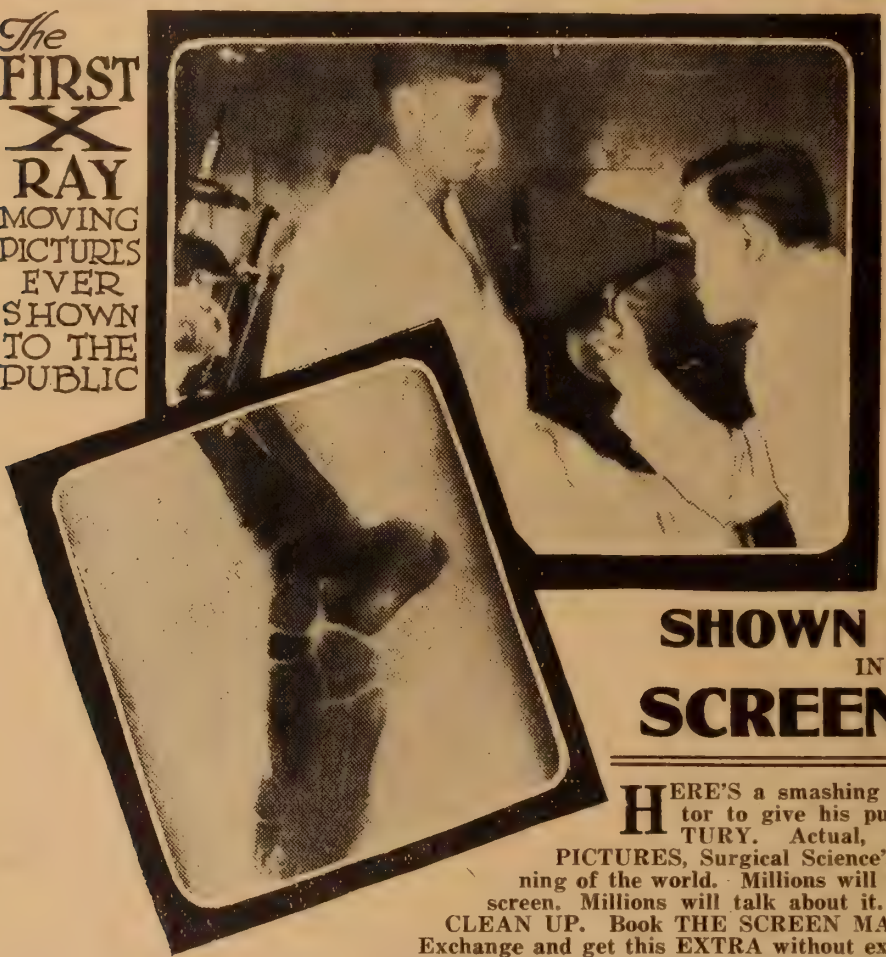
Let each one carry in his hand a pastebord letter which will, when assembled, be part of the name of your theatre. For instance, the man carrying the letter "P" in "Phantom Riders," should also carry the first letter of the name of your theatre.

This idea, if properly carried out, will attract considerable attention and insure a full house for the date selected.

Try to work this stunt at least a week before you run the feature, for an hour each day. You will find your fellow citizens will be watching for "Phantom Riders."

EXTRA

The FIRST X RAY MOVING PICTURES EVER SHOWN TO THE PUBLIC



FOR THE

FIRST TIME

IN THE HISTORY OF THE WORLD

X-RAY

IN

Moving Pictures

SHOWN EXCLUSIVELY

IN THE UNIVERSAL

SCREEN MAGAZINE

HERE'S a smashing big opportunity for every live Exhibitor to give his public the SENSATION OF THE CENTURY. Actual, genuine, bona fide X-RAY MOVING PICTURES, Surgical Science's most colossal stride since the beginning of the world. Millions will be awed by this marvellous feat on the screen. Millions will talk about it. It's your chance TO GO OUT AND CLEAN UP. Book THE SCREEN MAGAZINE thru your nearest Universal Exchange and get this EXTRA without extra cost. Make it the BIGGEST FEATURE of your show when you show it. Play it up miles bigger than you ever did the biggest feature that ever played your house. IT WILL PACK 'EM IN TO CAPACITY.

It's the Biggest Sensation of the Century

Intricate X-Ray switchboard.
Examining fractured bones of arm with fluoroscope —apparatus which enables one to see bones without X-Ray plates.
Taking an X-Ray.
Elbow joint in motion. First time motion radiography has ever been accomplished.
Watch the bones of foot move.
Fractured bone of foot.
How the bones of your knee move when you are coming downstairs.
Buttermilk, with a solution of bismuth, is given patient. Bismuth is impervious to X-Rays, and will cause organ to stand out in picture.
Examining stomach with fluroscope.
Fallen stomach often caused by prolonged stomach trouble.
Normal stomach.
Watch X-Ray bones of jaw move while chewing.
This is what happened ever time you move your hand.

UNIVERSAL FILM MFG. COMPANY,
CARL LAEMMLE, President.
"The Largest Film Mfg. Concern in the Universe"
1600 BROADWAY, NEW YORK.

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L-KO

Roar-Fest with Myrta Sterling

Gobs of Pretty Girls

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Mile a Minute Mirth

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ALL STAR CAST

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EMORY JOHNSON

GRETCHEN LEDERER

WINTER HALL

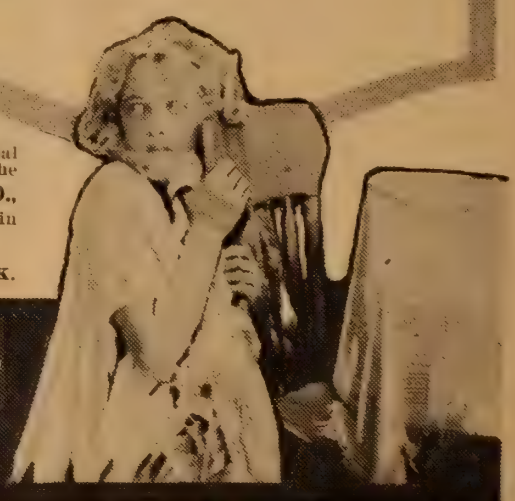
HARRY HOLDEN

E. A. WILSON

IN ELLA HALL'S BIG DRAMA OF THE BIG WOODS

"NEW LOVE FOR OLD"

A DELIGHTFULLY **sweet, strong, clean** love story as wondrously refreshing as its virile forest atmosphere. A play that will send your audiences home a-glow with pleasure over the splendid ability of Ella Hall and this **notable** ALL-STAR CAST.



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"The Largest Film Mfg. Concern in the Universe"

CARL LAEMMLE, Pres.

1600 BROADWAY, NEW YORK.

FROM THE ORIGINAL STORY BY WALDEMAR YOUNG. DIRECTED BY ELSIE JANE WILSON.

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As Big a Drawing Card as Any Feature You Can Book

No pictorial or educational, travel, or other series ever released by the Universal Surpasses This Great Box-Office Series—THE FINLEY NATURE PICTURES.

Released Jan. 14th—Full Reel First Release—Remainder Split Reels

No more popular winner ever presented by the Universal than the FINLEY NATURE PICTURES which bring pleasure and enlightenment to millions who see this series. It deals with the things the average person never knew about strange creatures of the Sea, Land and Air. Book thru your nearest Universal Exchange. SPECIAL POSTERS for each release.

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Electric
with Marvelous
Mechanical Effects.

"The FLASH of FATE"

a Herbert Rawlinson Production

ONE of the supreme thrill dramas of the age. Greater and more startling electric and mechanical effects than have ever been shown in feature productions. A tremendous story with tremendous action and the highest speed Rawlinson ever injected into any of his thrilling high speed plays. Don't miss "THE FLASH OF FATE." It's a winner from every angle.

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The triple barreled serial success--

the Saturday Evening Post serial sensation—the 4-Star serial—that's—"THE GRAY GHOST," with Priscilla Dean—Eddie Polo—Emory Johnson and Harry Carter. THRILLS—ROMANCE—MYSTERY—all of which mean crowds for you for 16 weeks.

If you haven't played "THE GRAY GHOST" as yet—book it now thru any Universal Exchange. Play it up in advertising as THE FIRST SATURDAY EVENING POST SERIAL EVER FILMED, based on Arthur Somers Roche's thrilling story "LOOT." It's the big gun serial that will shoot the profits your way.

Book thru your nearest Universal Exchange, or communicate with

UNIVERSAL FILM MANUFACTURING COMPANY, CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York City.

SYNOPSES

Franklyn Farnum in
"THE FIGHTING GRIN."
Bluebird Photoplay.

Story by R. W. Bradbury and F. H. Clark.
Scenario by Charles Kenyon.
Directed by Joseph De Grasse.

CAST.

Billy Kennedy	Franklyn Farnum
Margie Meredyth	Edith Johnson
Harold D'Pommerly	J. Morris Foster
Otis Kennedy	Chas. H. Mailes
Amos Meredyth	Fred Montague

(*Copyright* 1918, *Bluebird Photoplays Inc.*)

WHEN old man Kennedy shelled out ten thousand dollars for his son Billy to start a taxicab company in a town of over 200,000 inhabitants, he had no idea that he was being fleeced by one of Billy's habitual jokes. "By the way," said Pa, cautiously, "what town is this?" "Venice," said Billy. So when Billy declared he would marry Marjie Meredyth before the week was out in spite of two previous abortive attempts, Pa thought it a good sporting proposition and took him up. Besides, Pa hated the Meredyths and old man Meredyth hated him. Billy would have to fight against both parents. He put up the ten thousand Venetian fund and started out. Before Marjie was Mrs. Billy, her fiancé had escaped from a box-car in a tramp's rig, exhibited his beeveedees to a startled world, and then held the same world up with a Mexican bandit's gun and compelled a license clerk and a minister to perform their offices at the point of a gun.

Harry Carey in
"PHANTOM RIDERS."

Story by Henry McRae.
Scenario by George Hively.
Produced by Jack Ford.

CAST.

Dave Bland	Bill Gettinger
"Pebble" Grant	Buck Connor
Molly	Molly Malone
"Cheyenne" Harry	Harry Carey
"The Unknown"	Vester Pegg

DAVE BLAND is the dominant figure of the valley of Paradise Creek—a tract of land belonging to the government, and theoretically supposed to be open for the grazing of the herds belonging to all of the cattlemen. But through the dominant efforts of a band of masked, white-clothed riders under the leadership of the 'Unknown," Bland reserved the entire tract for himself. Everything was coming his way, and having conquered Pebble Grant and made him his subservient foreman, he stretched forth his hand to Pebble's daughter Molly. Then one fine day Cheyenne Harry, with his single helper, drove his little herd into the valley, and when warned to leave declared his intention of fighting Dave's band single-handed. His first act was to disarm Dave himself and give him a slap in the face for insulting Molly. This brought down upon him a sentence of death, but gained him two supporters—Pebble and his daughter Molly. The former made an appointment to meet Cheyenne the next night and when Cheyenne came to the appointed place he found Pebble hanging from the limb of a tree, stone dead. Such was the swift vengeance of the Unknown, and when the Unknown got a flash of Cheyenne Harry himself, he called off his phantoms and told them that this man was his meat, and that he would get him himself. But Cheyenne was too much for him, and in a bar-room fight he put to rout the half-drunken phantoms, who were celebrating Bland's marriage to the unwilling Molly. The cattlemen caught him, however, and he stood siege until nearly nightfall, until Molly could ride to the neighboring canyon and get the United States rangers, who came in the nick of time to save the day.

Hughie Mack in
"BARBEROUS PLOTS."
With Bobby Dunn and Eva Novak.

(*Copyright* 1918, *L-Ko Motion Picture Kompany*)

THE establishment of Dr. Beautifier contained everything essential to personal adornment and comfort. It was a hotel, beauty parlor, manicure shop, barber shop, bootblack establishment, swimming pool and gymnasium, and Herr Cutt, the barber, ran a side line for the boss, which gave more revenue than all of the other sources combined. Through the magic force of a wink, the atomizer suddenly produced the satisfaction of a Scotch highball. So many customers came in for atomizer treatment only, that the detectives got wise and tried to get evidence on the boss. Dr. Beautifier thereupon made a present of the shop to Herr Cut.

It would have gone hard with this innocent grafter had not Mrs. Poodle, the janitor's wife, decided to adopt the beauty treatment. Dr. Beautifier's wife thought that she ought to have an exhibit of the before-and-after type, so she started to take Mrs. Poodle's picture before. The detective, not knowing what he was walking into, and detecting Mrs. Poodle in next to nothing, made an excellent blackmail photograph. After a 60-horsepower series of incidents, in which the photograph changed hands a dozen times, the detectives, the boss, Poodle's wife and Herr Cutt decided to call it a day and forget about it.

"VAMPING THE VAMP."

Nestor Comedy.

CAST.

Peaty Pigsfeel	Harry Mann
Kate Pigsfeet	Kathleen O'Connor
Thedeska	Gertrude Aster

PEATY PIGSFEET led a double life. He wasn't in the sugar business, but used the sticky stuff for camouflage. When it came time to visit Thedeska, the most accomplished and versatile vampire in town, he told his wife, "I must go out now, dear, and arrange for a shipment of sugar."

Kate was just beginning to think that he was getting altogether too much sugar, when she intercepted a telephone call from Thedeska, asking Peaty to come right over. Lowering her voice to masculine proportions, Kate said, "Yes, Sugarplums, I'll be right over." Then she dressed up in her husband's clothes and took a note to the vampire, reading, "Wifie is wise. The bearer will substitute for me."

Being a vampire, Thedeska wasn't so tremendously particular, and Kate got away with all of the masculine stuff except smoking and taking off her hat in the cabaret. The waiter had to remind her to do that. She had planned to take the vampire home at the time of Peaty's daily sugar excursion, and sure enough, Peaty blundered right in on a tete-a-tete which made him green with envy. An all-around fight ensued in which Kate's hair came tumbling down, and this weakness won the battle. Katie went home in the car, dragging Peaty at the end of a rope. He was cured forever.

Ben Wilson and Neva Gerber in
"THE MYSTERY SHIP."
Episode 10—"The Rescue."

MILES GASTON is about to be branded because of his failure to tell the society of the hiding-place of the treasure, when he suddenly hears a voice say, "Use this." Reaching out his hand, he finds that some one, who is none other than the Mystery Man, has supplied him with an explosive in order to enable him to make a getaway. Harry and his gang take Betty and Jack Fay to Pigeon Point and imprison them in a lighthouse. Miles Gaston learns of this and sets out to help them. He "borrows" a boat owned by Fritz, a representative of a foreign government, who orders Gaston to leave the yacht, but Gaston overpowers him and succeeds in

FOR BLUEBIRD, L-KO, HARRY CAREY, NESTOR, NEWS WEEKLIES AND SERIALS.

reaching the bay alongside of the lighthouse. Swinging a rope up in the tower window, Betty makes her escape in a basket; but Fritz recovers and cuts the rope, letting Betty fall into the water. At the U. S. Government station it is discovered that the Mystery Ship, manned by the weird creature who is always in the vicinity of the crimes, is treated with a preparation the government has been seeking. Jack Fay overhears Harry discussing secret plans with a foreign representative, and just as they are about to rush for him, he lights the fuse which he heard Harry say was to be used as a last resort. Jack makes his escape just before the explosion occurs, and Betty and Gaston alongside the yacht are menaced by Fritz, who holds them at sword's point.

Marie Walcamp in
"THE RED ACE."
Final Chapter—Episode 16.
"Virginia's Triumph."

VIRGINIA DIXON, through a daring bit of horsemanship secures the precious platinum, only to be followed by foreign Secret Service agents, who unhorse her. She is lassoed and dragged away, but manages to extricate herself from the ropes and makes her escape; but she is recaptured and the platinum is taken away from her. Constable Winthrop, who is in love with Virginia and who has aided her, follows with a bunch of cow rangers, whose aid they enlisted. A gun fight ensues and the attention of the foreign Secret Service agents is detracted from Virginia by the presence of a gila monster, which they are trying to shoot. She escapes and from a point of vantage holds the secret agents at bay. The Duponne Powder Company, which had contracted for the platinum to manufacture munitions for the U. S. Government had almost despaired of hearing from Virginia, and was about to notify the government that they would be unable to fulfill the contract, when Virginia and Winthrop arrive with the platinum. The following day, in the Little Church Around the Corner, the marriage ceremony of Virginia Dixon and Sir Sidney Winthrop was solemnized. To celebrate the successful victory and the happy marriage, a reception is given by the Secretary of War at Washington. While all are joyous and happy Winthrop imparts the news to his bride that his mission has only begun. "I can't stay at home when my country falls; I want to fight for democracy! I want to do my bit and am going to join the boys in France to help them seal the doom of Prussianism." At first the news finds disfavor with Virginia who gives vent to tears, but she realized that her work for her country had also just begun. "I, too, am needed. I am going to France with you to do a woman's part." A perfect understanding had come into the lives of the two souls, who cheerfully offered themselves to their country for the good of humanity and to make the world safe for democracy.

UNIVERSAL SCREEN MAGAZINE.
Issue No. 56.

IF civilians even do not know how to rescue wounded or injured or unconscious persons in the least painful manner, the most recent issue of the Screen Magazine, No. 56, explains in detail all of the holds taught by the Red Cross to its thousands of men and women who go into the battlefield of Europe to rescue the wounded, and bring them to base hospitals. Under the heading of Science, the Screen Magazine shows the food models which Hoover is using to show the country what to eat and how best to cook it. The Screen Magazine goes behind the model and shows the manner in which it is made, prepared and decorated. The Screen Magazine also takes one behind the scenes in the Punch & Judy Theatre in Greenwich Village, and shows how the strings are pulled in this puppet show. The entire science of shipbuilding as it relates to the building up of an immense American merchant marine is another interesting subject in this magazine, which closes with a Miracle in Mud," produced by Willie Hopkins, entitled "Joan of Arc." This is particularly artistic and appropriate through the fact of the recent celebration of the anniversary of her birth.

"BEARS OF THE YELLOWSTONE"
A Finley Nature Study Split Reel.
By William L. Finley
of the Oregon Fish and Game League.

ONE of the most interesting animal studies at Yellowstone Park is that of the bear, whose life centers about the wagon that takes out refuse from the hotel tables. One who is not timid can command eternal faithfulness in these bears through means of their craving for sugar. Their attentions in this direction may become embarrassing, and trees are not high enough to prevent the greedy bears from following a luckless feeder with empty pockets to a place of safety, for it is far easier to feed them than it is to stop feeding them.

An interesting scene showing two bear cubs in a combination wrestling and boxing bout brings the reel to a close.

"THE LONG WHITE TRAIL."
(Scenic.)

LAPLAND lies almost entirely within the Arctic circle. Yet it has a railroad climbing over its ice fields and snow-capped summits. At one point it is 1,445 feet above the sea. It is the most northerly railroad ever constructed. This long white trail taps a country illuminated by the Aurora Borealis, whose inhabitants are supplied by the reindeer with milk, meat and clothing, and means of transportation. These reindeer are extremely economical, because they don't have to be fed. They live on lichens, which can always be found beneath the deepest snowbank.

ANIMATED WEEKLY, NO. 6.

Toot! Toot! First River Jitney On a Cruise.—Frozen from bank to bank for the first time at this point in many years, the Hudson River knows no speed limit.—*Tarrytown, New York.*

Suffering of World War Felt At Home.—Salvation Army, with thousands of workers in war zone, finds time to aid America's war needy.—*San Francisco, Cal.*

Fire Endangers Huge Munitions Plant.—Soldiers and sailors aid firemen when sparks from warehouses and paper mill, converted into seething furnaces of flame, menace big Remington Arms factory.—*Hoboken, New Jersey.*

Bay State Governor Calls War Council.—Third inauguration of Governor Samuel McCall of Massachusetts is made occasion for war conference of New England States Executives.—*Boston, Mass.*

"Buffalo To Berlin After Boastful Bill."—Train of United States army trucks leaves for New York City, en route to France, to take part in the "Gasoline War" against Kaiserism.—*Buffalo, New York.*

Chinese Republic Honors American Bird-Girl.—Katherine Stinson presented with medal by Tom Gunn, Oriental aviator, at request of President of China, in recognition of her aerial achievements.—*San Francisco, Cal.*

London Side-Tracks War-Making for Lord Mayor's Show.—His Lordship's annual pageant becomes a brilliant military and naval spectacle.—*London, England.*

Rush Coal To Save Lives of Freezing Poor.—Elements combine to increase misery due to coal famine—ice floes prevent movement of life-saving fuel.—*New York City.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

(Current Events will be found on Page 19)

MUSICAL SYNOPSIS *for*

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE.

"THE FIGHTING GRIN"

A BLUEBIRD PRODUCTION

By JAMES C. BRADFORD

Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "D" " Description " " " "

No.	Min.	(T) Title or (D) Description.	Tempo.	Selections.
			REEL I.	
1.	3¼	At Screening	4-4 Allegro Deciso	Prelude—Bizet. (From L'Arlesienne).
2.	1½	T. Billy Defends Championship	2-4 Marcato	Camouflage—Lampe. (One-Step).
3.	1¼	D. Margie Meets Billy	4-4 Moderato	*Because You're You—Herbert. (From Red Mill).
4.	3	D. Meredith Follows In Auto	2-4 Agitato	Ggitato No. 4—Minot.
5.	1½	T. He Stole My Son	6-8 Allegro Giocoso	Jig and Finale—Wood. (From Gressenhall Suite).
			REEL II.	
6.	1½	T. So Billy Lost	2-4 Allegro Vivace	Hurry No. 2—Langey. (Galop).
7.	3½	D. Kennedy At Breakfast	4-4 Moderato	Allah's Holiday—Friml. (Fox-Trot).
8.	1¾	T. The Big Move	2-4 Allegretto	A Baton's Rompus—Gillet.
			REEL III.	
9.	1¼	T. Harold Called	34 Tempo Di Valse	You and I—Langey.
10.	2	T. It Was a Shock	4-4 Moderato	March Burlesque—Gillet.
11.	2¼	T. Artie Was Ready	6-8 Intermezzo	Caprice—Pryor.
12.	4	T. One of Leading Industries	4-4 Molto Allegro	Athalia—Mendelssohn. (Ooverture).
			REEL IV.	
13.	2	D. Posse Find Billy	2-4 Moderato	Coquette—Oonvias. (Intermezzo).
14.	3	T. There's a New Bad Man	2-4 Allegretto	Prelude—Jarnfeldt.
15.	1¾	D. Billy Holds Up Carriage	4-4 Moderato	He Will Understand—Friml.
16.	1¼	D. Billy Enters Saloon	2-4 Giocoso	Hello, My Dearie—Stamper. (One-Step).
			REEL V.	
17.	2½	T. When Meredith	3-4 Tempo Di Valse	Valse a La Mode—McClure.
18.	2¼	T. You've No Right	4-4 Moderato	Matrimonial Fox-Trot—Norbert.
19.	2¼	Now I Go	6-8 Allegro Non Troppo	Gigue—Gretry.
20.	2	T. You Lost a Daughter	4-4 Moderato	*Because You're You—Herbert.
21.	1¼	D. Billy and Margie Married	4-4 Maestoso	Wedding March—Mendelssohn.
22.	1	T. You Win, I Lose	4-4 Moderato	*Because You're You—Herbert.

* Repeated Selections.

All selections carried by G. Schirmer, 3 East 43rd Street, New York City.

MUSICAL SETTING *for*

"THE PHANTOM RIDERS"

By M. WINKLER

A HARRY CAREY PRODUCTION

	Titles and Sub-Titles.	Time.	Name of Compositions.
T.	Glad Norton, the Only Girl	3 Minutes	Western Allegro, by Winkler.
T.	Cheyenne Harry, a Stranger	3 Minutes & 10 Seconds	In Lover's Lane, (Characteristic Intermezzo) by Pryor
T.	Say, Boss, There Is a Stranger, etc.	1 Minute & 50 Seconds	Fair Vassar (Characteristic) by Tobani.
S.	Cheyenne Harry Looking At a Girl	2 Minutes & 40 Seconds	Dramatic Tension. by Andino.
T.	A Man Who Works for Dave Bland	2 Minutes & 30 Seconds	Theme.
T.	The Boy He Killed Was My Brother	2 Minutes & 15 Seconds	Dramatic Agitato, by Heugry Hough.
T.	Look Here, Stranger, etc.	1 Minute & 30 Seconds	Intermezzo (Allegretto) by Bohm.
T.	From Miles Around, etc.	2 Minutes	Dramtic Recitative, by Sol. P. Levy.
S.	Interior of Room. (Scene Near Fire-place)	1 Minute & 50 Seconds	Galop to action.
S.	Man Entering Girl's Room	3 Minutes & 20 Seconds	Continue pp.
T.	The Raid	50 Seconds	Dramatic Tension. by Funck.
T.	I Guess That's the End	2 Minutes & 15 Seconds	Lion Chase (Grand Galop) by Koebling.
S.	Cattle Running Down the Hill	3 Minutes	Heavy Mysterioso, by Henry Hough.
T.	Please, Daddy, Remember Her	1 Minute & 50 Seconds	Repeat "Lion Chase" (Grand Galop) to action.
T.	The Feller They Call the Unknown, etc.	2 Minutes & 50 Seconds	Theme.
T.	The Unknown Was Not the Man	1 Minute & 45 Seconds	Moderato Agitato, by Becker.
T.	The Vengeance of the Phantoms	3 Minutes & 40 Seconds	Dramatic Mysterioso, by Borch.
T.	The Rangers Who Seldom, etc.	2 Minutes & 50 Seconds	Erl King (Dramatic Agitato) by Schubert.
T.	Better Kinda Slow up	3 Minptes	Continue to action.
S.	Cheyenne Shooting With Rifle	3 Minutes & 20 Seconds	Rustles of Spring (Dramatic Agitato) by Sinding.
T.	You're All Alone Now, etc.	6 Minutes	Furioso to action.
	Until the End	1 Minute	Theme.

None of this music is taxed. Any selection in above obtainable from CARL FISCHER, 46 Cooper Sq., New York City.

Our Defense in France says: "Keep up the Patriotism!"

Our Defense at Home says: "Show the Man without a Country"

YES, YOU!

Give the Families of our Soldier Boys

"The MAN without a COUNTRY"

EVERY woman in the United States who has a husband, son or sweetheart in the war wants the proud thrill of **justified sacrifice** that comes with the noble scenes of "The Man Without a Country." **Get hold of this big fact**—these many women in your town know that **their** relatives are not slackers and they'll boost and advertise "The Man without a Country" for you **out of their own splendid pride.**

NOT a picture of bloodshed, but a mighty appeal to the most **universal** emotions of the human breast, given in a modern romance full of thrilling action. Recommended **everywhere** for you by the American Defense Society, and everywhere playing to crowded houses. Made by Thanhouser. World rights bought on sight by Jewel Productions, Inc. If you need money now **book it now—without fail.**

JEWEL
PRODUCTIONS
INC.
1600 BROADWAY NEW YORK

Get This Fact!

Even if we had the vocabulary of a Shakespeare we couldn't give you any more forceful recommendation of "PAY ME" than to state, simply, that "PAY ME" has made money for every Exhibitor who has shown it. Now add the fact that Dorothy Phillips is growing in popularity every day all over the country.

"PAY ME," produced by Joseph De Grasse, has the swiftest action of any great Western drama ever screened. Get the same kind of action on your money and get it NOW.

"PAY ME"

JEWEL PRODUCTIONS INC.

1600 *BROADWAY, NEW YORK.*

WHO IS "THE CO-RESPONDENT"?

JEOFFREY MANNING, Editor, asks the question. Ann Gray, Reporter, answers: "Myself!" Then two strong men lock in a life-or-death struggle. WHY?

Let Elaine Hammerstein tell your audiences "why" in the beautiful, strong, clean, superbly intense romance of newspaper life made by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman.

JEWEL PRODUCTIONS INC.

1600 Broadway, New York

The Play that is Booked to Make the Most Money for Exhibitors in 1918 is

The PRICE of a GOOD TIME

A LOIS WEBER PRODUCTION

FROM every known sign that marks an unfailing winner, "The Price of a Good Time" will net you more money than any other feature this year. ¶ First and foremost—it is playing to **crowded houses** for **long runs** at all the **finest, biggest** theatres in New York City. ¶ Many of these are First-run houses, yet nearly all who failed to get "The Price of a Good Time" for a First-showing have broken their long established policies of non-competition, and have run this remarkable play **simply because they could not afford to turn down the extra big money there is in it.** ¶ In one of William Fox's theatres on December 9th, the crowd **broke down the doors** in their eagerness to get in and see "The Price of a Good Time." ¶ Never mind the fact that such a thing never occurred before—**wouldn't you be willing to give a crowd of such a size an equal chance at your doors?**

JEWEL
PRODUCTIONS
INC.
1600 BROADWAY, NEW YORK.

"Breaking all records for attendance. Greatest picture we've ever shown!"

The PRICE of a GOOD TIME

FEATURING MILDRED HARRIS

THE biggest mistake any Exhibitor can make is to give this play a short run. ¶ What you want to do, on the contrary, is to book "The Price of a Good Time" for at least **twice your ordinary run.** ¶ You know well the tremendous success of "Where Are My Children?" —that other wonderful Lois Weber production—and in "The Price of a Good Time," **the Belasco of the Screen** has created a play which is **at least** the commercial equal of "Where Are My Children?" if its **added story-beauty** does not bring you in **even more money.** ¶ You needn't take our word for anything we say here about "The Price of a Good Time." Simply ask any of the big New York houses that have shown it, and we will let your booking rest entirely on their replies. ¶ **But move quickly if you want to clean up.** ¶ "The Price of a Good Time" **wo-n-'t w-a-i-t!**

JEWEL PRODUCTIONS INC.

1600 Broadway. New York.

"I dont' care if you never saw the girl before — you're going to marry her right now. So
"COME THROUGH
THE most persistent and consistent money-maker of the day. Exhibitors in small cities should know that "Come Through" generally runs in big towns for two weeks straight.
The reason is—Herbert Rawlinson in George Bronson Howard's mightiest melodrama of Society and the Underworld.
JEWEL PRODUCTIONS INC.
1600 BROADWAY, NEW YORK.

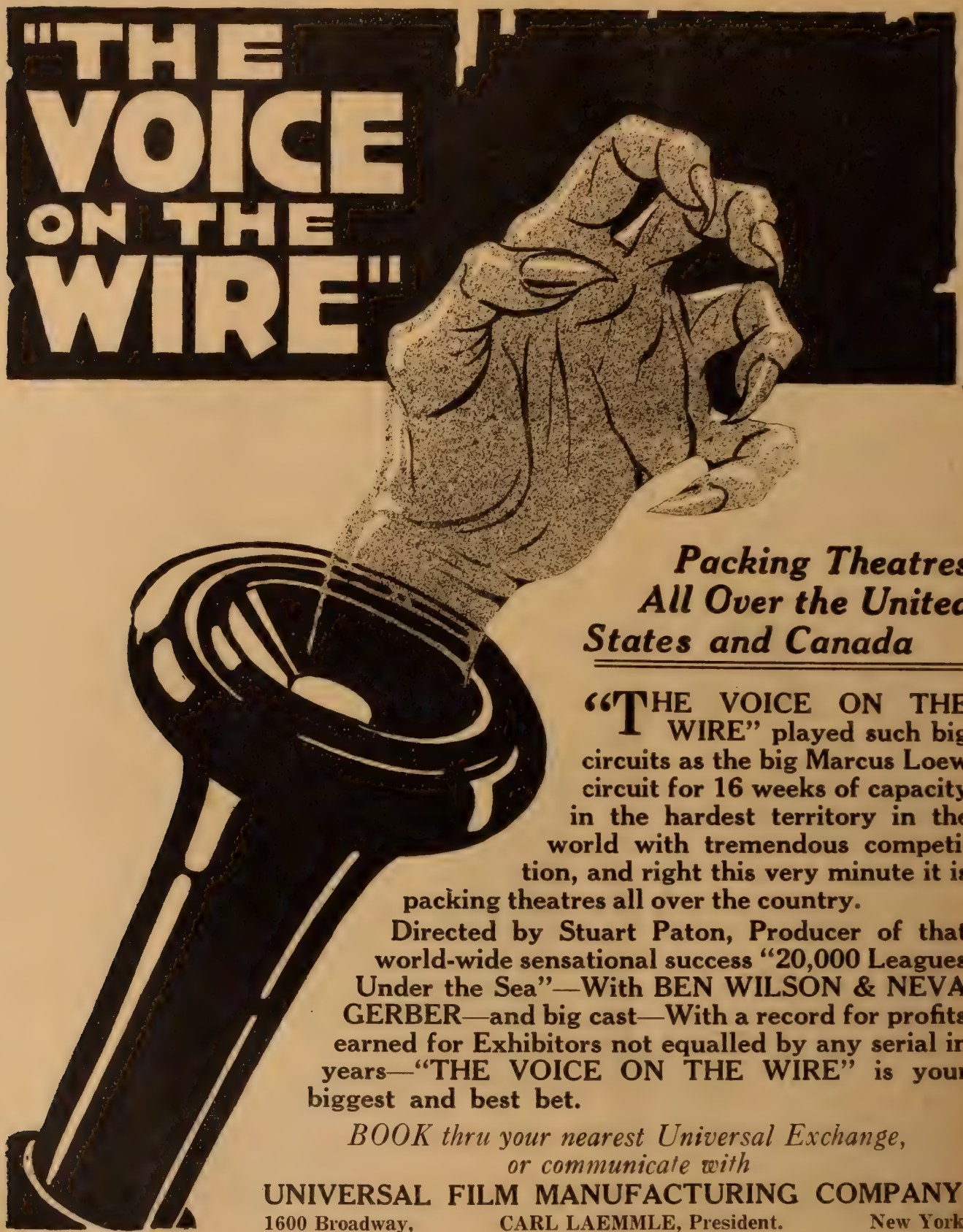
Girls—*to the Limit!*

PRETTY GIRLS—handsome girls—beauty girls! Little girls and big girls—middle-sized girls! Slim ones and chubby ones—sauce-boxes and snugglers—sweethearts and darlings. Girls with laughing eyes and roguish eyes and twinkling feet—that swim like ducks and dive like otters and dance like Pavlowa. Girls that have the Venus de Milo faded to a whisper. Girls you want to steal right out of the picture and take home with you. Girls that make the most wonderful natural scenery on the Pacific Coast still more enchanting, alluring and charming—to feast the eyes on—to dream about—to make you go again and again and again to watchLouise Lovely and Carmel Myers lead them through the Twentieth Century enchantment—

"SIRENS OF THE SEA"

The Beauty Picture of the Age.

JEWEL
PRODUCTIONS
INC.
1600 B'WAY NEW-YORK



Packing Theatres All Over the United States and Canada

"THE VOICE ON THE WIRE" played such big circuits as the big Marcus Loew circuit for 16 weeks of capacity in the hardest territory in the world with tremendous competition, and right this very minute it is packing theatres all over the country.

Directed by Stuart Paton, Producer of that world-wide sensational success "20,000 Leagues Under the Sea"—With BEN WILSON & NEVA GERBER—and big cast—With a record for profits earned for Exhibitors not equalled by any serial in years—"THE VOICE ON THE WIRE" is your biggest and best bet.

BOOK thru your nearest Universal Exchange, or communicate with

UNIVERSAL FILM MANUFACTURING COMPANY,

1600 Broadway, CARL LAEMMLE, President. New York.

"PAINTED LIPS"

A LOVISE LOVELY PRODUCTION

Another Smashing Life Story by the forceful Writer, Charles Kenyon, Author of Margaret Illington's sensational Stage Success: "Kindling."
Book thru your nearest Universal Exchange.

HARRY CAREY

IN "The Phantom Riders"

A Box Office Attraction and a REPEATER That We URGE every Exhibitor in America to Play . . . . .

Communicate NOW With Your Nearest Universal Exchange. SPECIAL POSTERS.

THE
MOVING PICTURE WEEKLY

VOL. 5 - NO. 24

JANUARY 26th
1 9 1 8

Vivian Reed
Supporting EDDIE POLO
IN
"THE BULL'S EYE"

Price Ten Cents

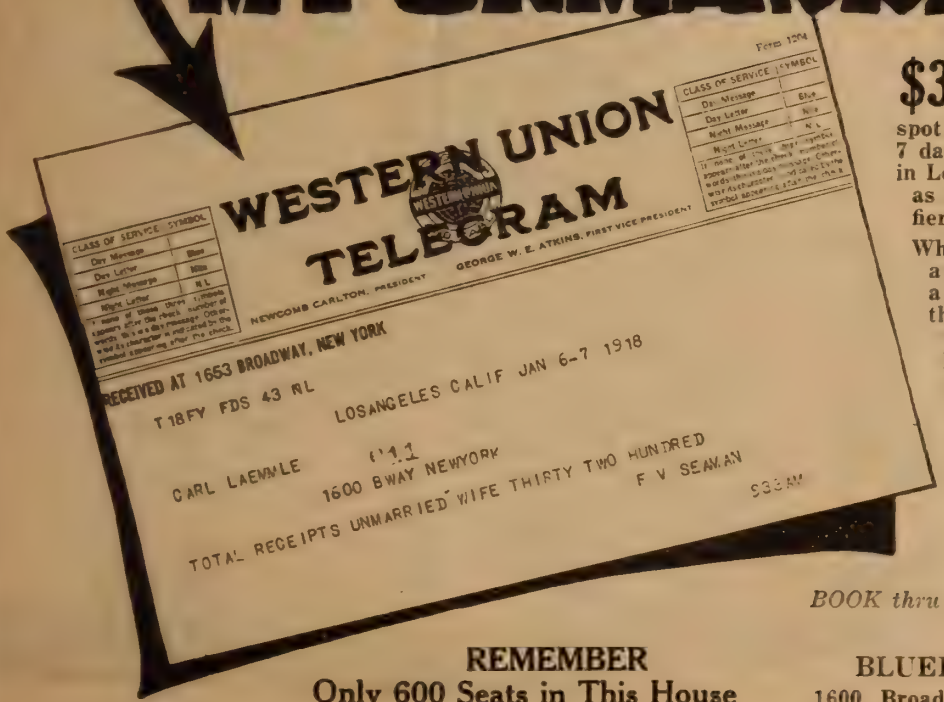
FRANKLYN FARNUM
IN
"THE FIGHTING GRIN"
A CONSTANT succession of flashing events. Pronounced one of the finest FARNUM pictures released this season. Let Farnum pack your house.
Bluebird Photoplays (Inc.)
1600 Broadway, New York.

$3200.00

WERE THE RECEIPTS IN ONE WEEK AT THE SUPERBA THEATRE LOS ANGELES WITH

CARMEL MYERS

IN "MY UNMARRIED WIFE"



Form 1204

WESTERN UNION TELEGRAM

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Day Letter | Blue
Night Message | N L
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CARL LAEMMLE
1600 BWAY NEWYORK

TOTAL RECEIPTS UNMARRIED WIFE THIRTY TWO HUNDRED

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$3200.00-- (Thirty-two hundred dollars) in a 600-seat house—in spot cash—good hard American dollars in 7 days—taken in by the Superba Theatre in Los Angeles, where picture theatres are as thick as fleas—where competition is fierce——

What good is mere talk alongside of such a record as that? How then can you—a live, wide-awake Exhibitor, out for the money, pass up this Box Office winner?

How dare you complain of bad business—war taxes or anything else when such money getters are offered to you on a silver platter? In the Hamilton Theatre, N.Y., it went over like a riot. It's going over Big in hundred of houses, bringing home the coin. You're certainly not going to pass it up with your eyes wide open. ACT NOW.

BOOK thru your local BLUEBIRD Exchange, or communicate with

REMEMBER
Only 600 Seats in This House

BLUEBIRD PHOTOPLAYS (Inc.),
1600 Broadway - - - - - NEW YORK

UNIVERSAL SERIAL BOX-OFFICE WINNER

THE BU

Featuring

EDDIE POLO

"Hercules of the Films"

with Dainty, Charming VIVIAN REED

FREE TO EXHIBITORS

Get a copy of the big colored ad Campaign Book on "THE BULL'S EYE"

at your nearest U Exchange

IN several western cities, Exhibitors have actually fought with each other to secure the favored booking on "THE BULL'S EYE," with Eddie Polo, Hercules of the films, and dainty Vivian Reed.

Yes, fought, in spite of the fact that there are half a dozen serials of other producers on the market.

Next week, we will print the wire that came in telling about this "free-for-all" scramble to get first booking on "THE BULL'S EYE." And why the mad scramble?—Because——

——the very minute these Western Exhibitors saw the action of the opening episodes, they immediately foresaw a capacity crowd-pulling 18-week serial. It's the serial with the hair-raising thrills that reckless Eddie Polo alone can and will perform. There is NO serial on the market that can in any way compare with it in pulling power and results to Exhibitors. Take our tip and BOOK NOW. Some one may beat you to it when you want it most.

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MFG. COMPANY, 1600 BROADWAY, NEW YORK

Largest Film Manufacturing Company in the Universe. CARL LAEMMLE, President.

WITH such a tremendous Western thriller such as "THE PHANTOM RIDERS," featuring Harry Carey and Molly Malone, no Exhibitor on earth has the slightest cause to complain about bad business for, at even double admission prices, "THE PHANTOM RIDERS" is

a house packer

—and a REPEATER par excellence, because it gives the people a story of hugeness—thrills—romance and action not surpassed by any Western star in the best Western ever produced. And the big important punch to this Harry Carey Production is just this—You can secure this big production at a rental price for one ,two or three days booking, that enables you to MAKE MONEY for yourself instead of being forced to pay a silly, teetotally absurd price for some star that draws an out-of-all-reason salary. Here's a winner at a living price to you. BOOK.

Harry Carey in "The Phantom Riders"

Through your nearest Universal Exchange, or communicate with the
UNIVERSAL FILM MANUFACTURING COMPANY,
"The Largest Film Manufacturing Concern in the Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

"A Devil with the Wimmin"

Nestor

Laughing Fest

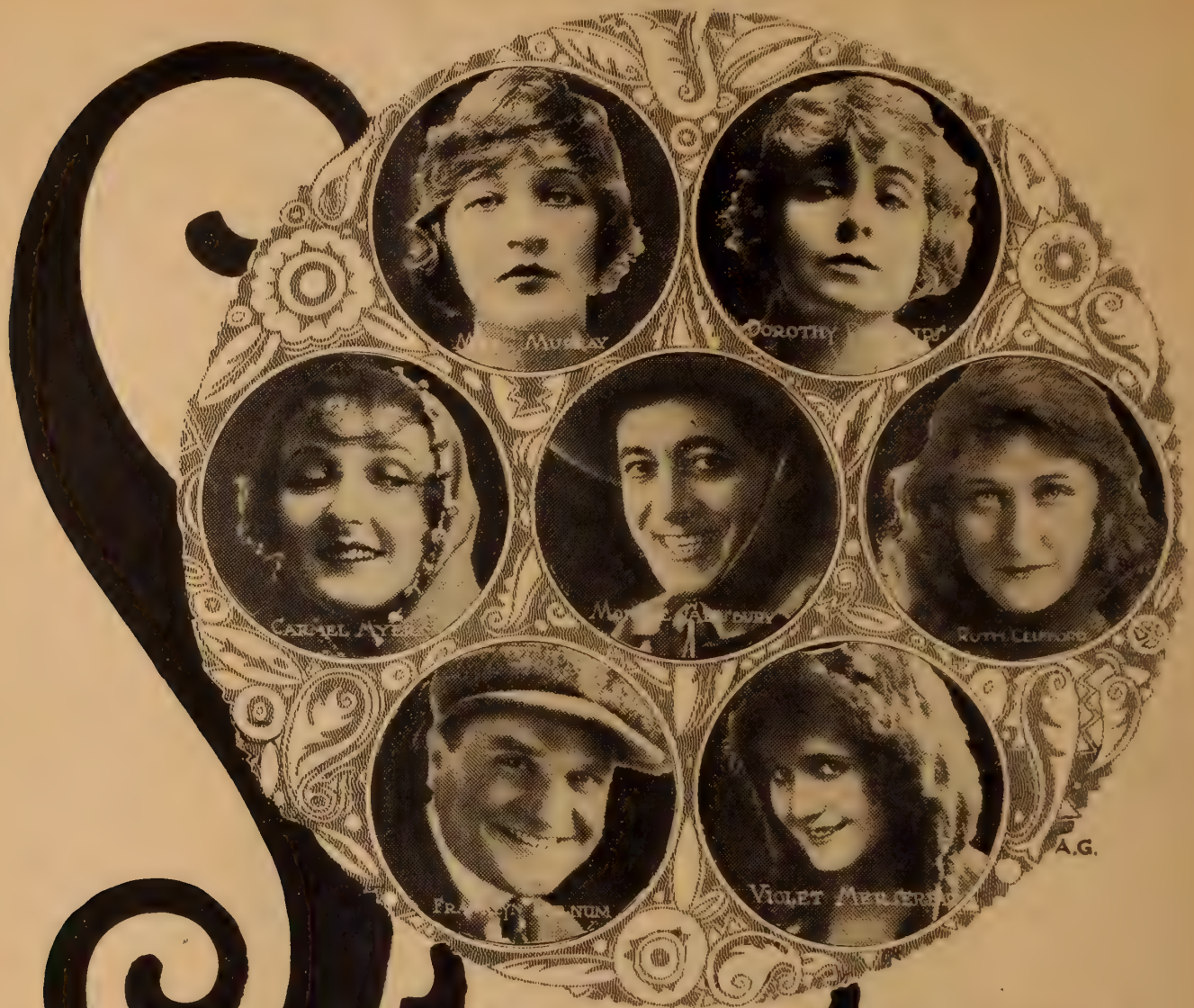
with

Max Asher

and

Beatrice Van

Book thru your
nearest Universal Exchange.

UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, Pres.
"The Largest Film Mfg. Concern in the Universe,"
1600 B'WAY, NEW YORK.

Start a BLUEBIRD DAY

MONROE SALISBURY
AS
NERVY SAM
BREEZY SAM
CARELESS
SINGING...
CHEATING SAM
And RUTH CLIFFORD
in the Rupert Julian Production:
HANDS DOWN
Two Brilliant
BLUEBIRD
STARS
In a Great Western Play.
BOOK thru your local BLUEBIRD Exchange, or communicate with
BLUEBIRD Photoplays (Inc.)
1600 Broadway, New York.
This ad is reproduced in a beautiful 5-color one-sheet poster. Get it from your nearest Bluebird Exchange.

Booked by Rothapfel's beautiful new RIVOLI Theatre New York

FINLEY NATURE PICTURES

Thousands of Exhibitors have noted with great interest Rothapfel's selection of the Universal's wonderful FINLEY NATURE PICTURES for the magnificent new Rivoli, N. Y. The Audubon Societies of America, with organizations in almost every city of ten thousand inhabitants and over, are solidly behind the FINLEY NATURE PICTURES, boosting it to millions of people. This is the greatest nature series ever screened, the work of Wm. L. Finley, Fish and Game Comm. of Oregon. 1st reel—full reel—remainder in split reels.

Get complete particulars right NOW.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. COMPANY,

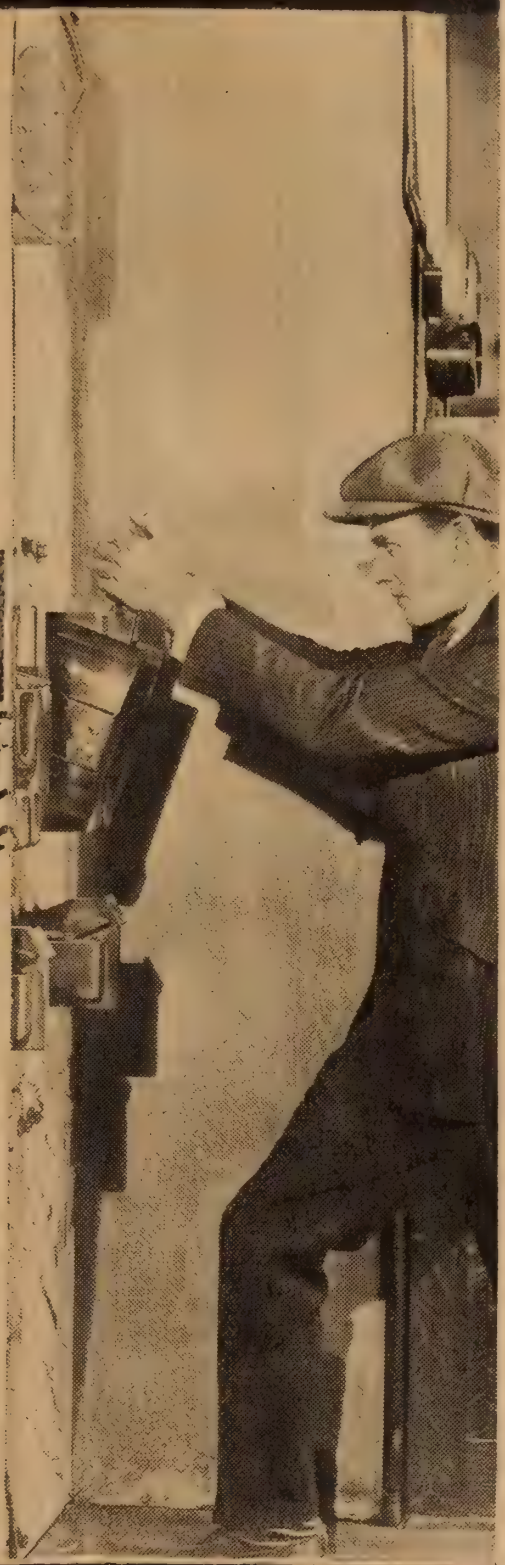
"The Largest Film Mfg. Concern in the Universe"

Carl Laemmle, Pres.
1600 B'way, N. Y.

Let Herbert Rawlinson

electrify your theatre with 20,000 volts of thrills in

"THE FLASH OF FATE"



He did it

in "Come Through."

He's tingling the nerves of the whole country with George Bronson Howard's greatest story. He'll do it again in the latest Herbert Rawlinson Production, "The Flash of Fate." A great story with a brand new twist!

Book thru your nearest Universal Exchange

UNIVERSAL FILM MFG. COMPANY,
CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe"
1600 BROADWAY, NEW YORK.

A Smashing Answer to the Outrageously Priced Star Features

BLUEBIRD PHOTOPLAYS
1600 Broadway
New York City

CRYSTAL THEATRE
WAYNE, NEBRASKA

January 2, 1918

Gentlemen:

Last night I had Carmel Myers in "The Lash of Power" and this is the remark I heard the President of the Commercial Club make. "I just love to sit and see a Bluebird play because it is not a one star picture, it is not a one-sided play; each player plays his part; they sure are good actors."

Bluebirds are the best drawing card I have, although I run all the big stars and

big attractions on the market and pay a good deal more for other features, yet I feel that Bluebirds on the average run will out-draw any other producing company productions, and you know the class I am running. One thing that I like about Bluebirds is that they sell their features in such a way that the Small Exhibitor has a chance to make a living and I have always found them reliable which you can't say about all exchanges.

If all your New Star Series are like the ones I have shown to date I predict that Bluebirds will be the big attractions in 1918.

Yours truly,

Wayne, Nebraska (Signed) M. B. NEILSON

PLAIN SILLY

PLUMB FOOLISH

BUT,—

just the kind of silliness you need in war times.

"WILD WOMEN"

FEATURING HARRY CAREY

is one of the nuttiest moving pictures ever wished onto an unsuspecting public.

Book Thru Your Nearest Universal Exchange.

IN 5 RIOTOUS ACTS

Hughie Mack gets mixed up with sundry bottles of red eye—fizz water — silk stockings and pretty girls — in "PEARLS AND GIRLS," the latest L-KO roarfest. ITS THE KIND OF COMEDY THE PUBLIC LOVES. Give 'em what the want. That spells success.

BOOK THRU YOUR NEAREST UNIVERSAL EXCHANGE.

At A Glance

Feature — "The Wife He Bought."

Brand—Bluebird.

Star—Carmel Myers.

Class—Society Drama.

Length—Five reels.

Period—Present.

Places—Wall Street and Seaside Bungalow.

Advertising Possibilities—Adaptation from well-known story in Hearst's Magazine, under title, "One Clear Call," by Larry Evans. Play up Carmel Myers. Situation of man who forced a girl who loved him to marry him for revenge. Direction Harry Solter.

Effective Publicity Stories

(The story and cast will be found on page 34—The music on page 36)

DURING the filming of "The Wife He Bought," adapted for Bluebird Photoplays from the clever story of Larry Evans in Hearst's Magazine, there were two examples for the display of nerve and unusual coolness on the part of the stars. Several of the scenes were taken half a mile off Catalina Island in the Pacific Ocean. Carmel Myers and her leading man, Kenneth Harlan, were using a yacht which in the play was supposed to belong to Harlan. The scene was supposed to represent a storm, and Director Solter knew that a storm would come up if he waited long enough, as it always does. But in this instance it came unexpectedly.

Miss Myers was being rowed to the yacht in a small rowboat when the billows began to assume unusual proportions. Several times the rowers got the small boat fairly near the yacht, always taking every precaution that it should not be dashed to pieces against its side. Miss Myers had been timing the waves, and finally saw the right opportunity when the rowboat was on the crest of a wave almost six feet away from the yacht.

"Here goes, boys," she said, and made a flying leap. Eager hands stretched out and caught her, but it isn't an experience she cares to repeat. "You should have had the camera on that scene," was the only comment she made on her experience.

Harlan, too, had an opportunity to display his skill, as will be seen when "The Wife He Bought" comes to the ..... Theatre on ..... Harlan is a crack swimmer, and he had need to be, for a scene had to be taken for which no rehearsal could be held. The man is supposed to jump off the boat, and Harlan has to rescue him. The waves were so high that the man was dragged dangerously near the propeller, which was endeavoring to keep the yacht's head up to the storm, and Harlan had all he could do to rescue the man from

FOR EXHIBITOR'S PROGRAM AND NEWSPAPERS

"The Wife He Bought" at the .... Theatre on ..... will reflect the details of a marriage contracted without love that led to ultimate happiness and contentment through the amazing development of a strange manifestation of psychology. Carmel Myers will play the role of the wife and Kenneth Harlan will be the husband. "One Clear Call," a story by Larry Evans, has thus been translated to the screen by Bluebird Photoplays.

Bluebird Photoplays will offer a screen version of "One Clear Call," the successful story Larry Evans recently contributed to Hearst's Magazine. In screen form it will be called "The Wife He Bought," and will have Carmel Myers as the star with Kenneth Harlan playing the leading male role. "The Wife He Bought" will be the attraction at the ..... Theatre on .....

By the slow process of a developing love in a marriage based on selfishness and vengeance, eventuates in the happiest of unions, will be disclosed in the plot of "The Wife He Bought," coming in Bluebird Photoplays to the ..... Theatre on ..... Carmel Myers will play the role of the wife with Kenneth Harlan depicting the part of the vengeful husband. That it's a Bluebird means the best in photoplaying, from every viewpoint.

When Steele Valiant married Janice Brieson vengeance was best man. Bride and groom despised each other. "The Wife He Bought" will show the way to a happy ending in Bluebird Photoplays at the ..... Theatre on ..... when Carmel Myers will be star of the occasion.

Carmel Myers will be the star of "Bluebird Day" at the ..... Theatre on ..... when she will present "The Wife He Bought," founded on Larry Evans' magazine story, "One Clear Call."

The attraction at the ..... Theatre on ..... will be "The Wife He Bought," to be presented in Bluebird Photoplays by Carmel Myers. The play was based on Larry Evans' magazine story, "One Clear Call," and tells of a domestic tragedy that was turned to happiness by a strange trick of fate.

Beautiful scenery, skillful photography and effective dramatic action will feature the presentation by Carmel Myers, of Bluebird's latest photoplay, "The Wife He Bought," at the ..... Theatre on .....

Strange man—he married a girl because he hated her father. She in turn despised her husband, but she accepted her marriage as a duty to be well performed. "The Wife He Bought" has this incident as its basic theme and the way to a happy ending will be disclosed at the ..... Theatre on ..... when Carmel Myers comes to celebrate "Bluebird Day."

Married for vengeance to a woman who loathed him, Steele Valiant lived with a heart full of bitterness. How he was changed to a devoted and considerate husband, living happily with his loving wife, will be disclosed in Bluebird Photoplays at the ..... Theatre on ..... when Carmel Myers comes to present "The Wife He Bought," with Kenneth Harlan as the vengeful husband who fell in love with his wife.

He fell in love with his wife after marrying her for spite and gaining a companion who loathed him heartily. Then there came a change with happiness for the married pair. See "The Wife He Bought" at the ..... Theatre on ..... when Carmel Myers appears as a star in Bluebird Photoplays. It will be a revelation in Photoplaying.

for "The Wife He Bought"

almost certain death. The entire party were much relieved when the yacht returned to Catalina.

"The Wife He Bought" is founded on Larry Evans' novelette, "One Clear Call," which appeared in the July number of Hearst's Magazine. This is an important matter to bring out in your advertisements and announcements. But a much more important one is to mention the fact that Carmel Myers, who is the star of "The Wife He Bought" was also the heroine of "My Unmarried Wife," one of the most tremendously successful Bluebirds ever released.

ADVANCE NOTICES.

"BLUEBIRD DAY" at the ..... Theatre on ..... will bring Carmel Myers to present a screen version of Larry Evans' story, "One Clear Call," offered as entertainment under the more illuminating title, "The Wife He Bought." Kenneth Harlan will enact the role of the husband who married for vengeance only to be led into paths of happiness by the influence of the good woman who had, reluctantly, become his wife. There will be a convincing demonstration that happiness is something money cannot buy.

Steele Valiant redeemed the promise he gave to his father when the old man died, broken in fortune and his death speeded up by James Brieson's villainy. Steele made Brieson a bankrupt and then forced Brieson's daughter, Janice, to marry him that he might visit further vengeance upon one who bore the Brieson name. It was indeed a strange marriage, but the way led to happiness despite the unfavorable start. See Carmel Myers in "The Wife He Bought" at the .... Theatre on ..... presenting then the latest Bluebird

FUTURE BLUEBIRD NOTES

DOROTHY PHILLIPS, who has gained great favor as star of Bluebird Photoplays, will soon appear at the ..... Theatre in "Her Fling," screen version of Katherine Leiser Robbins' story of the same title. Lon Chaney and William Stowell will lead the supporting company.

Clear the decks for Franklyn Farnum. His is coming in " The Rough Lover," a Bluebird directed by Joseph De Grasse, in which he is supported by Gladys Hansen. It will be seen on Bluebird Day several weeks hence at the ..... Theatre.

Mae Murray, star of Bluebird Photoplays, has completed for early presentation at the ..... Theatre "The Morals of Peggy," a feature especially written for her by H. Sheridan Bickers, well known in London as a dramatic critic and playwright. Robert Leonard directed the production.

The title of the next Monroe Salisbury-Ruth Clifford Bluebird has been changed from "The Highest Card" to "Hands Down." It is an original story by E. J. Clawson. It will be seen at the ..... Theatre in a few weeks.

Newspaper Display Lines

What Money Cannot Buy.
High Prices for Happiness.
Marrying for Revenge.
Matrimony and Vengeance.
The Price of Happiness.
Bluebirds for Happiness.
Bluebird Day To-Day.
Bluebird Day To-Morrow.
"The Play's the Thing."
Happiness for Sale.
Triumph of Loyalty.
Bluebirds—Never Disappoint.
Bluebirds—Always Worth While.
Bluebirds—Always the Best.
Best in Photoplaying.
Beauties of Photography.
Bluebird's Daintiest Star.
Gripping Photodrama.
Sensational Scenes and Episodes.
Beautiful Scenic Vistas.
Delightful Picture Entertainment.
Larry Evans' Gripping Story.
Marrying for Money.
Earning Married Money.

BLUEBIRD IDEAS

CARMEL MYERS appears to decided advantage in the extraordinary Bluebird production, "The Wife He Bought."

The story shows the revengeful spirit of a man embittered to the breaking point. It points out the counter-power of love to overcome all obstacles and is indeed an out of the ordinary sort of picture.

With this idea in mind, it would be well to drive home the point with strong advertising.

Many beautiful cuts and interesting stories furnished by the publicity department will enable you to get striking results from various sized insertions in your local paper.

Follow up the suggestions on the opposite page and then get busy with the following idea.

THIS WILL ATTRACT ATTENTION

INDUCE some well-dressed girl to appear at certain times of day, at some particular spot where there is likely to be a crowd. Have this girl heavily veiled and in a different dress every day.

Insert in your newspaper or make known through the use of "throw-aways" the following copy:

NOTICE!!!

A free ticket, good for one week's admission to the ..... Theatre will be given to the person who first walks up to the mysterious veiled lady and says, "You are the wife he bought."

If you find the right "veiled lady" she will make herself known to you by handing you the pass. SHE WILL APPEAR AT NOON every day for a week at well-known spots in the heart of this city, and returns to the box-office of the Theatre with an accurate description of what she is wearing. CAN YOU FIND HER?

Mr. Exhibitor:

There are some fine stunts in The Bluebird Ideas on the preceding page. They are there for your use. The Editor wants to know how Exhibitors are using them and what success they create. Take a picture of every stunt and send it to the Weekly.

Two Heads are Better than One!

LOVE at first sight—thrown down hard—thinks he'll die—goes off to the big woods—picks up heart—falls in love harder than before—saves his little woods girl from worse than death—protects her unrecognized sister—happy hearts all united. WHY?

BECAUSE Ella Hall, the bewitching forest nymph, is sweet enough to make him want to live with her forever out in the big sticks. A PLAY AS REVIVING AS A BREEZE FROM THE PINES.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.,
"Largest Film Mfg. Concern in the Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

ELLA HALL
PRODUCTION
"NEW LOVE FOR OLD"

Get-Rich-Quick

No. 192 Straight from the Shoulder Talk by Carl Laemmle,
President of the Universal Film Mfg. Co.

MANY big exhibitors have called on me during the past week or two.

Some of these men have not used Universal pictures, Bluebird Photoplays or Jewel Productions for months because they have been tied up with contracts to use only certain pictures of extravagantly paid stars.

In the meantime they have discovered two big facts:

First, that exhibitors who HAVE been using the Universal, Bluebird and Jewel pictures WERE GETTING THEM AT PRICES THEY COULD EASILY AFFORD and also doing as good a business as the exhibitors who were paying vastly greater sums for so-called "big stars" of whom the people at large are rapidly tiring.

Second, that by being tied up with contracts they were missing some of the biggest money-making pictures the market ever afforded; and that their competitors who were booking

Film Contracts!

pictures on merit were reaping a harvest, even in the present state of the world's affairs.

One of the biggest exhibitors in the country came to New York a few days ago to get out of a contract that ties him up to the use of big star pictures at a ruinous price. He told me that he has already OFFERED TO PAY A CASH BONUS TO BE RELIEVED OF HIS CONTRACT! Think of it!

If his offer is not accepted he will be faced with the necessity of running his business into the ground and driving more people away from his beautiful theatres; or else he will have to spend a fortune fighting in the courts.

These are the conditions that are raising hob with the whole business today.

These conditions were started by short-sighted men, who, when criticized for paying outlandish salaries to stars, replied: "Why shouldn't I pay the big salaries as long as I make a profit on it, and as long as the exhibitors are suckers enough to pay the price?"

This is the same argument that the get-rich-quick man uses. What does he care how many people he ruins if he himself can clean up a little easy piece of profit?

Get-Rich-Quick

CONTINUED

The Get-Rich-Quick Wallingfords of the film business have found easy prey in the exhibitors of America---even in the biggest and hitherto most successful of the exhibitors.

They have taught these exhibitors to say, "Why shouldn't I pay these high prices for star pictures as long as I make a profit on them and as long as the people demand them?"

There are two vital answers to that question:

First, the exhibitors now find that, even though they can't make a profit on overpaid stars at ruinous prices, SOME OF THEM CAN'T QUIT TAKING LOSSES because they are bound up with a contract.

Second, the people never really DEMANDED the stars. It was the exhibitors who TAUGHT THE PUBLIC TO LOOK FOR STARS. It was the exhibitors who MADE THE STARS.

The men who were behind the stars spent a few thousand dollars advertising them in the trade papers. But the combined exhibitors of America SPENT HUNDREDS OF THOUSANDS OF DOLLARS IN THEIR LOCAL NEWSPAPERS AND ELSEWHERE, creating a public demand (even though a temporary one) for the stars.

Film Contracts!

CONTINUED

In addition to this the combined exhibitors of America have given MILLIONS of dollars worth of screen advertising to the stars. And now that they have made them, THEY FIND THAT THE PEOPLE ARE TIRING OF BIG STAR PICTURES AND ARE DEMANDING GOOD STORIES AND GOOD CASTS AND GOOD DIRECTION in the place of names, names and names.

The Bluebird told this story two years ago and has repeated it time after time.

And now the big exhibitors are anxious to get Bluebirds and Jewels and Universal pictures because they discover that such pictures STAND THE ACID TEST OF PUBLIC APPROVAL! And because they are sold at prices the exhibitors can well afford to pay.

All ye Wallingford victims should rise up in wrath and smite a hard smote where it will do you the most good. But be sure to do it while you've still got a good smitey smite in your system.

Break loose! Book the kind of pictures that the people really want and RE-BUILD YOUR BUSINESS!

CENTURY COMEDY PRESENTS

ARBUCKLE

IN

THE SIDE SPLITTING RIOT

"She did her bit"

PAST RELEASES
"BALLOONATICS"
"AUTOMANIACS"

"NEPTUNE'S NAUGHTY DAUGHTER"
"HER BAREBACK CAREER"

DIRECTED BY J. G. BLYSTONE

Book thru any Branch of the

LONGACRE DISTRIBUTING CO.

Home Office Mecca Building, New York

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

The Moving Picture Weekly

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

Vol. 5. JANUARY 26, 1918. No. 24.

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BROADWAY THEATRE.

Complies With Law.
But Glitters Brightly.

FROM the inky blackness of what was formerly New York's famous White Way before the days of Fuel Administrators and coal shortages, there emerged Sunday night a ray of light. It cut through the famed thoroughfare over the surface cars and the heads of the lady conductors and concentrated the illumination of 30,000 candles on the sign of the Broadway Theatre on the opposite side of the street, lighting up with sufficient brilliancy to be seen for many blocks the sign of the famous old theatre and giving it the distinction of having the only illuminated sign of Broadway without violating the orders of the Fuel Administrator to conserve gas and electricity.

A Carbide White Way now becomes a possibility and acetylene gas makes a bid to guide the city theatregoer to his destination or the late and happy dinner to his subway or his taxi. The Broadway Theatre, of which Carl Laemmle, President of the Universal Film Manufacturing Company, is lessee; utilized three acetylene Milburn lights of 10,000 candle power each to illuminate its front and the signs that were previously using electricity. The Milburn lights were thrown upon the signs like three search lights.

Monday the lights were dark on police advice that they violated the law. Tuesday they were dark by law. Wednesday the police decided that ascelylene and carbide had not been prohibited. Harry Carey in "The Phantom Riders" is now blazing brightly at the Broadway and will continue so to do for the rest of the week at an expense of thirty cents an hour.

L-KO NOTES.

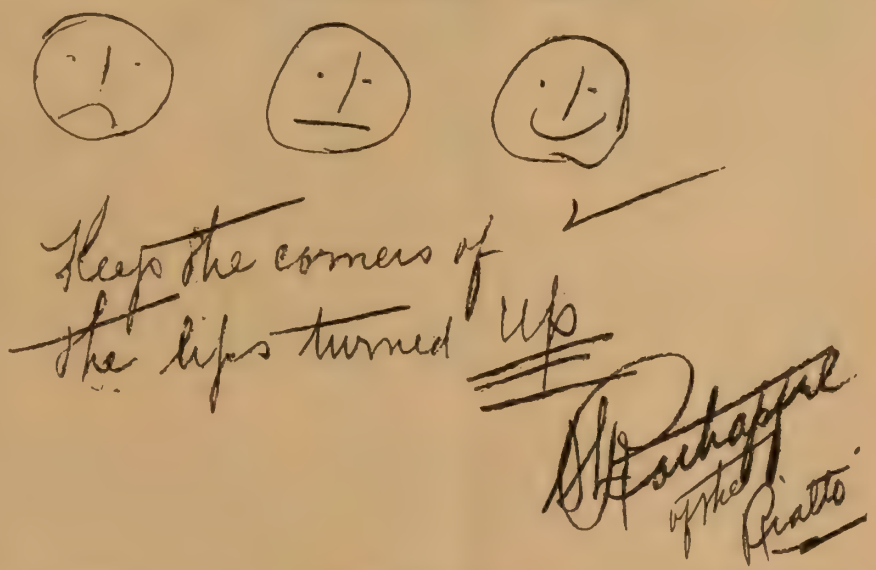
GALE HENRY'S first picture under the brand of L-Ko, tells the tale of Gale as a janitress, much loved by her dear friend husband, Hughie Mack, also loved by the Gas Collector, for her money. Watch for Gale Henry's first L-Ko picture entitled "THE PRICE SHE PAID."

Director Archie Mayo was out fishing the other day and pulled up a horse-shoe. Did you have any luck, Archie? No! he didn't. The next day he put up his set for the Gale Henry Company, and it rained cats and dogs all day. MORAL: Don't go fishing for horse-shoes.

Director W. S. Fredericks is working on the next Swain picture, introducing Mack Ambrose Swain as a Sherlock Holmes. He comes over from Holand in the steerage, with a wife, child and everything else, including some cheese. The title of this subject will be "Sherlock Ambrose" and will re released in a few weeks.

Hughie Mack's next picture is a corker. He is surrounded with a bevy of the L-Ko beauties and has a real wonderful time amongst them. The title of this subject is "Pearls and Girls," released in about three weeks.

AS ROTHAPFEL SEES IT.



A SHORT time ago S. L. Rothapfel, the most famous exhibitor of America, visited Universal City, California. In conversation with Henry McRae and William Sistrom, Mr. Rothapfel was asked for his philosophy of success as an exhibitor. Taking the back of the menu at the Universal City restaurant where he was dining, the boss of the Rialto and the Rivoli drew this sketch shown above. "That's all I know about the picture business," said the most astute and successful exhibitor in America. His advice is good war time talk, too.

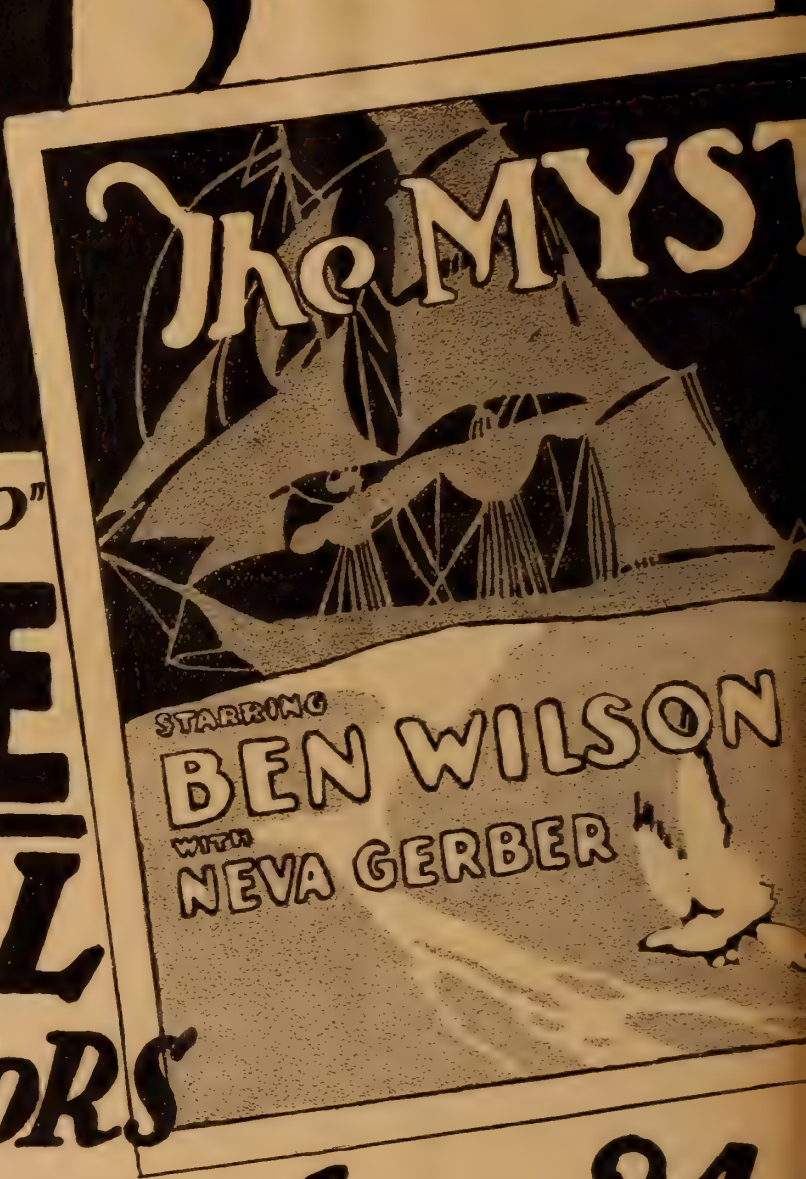
24 Sheet

"OR"

"The MYSTERY SHIP"

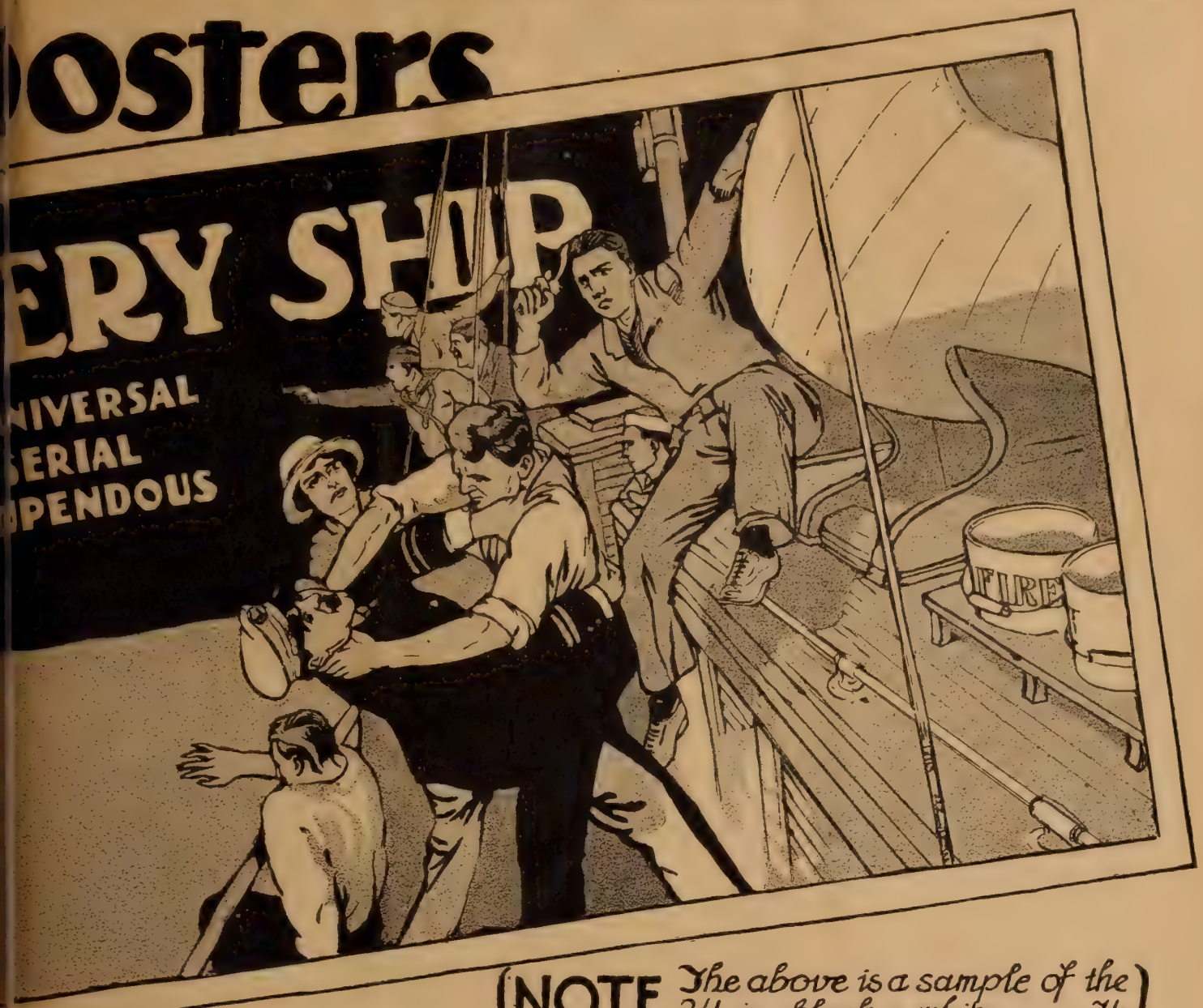
FREE

TO ALL EXHIBITORS



who will post these 24s
and who will furnish
list of the stands to the exc
furnishes

osters



{NOTE The above is a sample of the 24 in black & white. — It comes lithographed in 6 colors.}

on prominent locations a report with a complete

nge that posters.

Communicate with the nearest exchange of the
UNIVERSAL FILM MFG. COMPANY,
"The Largest Film Manufacturing Concern In the Universe"
CARL LAEMMLE, President
1600 BROADWAY, NEW YORK.

P. B. E. cut No. 114.
Eddie Polo in Universal adventure serial, "The Bull's Eye."

"The Bull's Eye" Serial

Episode One -- "FIRST BLOOD"

EDDIE POLO STARRED

WRITTEN AND DIRECTED BY JAMES W. HORNE.

CAST.

Ed Cody	**Eddie Polo**
John Clayton	**Ray Hanford**
Cora Clayton	**Vivian Reed**
Lee McGuire	**Hal Cooley**
Nathan Loose	**Frank Lanning**
John North	**William Welsh**
Sweeney Bodin	**Noble Johnson**

CRACKETTY, Bang — Bang! ! The sharp rattle of a score of six-shooters burst on the astonished ears of the panicky passengers of the stalled trans-continental express train. It was music to the ears of Ed Cody, foreman of the Bull's Eye Ranch. He had been brought up on it, and the past three weeks, with their unaccustomed clang and the rattle of a big city, had almost driven to distraction a soul attuned to the silences of the vast plains, the music of the crack of the bull-whip, the sing of the lariat, and the staccato note of the ever-ready forty-fives. He had been like a fish out of water. The hot odorful air of the city pressed down upon him; the buildings hemmed him in; the streets left one no choice of direction like the pathless ranges of the cattle country. But now it was all past—like a bad dream. That salute had broken the spell which bound him. He was in the West again.

Dressed in "store-clothes," Ed Cody had gone East for the first time in his life to bring back Cora Clayton, the budding heiress, to the most extensive cattle grazing ranch in Arizona. Cora had been the apple of Ed's eye, and he had had all of the affection for her of an older brother. He had taught her to ride anything on which a saddle would stick, to shoot like a trooper, and to handle a lasso as well as he himself could do it. The Bull's Eye Ranch was proud of its mistress. It wasn't at all afraid that the Eastern learnin' which John Clayton wanted his daughter to have would spoil her. And it was right. When the boys sent Cody on his way with a characteristic cowboy send-off, they expected him to bring back a young lady with the culture of the East superimposed on the best training that the West could give her. But there was a great surprise in store for all of them, and Ed was the first to get it.

With her stylish clothes, fashionable coiffure and the hand polished education and grand manner of the young ladies' finishing institution, Cora fairly bedazzled the eyes of the stout hearted, athletically built foreman of her father's ranch. Cora was the belle of the school, and had a train of admirers whom she managed with the diplomacy of a minister of foreign affairs. But Ed thought that he saw a slight preference given to handsome Lee McGuire, a young man of easy manners and polite accomplishment and with a position in the government. Though there was no particular reason for it, Ed felt a certain antagonism toward him that he did not feel for the others.

Seated in the Pullman, the welcome sight of the plains put Ed at his ease for the first time in three weeks, and he began to tell Cora of recent events at home, of the growing rivalry of the sheep men and the cattle men for the grazing privileges of the government owned plains, of the first clash between them in the streets of the little trading town, of how the life of her father had been threatened if he did not permit the sheep men to graze their flocks on the cattle lands. He also told her about the insubordination of Sweeney Bodin, one of the strongest men on the ranch. Cora remembered him well, and the dark way in which he had always looked at her through his half-closed, frankly admiring eyes. He was a giant of a man. A dark, foreign type, with nasty mouth and cruel ways. It was this last quality which had caused the break. Ed could not tolerate cruelty to horses, and he had taken Sweeney to task for ruthlessly beating his pony. Sweeney had not taken the rebuke, and Ed knew that the only way was to thrash him if he wanted to maintain order on the Bull's-Eye Ranch. It was a battle to stir the blood. Cora had to imagine most of it, for Ed was very modest in his account of the toughest fight of his career, and he had fought his way to the position which had been intrusted to him by John Clayton. Cora felt a sense of relief steal over her when Ed told her that he had kicked what was left of Sweeney Bodin off the place.

Conversation then veered to the newest influence in the cattle country. The great war in Europe had brought changes, not the least of which was the rapid advance in prices both of beef and mutton. The government was eagerly buying up stock to feed its first European Expeditionary Force. Its agents, however, had been met by higher prices all along the line than a generation had known. Most of the buyers were new to the cattle country and offered fabulous prices. Many of the stock men sold out entirely and quit the business with a fortune, and one of the most persistent buyers, John North, had been urging John Clayton to sell out to him. Ed had been called into conference, and had strongly advised against the course. He thought the government should have first call. Ed was a patriot from the ground floor up. He had volunteered with Roosevelt's army, and when that had been turned down, decided that there were some secret enemies of the republic right in the middle of Arizona who wanted to be looked after before he put on Uncle Sam's regular uniform. It was this war-like recital which had been interrupted by the sound of shots as the train slowed down and came to a dead stop.

"Gee, that must be the boys now coming to welcome us home," said Ed excitedly. "Come on, Miss Cora." He had never called her miss before she went East. Both rushed to the observation car, where each of a dozen badly frightened passengers was trying to hold his hands the highest. Twenty masked riders surrounded the platform. Ed did not know whether they were friends or foes, but his hands went up as high as any one's when a wicked-looking Winchester was thrust into his face. In an instant he was bound and blindfolded and dragged struggling over the rail.

Stand By the President

TO ALL EMPLOYEES OF THE UNIVERSAL FILM MFG. CO.

THE Universal Film Manufacturing Company is entirely out of sympathy with the committees from the various industries which are flying toward Washington to protest against the new order of the fuel administrator.

The fact that this order has the approval of President Wilson is quite enough for us.

This Company, like every other company in the country, has pledged its resources to aid the government in a successful prosecution of the war.

And now, for the first time, we are put to the test to see whether such pledges were empty phrases or if they really carried a meaning. If we have a grain of real patriotism, we will grin and bear whatever burden the government may be compelled to impose upon us during these times of ordeal.

We request employees of this company to refrain from making unfavorable comment on the action of the government. Let us look at the doughnut, not at the hole. Let us remember how little we are sacrificing in comparison with the young men of the nation who are offering their lives where we are asked to offer only our dollars. If we are stripped of every dollar we possess, if we are reduced to the extremest poverty—we will still have life.

Let us show the Kaiser and his crew that our pledge of support to our government was not made merely to be withdrawn at the first real pinch of war. Let us be ready in our minds to drop everything else, if necessary, and devote our hearts and souls to the one great object of making the world a fit place to live in.

Standing by the President means STANDING BY THE PRESIDENT. It does not mean arguing, protesting or quibbling. The President has the most terrific task that was ever imposed upon a single human being in the history of the world. Let's make his burden as light as possible and not participate in anything that will tend to confuse his mind or swerve him a hair's breadth from the great purpose he outlined in his recent message to the world.

If we are patriotic, now is the time to PROVE IT.

UNIVERSAL FILM MANUFACTURING COMPANY

By CARL LAEMMLE, President.

CARMEL MYERS in "My Unmarried Wife"

An Unusual Bluebird Photoplay

CARMEL MYERS in "My Unmarried Wife"

An Unusual Bluebird Photoplay

Publicity Stories for Louise Lovely

AT A GLANCE

Feature—"Painted Lips."
Brand—Louise Lovely Production.
Star—Louise Lovely.
Class—Society and Underworld Drama.
Length—Five Reels. Period—Present.
Places—San Francisco waterfront, a dive, a country estate, elaborate city apartments.
Advertising Possibilities—The author, Charles Kenyon, is a well-known writer and playwright, having scored his biggest success with Margaret Illington's three-years' vehicle, "Kindling." The title has great advertising significance. The story deals with a man who trained a girl, whom he supposed to be fast, in the ways of society, in order to marry her to a man he intended to ruin.
Story by Charles Kenyon.
Production by E. J. LeSaint.

CAST.

Lou McTavish.....Louise Lovely
Captain McTavish.....Alfred Allen
Jim Douglass.....Lewis J. Cody
Andrew Solman.....Hector Dion
Mrs. Callahan.....Mrs. E. A. Witting
Mrs. Silver.....Beatrice Van
Rose .....Betty Schade

A REMEMBERED FACE.

WHEN Chas. Kenyon wrote "Painted Lips," the Louise Lovely Production which comes to the ..... Theatre on ..... the Western photoplay colony was combed for just the proper man to take the role of Jim Douglass. Edward LeSaint, who produced it, as so many directors have, had a certain face in mind for the role. It belonged to an actor that he had seen on the stage, and he wired East to a well-known theatrical agency to find out where Lewis J. Cody was. The answer came back that he was working in Los Angeles in the films. Strange as it may seem, under the name of Lew Cody he had been working not five miles away from Le Saint for the last year.

The producer lost no time in engaging Cody for this special engagement, making it necessary for Cody to get a leave of absence from his other engagement.

So well did Mr. Cody acquit himself in "Painted Lips," and such a deep impression did he make on all of the film critics who saw it, that Robert Leonard engaged him on the spot for a production which was not to be started for five months, when Cody would be free. He will be seen in support of Miss Mae Murray.

NOTES.

FOLLOWERS of Louise Lovely will have an opportunity to see her in an effective role as the heroine of "Painted Lips," the Louise Lovely Production which comes to the ....Theatre on .....

"Painted Lips," the Louise Lovely Production which will have its first run at the ..... Theatre on..... .....is a story of various settings. First we are introduced to a rough sailor man of as rough a ship, then into an underworld cafe, and lastly to a beautiful society home, in which Louise Lovely, the heroine, finds herself after a succession of interesting events.

Louise Lovely, star of the Louise Lovely Production, "Painted Lips," which will first be seen in this town at the ..... Theatre on ..... has the support of a splendid cast, among them being two leading ladies —Beatrice Van and Betty Schade, both playing exceedingly interesting roles. They help a great deal toward making this an excellent production.

Betty Schade, who plays in support of Louise Lovely in the Louise Lovely Production, "Painted Lips," which will be seen at the ..... Theatre on ..... was born in Berlin, raised in Chicago and calls California her home. Miss Schade became an American citizen about a year ago when she married Lieutenant Ernest Shields of the United States Army.

USE THIS ADV. AS AN ADVANCE NOTICE.

'TIS a fool thing, this picture—but just the sort of fool thing a tired brain needs now and then. See

Harry Carey

And Beautiful MOLLIE MALONE in

"WILD WOMEN"

DIRECTED BY JACK FORD

and e'en though you have the set features of a mummy, they'll crack into a smile, I warrant you!

(*Theatre name here*)

in "PAINTED LIPS"

(SYNOPSIS ON PAGE 34. MUSIC PAGE 36.)

WHAT'S IN A NAME.

WHEN we are told that a girl has changed her name we immediately jump at one conclusion and say: "Who is the lucky man, and when did it happen?" Therefore when we were told that Lovely wasn't always Louise's name, we said: "But we never knew that Louise was married." But that is not the reason she changed her name, for she is neither widowed or divorced. The demand of art changed it.

Louise Lovely, who is the star of the Louise Lovely Production, "Painted Lips," which comes to the ..... Theatre on ....., is an Australian, and when she arrived in this country she was called by her own name—Louise Carbasse. How did you pronounce Carbasse—Carbossy—Carbasse, or don't you pronounce it at all? That is the difficulty which hundreds of people encountered when they wanted to talk about this beautiful new star with that frightfully difficult name. Something had to be done to relieve this situation, and to give the moving picture patrons an opportunity to talk about their new favorite. After several suggestions, Mr. Laemmle, President of the Universal Film Manufacturing Company, came to the rescue. "Isn't she lovely? Why not call her so," he suggested, and the name was adopted with alacrity. Lovely she was, and Lovely she became.

All this was about a year and a half ago. Now she has a company of her own. Her productions are released as Louise Lovely Productions, and "Painted Lips" is the second of this series. The first of the Louise Lovely Productions was called "The Wolf and His Mate." The next is "Nobody's Wife."

HER NEXT.

EVERY one who sees "Painted Lips," Charles Kenyon's wonderful photoplay in which Louise Lovely will appear at the ..... Theatre on ....., will stop at the box office and ask the manager when the next Louise Lovely Production is coming, and what it is. If the manager is wise he will say, the next Louise Lovely Production is entitled "Nobody's Wife," and it will be at this theatre one month from tonight.

ADVANCE NOTES.

PATRONS of the ..... Theatre have a treat in store for them. At a date not very far distant they will have an opportunity of seeing the new Ella Hall-Emory Johnson picture, "New Love for Old." It is a story of the magic which a girl's eyes worked in the heart of a lovelorn city chap. Imagine newlyweds like Ella Hall and Emory Johnson playing such roles together.

* * *

Herbert Rawlinson has just completed a spectacular journey across the continent, and will be present in New York City when "The Flash of Fate," his latest production, will be released. "The Flash of Fate" will be seen at the ..... Theatre in a few weeks, and those who haven't joined the Herbert Rawlinson Admiration Society can do so by the price of the ..... Theatre's admission.

* * *

"Wild Women"—get that title? Paste it in your hat, tie a red string around the fourth finger of your left hand, and set the alarm clock for ..... (Date)). Harry Carey will tear this whole town apart with laughter in "Wild Women," Jack Ford's great production. There is nothing in it to make you weep, there is nothing in it to educate you or to make you think. All you have to do is to bring your laugh muffler and come prepared for the time of your life.

PUTTING IT OVER

A DEPARTMENT OF HELP FOR EXHIBITORS

"PAINTED LIPS," a Louise Lovely Production, in which the talented little lady displays marked dramatic ability, is a feature with which you can get a number of interesting advertising stunts.

GO TO THE DRUGGIST NEAREST YOUR "SHOW SHOP."

Tell him that you would like to arrange a window display. Get him to fill his window full of rouge, lip sticks and other articles of lady-like "war-paint."

In the midst of this display arrange a photograph of Louise Lovely and under it the following inscription:

"PAINTED LIPS"
YOU SEE THEM EVERYWHERE,
"PAINTED LIPS"
THAT SOMETIMES LIE,
"PAINTED LIPS"
THAT WHISPER FOOLISH THINGS
"PAINTED LIPS"
DON'T PASS THEM BY.

ESPECIALLY when they are Louise Lovely's seen to good advantage at ..... Theatre on .....

THEN ARRANGE OTHER SIGNS, viz:—DO YOU WANT "PAINTED LIPS," then buy this (name of article).

GIRLS!
GIRLS!
GIRLS!

LOUISE LOVELY uses this sort of lip stick in "Painted Lips."

You can easily work out this idea on an extensive scale and run the same scheme in a number of drug-stores in your city. TRY IT OUT!

Don't overlook the fact that "Painted Lips" is an original story by the well-known author, Charles Kenyon, who wrote "Kindling," a remarkable stage success for Margaret Illington. Bring this fact out strongly in your advertising.

The story also contains a very novel twist. The hero is trying to draw the fangs of a licentious society idler, who makes conquests of married women. He educates a girl whom he supposes to be a woman of the underworld and cleverly arranges the stage so that the man will fall in love with her. Then, to his own amazement, he discovers that he is in love with this "lost soul" himself.

In addition to the Stories of "Painted Lips," which are printed on pages 30 and 31 to be cut out and used in the newspapers, there is a column of Stunts to "Put Over" the production in theatres which have difficulty in attracting their share of patronage. "Painted Lips" will send them away wanting more, but your Stunt is to get them in your house. Tell us how they go.

"Save Me!"

In terror she pleads for woman's help to woman.

Dorothy Phillips
IN
"THE GRAND PASSION"

BOOK THIS BOX OFFICE PRODUCTION! As overwhelming as Niagara. A Dorothy Phillips Super Production, which gives this nationally loved star the greatest opportunity of her popular career. The N. Y. Tribune says: "Her personality dominates everything. You cannot do without her." Produced by Ida May Park, from the greatest romance, by Thomas Addison, "The Boss of Powderville." Communicate for terms to any Bluebird Exchange or 1600 Broadway, New York

A Dorothy Phillips
SUPER
PRODUCTION

"PAINTED LIPS."

A Louise Lovely Production.
Scenario by Charles Kenyon.
Produced by Edward Le Saint.

CAST.

Lou McTavish	Louise Lovely
Captain McTavish	Alfred Allen
Jim Douglass	Lewis Cody
Andrew Solman	Hector Dion
Mrs. Callahan	Mrs. A. E. Witting
Mrs. Silver	Beatrice Van
Rose	Betty Schade

LOU McTAVISH had been brought up as strictly as it was possible for a sailor man to bring up his daughter, and when he was temporarily disabled Lou was taken in by Rosie, a woman of the underworld, a type that Lou had never seen and did not suspect. Rosie dolled Lou up in the fussiest kind of soubrette clothes, painted her lips, powdered her face and curled her hair and took her to the Straw Cellar, a notorious hangout. She had not been there more than fifteen minutes before the place was raided, and poor little Lou found herself in a limousine with a strange man, but one who looked perfectly honest and respectable, though intensely cynical. The man was Jim Douglass, and he had a determined purpose in kidnapping Lou from the police. Never suspecting for a moment, in spite of her protests, that she was anything that her dress and war paint did not proclaim, he had laid a deep and crafty plan to palm off on Andrew Slater, a disreputable character who had entry to the best society, this girl of the underworld. Lou was duly trained and primed for her part, thinking all the time that Douglass intended to marry her, and Douglass himself was intensely surprised when he saw what a truly beautiful woman she was under advantageous circumstances. It was only half heartedly that he introduced Slater, who fell into the trap much more rapidly than Douglass liked, and proposed in all good faith. But when Lou discovered how Douglass intended to cheat Slater and what his real opinion of her had been, it changed the entire aspect of the situation, and she went to Slater's room to voluntarily offer herself. But when Slater discovered that he would not have to marry Lou, he called up Douglass and told him that he intended to send Lou back to him the kind of woman that Jim thought her to be. Jim, overcome with remorse and realizing at last his love for Lou, rushed to the apartment house, but when he broke open the door he discovered the body of Slater lying on the floor. Lou's own father, who had been searching for her for the last six months, had had revenge upon Slater himself.

"THE DONKEY DID IT."

L-Ko Two-Reel Comedy.

Directed by Vin Moore.
Supervised by J. G. Blystone.

CAST.

Prof. Polonius Pinhead	Al Forbes
Howling Hank	Russ Powell
Molly	Mert Sterling
Violet	Babe Emerson

(*Copyright* 1918, *L-Ko Motion Picture Kompany*)

LAST CHANCE VALLEY fairly wallowed in wickedness; its dance-hall was so sinful that it made a bank robbery look like a prayer-meeting. To it came Professor Polonius Pinhead upon the back of his donkey and boon companion, King Solomon, and there he found two shrinking flowers of the valley. One's name was Violet, warranted fully shrunk, and the other was Molly, whose expansion was in direct contrast to Violet's shrinking. She weighed 350 on the hoof and could juggle a bean-shooter as well as any gun-toter. And of course, there was a bad man. His name was Howling Hank, and he was a union villain licensed by the Moving Picture Theatre Villains' Association, to wear the official black mustache and carry forty-seven shots in his six-shooter. Now, Howling Hank was determined that Violet should work in his dance-hall, and Molly was just as determined that Violet should not. Into this life and death struggle King Solomon, the donkey, kicked Professor Pinhead, and this elongated individual eventually obtained Dutch courage enough to route the villain, to save the shrinking Violet, and to marry the multitudinous Molly.

BIRDS OF CRAG AND CAVERN.

Finley Nature Study Split-Reel Subject.

Supervised by Wm. L. Finley, of the Oregon Fish and Game Commission.

ONE of the largest bird colonies in the world is to be found on the sea rocks off the coast of Oregon. The difficulty of approaching the Coast has prevented molestation of the birds, and they have no fear whatever of man. For that reason Mr. Finley was enabled to get wonderful views of the murres or guillemats, of the cormorants, and of the sea gulls. Of these, the sea gull is the only bird well known to the general public. They are the pirates of the Coast, and steal a murre's egg, or a young murre, every chance they get. The cormorant, sometimes called a shag, or nigger goose, is a glossy black bird which lives on the highest pinnacles of the rocks. It lives entirely upon fish. The cormorants and the murres and the petrils, or Mother Carey's Chickens, as they are called, for the manner in which they patter over the sea waves half flying and half walking, all live together in perfect harmony and in united fear and enmity toward the sea gulls.

SYNOPSES

(The First Episode of "The Bull's Eye" Is on Page 26.)

UNIVERSAL SCREEN MAGAZINE.

Issue No. 57.

THE care and training of blind children is the first subject in this Screen Magazine. The editor then takes us for a trip to Mexico, down the Atlantic Coast. In the country below the Rio Grande we find a lazy carefree people, the women making shoes, sombreros, shawls, baskets, tortillas, bringing up myriads of stark naked children all packed in adobe houses like crowds in the subway. Some one has suggested that the Niagara River be further harnessed as a coal economy measure. The Screen Magazine shows the wonderful beauties which would be largely eliminated by transferring their beauty into 61,500,000 tons of coal for a year. Unless you have seen this Magazine, you don't know properly what shrimps are, how they live, die, and have their usefulness. But the most startling shot in the Weekly is the one showing the method of cutting big ships in two, so that they can pass through the Welland Canal and be joined again for use in the Atlantic. The magazine ends with a Miracle in Mud by Willie Hopkins, entitled "Sad, But True."

Ben Wilson and Neva Gerber in "THE MYSTERY SHIP."

Episode 12—"The Line of Death."

AFTER rescuing Betty, Gaston discovers Jack Fay swimming toward the boat, and takes him aboard also. As they are congratulating each other over the unconscious boatman, a dart lands at their feet and a message tells them to search the man. They do so, and an important paper rewards them.

Miles and Jack take Betty home, and then retire to the club, while the badly shattered gang picks itself out of the ruins of the lighthouse, and resolves to find the headquarters of the mysterious power which baffles them. The reunited companions sit down over a high-ball to dissect the papers. Unfortunately for them, the

BLUEBIRD

LOUISE LOVELY, L-KO, Nestor, Finley, News and Serials.

waiter is in the employ of Le Gage and steals the papers right under their noses, and reports to headquarters with them. The spies, warned that Gaston suspects them, decide to put Betty Lee in danger, and capture her by a clever trick from the hotel right across the hall from Gaston's room. While they are thus engaged, part of the gang come upon the mystery ship, which has left its garage. Without the camouflage treatment it becomes visible to the crooks, who immediately attack it. The crooks are put to flight by the mysterious chemicals which the mystery man hurls at them, but one man manages to anchor himself on the back of the car, and unknown to the occupant, accompanies him to his combination garage and laboratory.

Miles rushes into Betty's room just as she is being taken out, and although the abductors have a start, he and Jack pursue them.

Carmel Myers in "THE WIFE HE BOUGHT."

With Kenneth Harlan. (Bluebird Photoplay.) Adapted by Harvey Gates from the magazine story "One Clear Call," by Larry Evans, appearing in July Hearst's Magazine. Produced by Harry Solter.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

Steele Valiant.....Kenneth Harlan
Hutch Valiant.....Howard Crampton
James Brieson.....Sidney Dean
Janice .....Carmel Myers

STEELE VALIANT had suddenly been changed from a happy, successful boy, who had just won his spurs in the North Wood, to a silent, vengeance-filled old young man with the alert manner of a set steel trap and one purpose: to wreck the lives of two men. These two pretended friends of his had just caused his father's death and frustrated his marriage with the daughter of one of them. With the vision of his martyred father ever before him, Steele brought the two men both to book and as the price of victory exacted from the second victim his daughter, the girl whose hand Steele had sought, Janice Brieson. The long conflict had so changed Steele that it was not possible for him to allow love to enter into his life. He tried to compel the girl he had loved once and bend her will to his. Janice was proud and though she had to fight against loving her husband, her pride would not suffer her to yield. The conflict between the man's will and the woman's pride eventually broke on the subject of an acquaintance. Before Janice went she said to her husband, "Some time you will receive a clear call from me and you will answer it, no matter where you are, or what you are doing." That time came in the middle of the night from the depths of the sea. He answered.

GEMS OF THE ADRIATIC. (Split Reel.)

THE Adriatic is one of the most ancient bodies of water. It has a history dating far beyond the Roman Era. The leading seaport of Dalmatia is Spalato, the country residence of the Roman Emperor Diacletian. It is an interesting combination of the Old and the New World. Salona is another ancient and modern city. The pillars of ancient public buildings are extremely picturesque in panorama.

"THE GREAT SEA SCANDAL." Nestor Comedy.

Chester Smelt.....Dave Morris
Gladys Smelt.....Gladys Tennyson

CHESTER SMELT was taking his daughter to Mocha-and-Java which, as you must realize, is a long journey by water. Smelt had an unfailing eye for beauty, and Seniora Friola was a beautiful woman and was taking the same trip. His advances to her and the efforts of his daughter's rejected fiancé to elope with her, caused poor Chester all manner of difficulty, and threatened his life innumerable times. His last escapade landed him in Friola's stateroom and in Friola's bed, and nothing but his ready tongue saved Chester Smelt from becoming Friola's sardine. He produced a letter which he had just written, stating: "Bearer is Secret Service man from those United States, looking for a woman spy." This statement satisfied every one, and the Great Sea Scandal was over.

ANIMATED WEEKLY, NO. 7.

Ice-Boats Race For Pennant In Heavy Gale.—The "Ingenue" wins the New Jersey State championship in exciting contest on the frozen Shrewsbury.—*Red Bank, N. J.*

Chicago Snow-Bound By Big Blizzard.—Much suffering and tieups of railway lines caused by heavy snow fall and 60-mile-an-hour gale.

Beating the Lurking Pirates of the Sea.—Progress on America's shipbuilding program grows by leaps and bounds, calling for approximately 11,000,000 tons by 1919.

Oh, Boy! Broadway Is Thankful There Are No Sightless Nights.—De luxe and delightful styles in coats and lingerie of the musical "Flo Flo" illuminate the lightless nights of the frmer "Great White Way."—N. Y. C.

Cross Country Runners Go "Over the Top."—Youths, many of them of Uncle Sam's army and navy, prove their endurance in city to ocean race. —*San Francisco, California.*

America Takes Part In Great Allied War Council.—Pictures just released by the Censor show American, Japanese, British and other delegates to unity conference of countries fighting Germany.—*Paris, France.*

French Avenge Crippled "Kiddies" of London.—Giant German zeppelins, one of five brought down by French aeroplanes while returning after "successfull military attack" on English school houses.

Cartoons by Hy. Mayer, World Famous Caricaturist.

UNIVERSAL CURRENT EVENTS, NO. 37.

Dynamite Defeats King Winter's Alliance With Kaiser.—Ice blockade, interrupting work on America's great warship progress at Government's new "Victory" destroyer plant, is broken by use of explosive, permitting delivery of coal.

Canoe Tilting Suggested As Army Bayonet Exercise.—Uncle Sam's military instructors should find some hints in the "annual plunge" of the San Diego Rowing Club.

Tornado Demolishes Town, Sweeping Houses Before it.—Driving thru center of the city, terrific wind storm destroys 75 buildings and injures many persons.—*Leesville, La.*

Spectacular Fire Wrecks Big Theatrical Warehouse.—Scenery of "The Mikado" and many famous productions goes up in smoke when William A. Brady warehouse is destroyed.

Dig Down! Come Across! Buy Your Baby Bonds Now!—"Movie" stars urge purchase of Uncle Sam's War Saving Stamps.

Canada Honors Air Heroes Who Died "Over There" (Canadian copies only).—Flight Lieutenants Osborn and Riden, who met their deaths in France, are brought home to find a last resting place in their native land. *Toronto, Canada.*

Chinese Tong Master Buried As A Christian (New York copies only).—Tom Lee, "Mayor of Chinatown," who brought about peace between the waring Chinese tongs, is laid to rest. with Christian ceremonies.—N. Y. C.

Aided By Allies, Italians Halt Great Hun Offensive.—French reinforcements dash across the border into Italy, turning the tide of battle against the Teutons on the Italo-Austrian front.—*Somewhere Along the Franco-Italian Border.*

"Ships! Then More Ships!" Is Slogan To Win the War.—One of Uncle Sam's vast shipyards under construction. where fifty vessels may be built at once.—*Somewhere On the Atlantic Coast.*

Official U. S. War Film. America's Mailed Fist Ready To Strike the Hun. —Pershing's field artillerymen learn fascinating art of smashing German trenches. — *Somewhere In France.*

CARTOONS

From World's Greatest Newspapers

MUSICAL SYNOPSES

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE.

By JAMES C. BRADFORD

FOR

"THE WIFE HE BOUGHT"

BLUEBIRD PHOTOPLAYS,

Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "D" " Description " " " "

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
		REEL I.		
1.	3½	A Screening	3-4 Adagio	Adagio Pathetique—Godard.
2.	1½	T. Old Mas' Son, Steele	4-4 Andante	Lament—Gabriel Marie. (Cello Solo).
3.	2	T. James Brison	3-4 Tempo Di Valse	Forget Me not—McKee.
4.	2¼	D. Brison Hangs Up Receiver	3-4 Andante Moderato	Dramatic Andante—Borch.
		REEL II.		
5.	2¼	D. Steele At Ticker	6-8 Andantino	Oriental—Cui.
6.	2½	T. I'm At Home To No One But Mr. Valiant	3-4 Andante Cantabile	An Indian Legend—Baron.
7.	2½	D. Steele Leaves—Fade Out	9-8 Appassionata	Dramatic Finale—Smith.
8.	1½	T. The Price	3-4 Valse Lente	* Pretty Edelweiss—Lehar.
		REEL III.		
9.	2½	T. The Buccaneer Anchored	2-4 Andantino	Astarte—Mildenberg.
10.	1½	D. Janice At Mirror	4-4 Andante Moderato	Dramatic Andante No. 24—Borch.
11.	2	T. But Janice Saw	3-4 Valse Lente	* Pretty Edelweiss—Lehar.
12.	1¾	T. When Janice Met Ross Carlton	2-4 Andante Grazioso	Serenata—Moszowsky.
13.	1½	T. Janice Never Stopped	6-8 Andantino	Pierrot Asleep—Fantom.
		REEL IV.		
14.	1¼	D. Steele On Rocks, Watching	3-4 Tempo Di Valse	Document—Roberts.
15.	2¼	T. You'd Better Call Dog	4-4 Moderato	Serenade Coquette—Barthelemy.
16.	3	T. He Was Only a Pup	3-4 Vivace	Erl King—Schubert.
17.	1½	T. I've Saved Your Friend	3-4 Valse Lente	* Pretty Edelweiss—Lehar.
		REEL V.		
18.	1¼	D. Janice Enters Old Home	4-4 Moderato	Auf Weidersehn—Romberg.
19.	1½	T. Weeks Passed	6-8 Andante Con Moto	Gondoliera—Moszkowsky.
20.	3	T. That's the Boat Your Wife Sailed On	4-4 Allegro Agitato	The Tempest—Lake.
21.	1½	T. Even When I Couldn't Hold On	2-4 Andante	Romance—Karganoff.
22.	1½	T. It's All a Mistake, Janice	3-4 Valse Lente	* Pretty Edelweiss—Lehar.

"PAINTED LIPS" *A LOUISE LOVELY PRODUCTION*

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
		REEL I.		
1.	1¾	At Screening	2-4 Allegro	Sailors Chorus—Wagner. (From Flying Dutchmann).
2.	2	T. Jim Douglas	2-4 Allegretto	Intermezzo—Arensky.
3.	2½	T. End of Voyage	4-4 Molto Moderato	Dramatic Andante—Berge.
4.	1¼	T. Kate Beldon	2-4 Rag—One-Step	Booster—Lake.
5.	3	D. Captain Enters Saloon	4-4 Agitato	Agitato No. 2—Langey.
6.	1¼	D. Jim In Apartment, Receives Letter	3-4 Tempo Di Valse	Lucille Love—Olman.
		REEL II.		
7.	2½	D. Louise Weeping	4-4 Andante Sostenuto	Romance—Frommel.
8.	2¾	T. Mrs. Winslow's Party	3-44 Tempo Di Valse	Ma Bella Charmante—Roberts.
9.	1½	T. Straw Cellar	2-4 Rag	Slidus Trombonus—Lake.
10.	1½	D. Andrew and Jim's Sister	3-4 Allegro	Intermezzo—Granados.
11.	1½	D. Saloon—Louise, Close Up	2-4 Moderato	Mele Hula—Tyers.
		REEL III.		
12.	3½	T. Sergeant Bayne	4-4 Moderato	Blue Monday—Potter. (Fox Trot).
13.	1¼	T. Beat It, the Cops	2-4 Allegro Agitato	Agitato No. 49—Shepherd.
14.	3½	T. The Housekeeper Was About To Retire	3-4 Allegretto	Scarf Dance—Chaminade.
15.	1¾	T. Two Days Adventure	2-4 Moderato	Salut D'Amour—Elgar.
		REEL IV.		
16.	1½	T. And So Captain Became	2-4 One-Step	Louisiana—Tierney. (From Show of Wonders).
17.	1½	T. Thus Through the Months	3-4 Valse Lente	Mystery—Baynes.
18.	2¾	T. Pinehurst	4-4 Allegretto	Arabesque No. 2—Debussy.
19.	3	T. It Had Taken Douglas Three Months	3-4 Valse Lente	* Some Day—Herbert. (From Her Regiment).
		REEL V.		
20.	1¼	D. Louise In Boudoir, Weeping	2-4 Lento	Un Peu D'Amour—Silesu.
21.	2	T. I Meant To Marry You To Him	4-4 Grave	Dramatic Tension No. 19—Andino.
22.	2½	T. I Shall Send Her Back	4-4 Allegro Agitato	Agitato No. 1—Langey.
23.	1¼	T. I Offer a Lifetime of Devotion	3-4 Valse Lente	* Some Day—Herbert. (From Her Regiment).

* Repeated Selections

All the selections listed above may be obtained at G. Schirmer, 3 East 43rd St., New York City.

"I am your Lord and Master - and you'll do as I say, for I bought and paid for you and own you - body and soul."
Bewitching
Carmel Myers
Heroine of the box office success "My Unmarried Wife"
with Kenneth Harlan in
"The Wife He Bought"

A virile story adapted from "One Clear Call," From the pen of the popular fiction writer, Larry Evans.

The story that has been widely read and that appeared in the July issue Hearst's Magazine

BOOK thru your local BLUEBIRD Exchange, or communicate with

BLUEBIRD PHOTOPLAYS (Inc.)
1600 BROADWAY, NEW YORK.

SURE, You Read This

Remarkable Endorsements

CONTAIN JUST ENOUGH SMILES, TEARS & SUSPENSE.

Bluebird Photoplays, Inc.,
Des Moines, Iowa:

Gentlemen—We have been in the picture business now over five years, from the time of the "movie" business down to the "Motion Picture" game of the present—the game where you have to be mighty careful what cards you draw and still more careful how you play them to win.

During that period of advancement we have used and tested, retained or cancelled almost every service that has come on the market, and Bluebirds have given us more consistent satisfaction than any of the others.

It has always been our policy to keep a very close survey of conditions and see what the majority of our patrons wanted and what pleased them most, and it has become natural for us to expect large crowds of satisfied patrons on Bluebird Days.

They are always unique and up to the minute in every detail, and seem to contain just enough smiles, tears, suspense, romance and adventure to "get" the average fan, and that means the majority; so what more could an exhibitor ask for?

JOE GEBRACHT,
Mgr. Twin Star Theatre.
Ames, Iowa.

SATURDAY A. M. SHOW.

Bluebird Photoplays, Inc.,
Pittsburgh, Pa.:

Dear Sirs—I want to tell you how well pleased I was, and every one, too, with "My Little Boy." It is a wonderful picture. Every one liked it, and said so. It made up for some of the other pictures that I have had lately that were not so good.

I gave the matinée, as I told you I was going to, to the children on Saturday morning. They were delighted with the picture, excepting of course, the part after the death of "Little Boy Blue," until they found out it was only a dream. As I knew some of them would not be able to read, I had a man from one of the newspapers read the titles to them. There was one that they beat him to and it was "Santa Claus."

Elsie Jane Wilson has produced a fine picture. None of the characters could be improved on. It is these two things that, I think, make a picture. This story was simple and might easily have been spoiled. If you look closely enough in one scene you can see a spider spinning his web over the toy dog and tin soldier.

With best wishes for the Christmas season, and hoping the New Year will bring some more Bluebirds as good as this, I am, Respectfully yours.

J. M. CONNORS,
Mgr. Regent Theatre.
Washington, Pa.

BLUEBIRD HAS A HEART.

Bluebird Photoplays, Inc.,
Kansas City, Mo.:

Gentlemen—About six months ago my business began to fall off, and of course I began to change my class of pictures from one company to another, in an effort to build it up again. Well, I think with the exception of one or two, I tried every brand of pictures distributed in this territory.

About thirty days after school began the school board and the parents held a meeting and decided that they would ask me if I couldn't get a class of pictures that could be depended on (especially for Saturday night), so they would feel safe in bringing their children to the show, and not have them see a picture that was not fit for them to see.

I decided to try Bluebirds.

I advertised my first Bluebird in great style and made it plain to the people that any time they saw a Bluebird and it was not first-class, that I would gladly refund them their money as they left the theatre. The first night there was a large crowd from the country, and I had a number of people stop at the door as they left

YOU MUST WEEP.

Bluebird Photoplays,
Omaha, Nebr.

Gentlemen—I think I owe you a letter on "Mother o' Mine." I had a good house on it, and as the people left the theatre I stood at the door and collected the compliments. People said it was the finest Bluebird picture they had ever seen, and if a person can look at the picture without thinking about his mother and bringing tears to his eyes, there is something wrong. When you have another Bluebird as good as "Mother o' Mine" let me know.

Thanking you, I remain

Yours very truly,
L. M. SCRIVIN, Mgr.
Lyric Theatre, Hawarden, Iowa.

WONDERFUL PRODUCTION.

Bluebird Photoplays,
St. Louis, Mo.

Gentlemen—Just had a private showing of your super-production, "Mother o' Mine," before an audience made up of the heads of Mother Clubs and representatives of other organizations, and wish to congratulate your company on this production.

All of those present and myself agreed that it was a wonderful production and should be shown in every community and was worthy of the co-operation of all schools and other organizations.

Again congratulating you on this wonderful production and thanking you for your many courtesies, I am

J. A. CARRIER Mgr.
Carrier Amusement Co., Decatur, Ill.

TRUE TO LIFE.

Bluebird Photoplays,
Dallas, Texas.

Dear Sirs—The other night we showed "Mother o' Mine" to one of the largest crowds that was ever in our theatre, and more than that, it was one of the Best Pleased Crowds that ever left my theatre. This being one of the most-true-to-life pictures that I have even been able to see, I am going to book it some time soon for a return date, and I am sure of a good business the second time. Any one booking "Mother o' Mine" will say the same after showing it one time.

Yours truly,
A. E. EVANS,
Dixie Theatre, Goldwaithe, Texas.

COULD HEAR A PIN DROP.

Bluebird Photoplays,
New York City.

Gentlemen—We had your special feature, "Mother o' Mine" last night, and I want to say that this is *some picture*. I have been operating motion pictures for the last four years, but this is the first picture which ever had any effect on me.

The photography is wonderful and the picture is very steady. We had a full house and our patrons are well pleased. The picture fitted the day all right. There were moments when you could hear a pin drop, with 650 people in the audience.

ALFRED B. WERHAN,
Operator,
Wadsworth Opera House,
Wadsworth, Ohio.

Unsolicited Bluebird Praise

the theatre and say, "If that is the kind of pictures you are going to have on Saturday nights, you can depend on me every Saturday."

I have been using your regular service now for sixty days, and every picture seems to get better and I always hear a good word spoken for them wherever I go. If you know of an exhibitor that has a night he wants to build up, refer him to me, for I think every theatre should have at least one Bluebird night. I want also to thank you for the prompt attention you have always given my orders, for I have never dealt with any film company that has treated me as nice as you people have.

I do not think a man would be speaking wrongly if he should say that the Bluebird Photoplays, Inc., is a company that has a heart interest in their patrons.

Yours very truly,
J. E. STRAIN,
Mgr. Liberty Theatre.
La Cygne, Kan.

ENTIRE SATISFACTION.

Bluebird Photoplays, Inc.,
St. Louis, Mo.:

Gentlemen—We are pleased to advise that Bluebirds are coming up to our entire satisfaction, and we have not a single complaint to make in regard to your office or service. We are,

Yours very truly,
H. L. PITNER,
Mgr. The Rex Theatre.

NICEST PAPER HE GETS.

Bluebird Photoplays, Inc.,
Kansas City, Mo.:

Gentlemen—A little bit of straight talk. Bluebirds are holding up fine, not a bad one have I run; extra fine paper, in fact, the nicest I get. It has put Paramount on the shelf and clear out of the Royal.

The Royal management is satisfied. Are you? Now raise the price, and I will keep still.

Yours truly,
G. W. BAYS.
Newton, Kan.

CANCELLED ALL OTHERS.

Bluebird Photoplays, Inc.,
Los Angeles, Cal.:

Gentlemen—Just a word or two regarding the Bluebird productions. My patrons are well pleased, and as a matter of fact they must be good pictures, for we have cancelled all program pictures for the Columbia Theatre except the Bluebird, and that contract we are proud of.

Very truly yours,
EDW. J. COOPER,
Mgr. Columbia Theatre.
Phoenix, Ariz.

FILLED THE HOUSE.

Colonial Film Exchange,
Sioux Falls, S. D.:

Gentlemen—The Bluebird features you have been sending me are good; in fact, I have filled the house all three nights. Continue this kind of service and you can count upon me.

Yours very truly,
L. V. KELLY,
Mgr. Wapaso Theatre Co.
Faith, S. D.

SHOULD STATES RIGHT IT.

Bluebird Photoplays, Inc.,
121 Golden Gate Ave.,
San Francisco, Cal.:

Gentlemen—I wish to state that this theatre played "The Savage" two days and it gives me great pleasure to say that this feature is one of the strongest attractions that I have ever played in this house. It is a picture that could have been handled as a State Right feature and "gone over" big. I contemplate in the near future of bringing "The Savage" back for a return engagement."

Yours truly,
I. F. MORRIS,
Mgr. Sequoia Theatre.
Sacramento, Cal.

of Julian's "Mother O'Mine"

YOU CAN'T GO WRONG.

Consolidated Film & Supply Co.,
Atlanta, Ga.

Gentlemen—It gives me great pleasure to write to you in regard to the Bluebird Super-feature "Mother o' Mine" which I have been running for the past three days. In my two years' experience as manager of this theatre never have I had so many good things said about a picture as I have this one. On our opening day, Monday, it rained all day and of course our business was a little off, and to show you the drawing power of this subject I want to tell you that yesterday or the second day was *better* in receipts *by thirty dollars* than the opening day was. Now you know as well as I that when a picture picks up business each day as this one has that the "mouth to mouth" advertising is what does it. I want you to show this letter to exhibitors throughout the South as an endorsement of the picture, and they can take it from one who has had the experience of playing pictures in what is known to be the hardest show town in the South that *they will never go wrong in playing this picture up to the highest possible point.* They will not only do *the business*, but they will send their patrons away with a smile that will make them *boosters* for the house for all time to come. If you have any more like this one just pick out the dates and advise me of them so I may make entries on my booking sheet. Wishing you all the success possible with your entire department, with kindest regards, I am

LEO S. SCMIDT, Mgr.
Alamo Theatre, Atlanta, Ga.

TO CROWDED HOUSES.

Consolidated Film & Supply Co.,
Atlanta, Ga.

Gentlemen—I am enclosing you under another cover a Dolly Dalrymple write-up on "Mother o' Mine" as printed in the *Age-Herald.* You may not know it over in Georgia, but here, praise from Miss Dolly is praise indeed, and I take pleasure in handing you this good story of our showing of "Mother o' Mine" at the Alcazar.

Dolly Dalrymple says: **"People may says as much as they please that pictures are not better than they used to be. I am a moving picture 'fan.' I see very nearly everything that comes and goes. I have made a study of pictures and I enjoy clever pictures immensely, and this I have found to be the case with the public generally. When a picture house puts on a clean, heart-interest picture with capable actors in the cast, there is a rush to see it which brings out the S R O sign early in the game. In the tender-feeling story of 'Mother o' Mine,' now playing at the Alcazar, there is a world of beautiful truth and sentiment."**

Miss Dolly is right and we have played this good picture all this week to *crowded houses*, and the compliments on the picture have been exceedingly good to hear. To-day is the last day of our showing, and we are expecting the receipts to run larger than any day previous, excepting Sunday.

A. W. B. JOHNSON,
President,
Alcazar Amusement Co.,
Birmingham, Ala.

Mildred Harris

—the Linnie whose pathetic Life Drama is sweeping the Country

ON January 2nd, J. Amsterdam, owner of the Plaza, Newark, N. J., did such tremendous business with "The Price of a Good Time" that during the performance he flashed a slide stating that the picture would be shown again the following Sunday.

He didn't Know whether He Could Get it---but He Knew He Had to Have It!

Having taken this big chance this wide-awake showman asked us to help him make good. We did—and on Sunday J. Amsterdam of Newark, N. J., did an even bigger business than on the first showing of this wonderful Lois Weber Play.

What's Your Answer?

"The PRICE of a GOOD TIME"

JEWEL PRODUCTIONS INC.

1600 Broadway. New York

Lois Weber

Recognized as the Belasco of the Screen

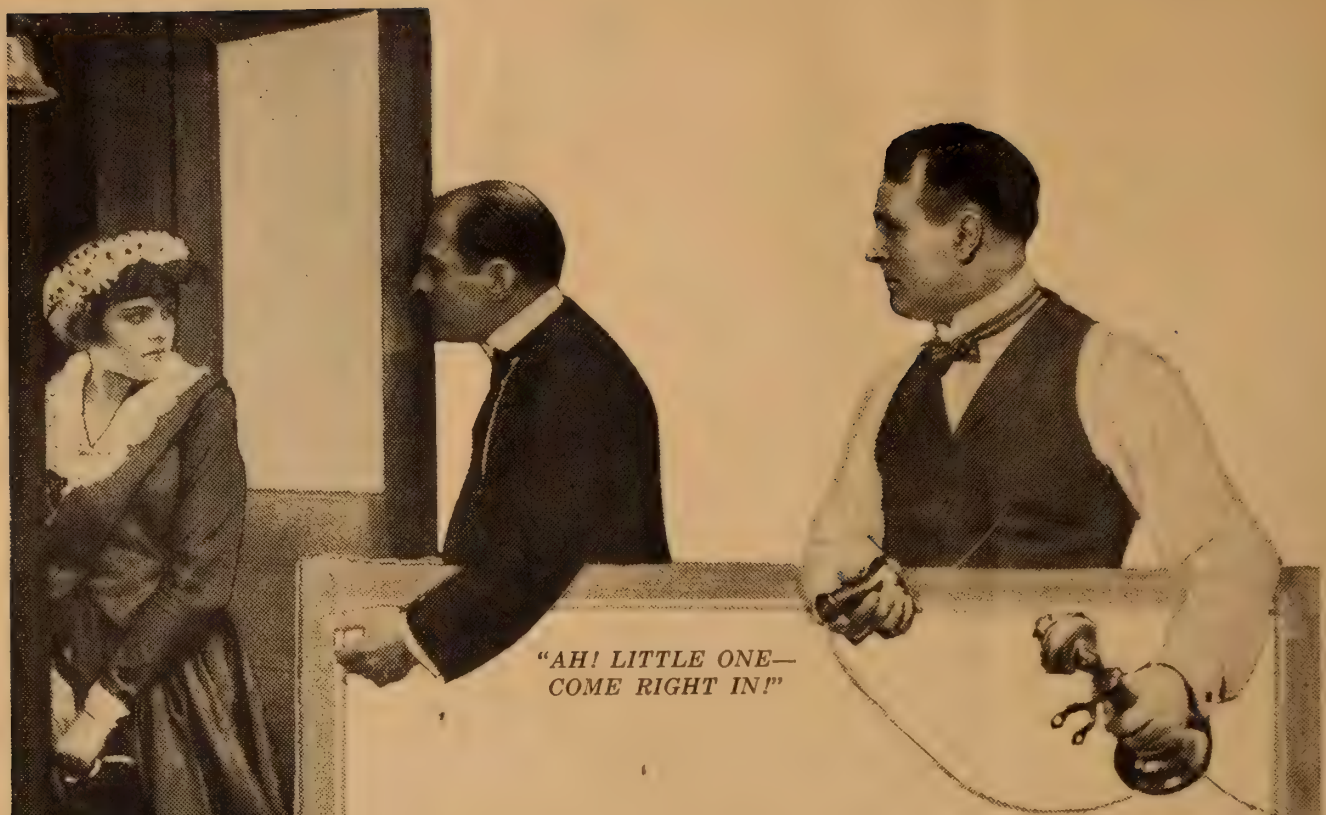
"The PRICE of a GOOD TIME"

IF you've never seen a Lois Weber play we want to make it clear to you, as it is already known to millions, that it was Lois Weber who startled the picture world with "Hypocrites"—Lois Weber who made people cry their eyes out over "Shoes"—Lois Weber who made fortunes for Exhibitors with "Where Are My Children?"—Lois Weber who is now creator of the very biggest money-getter of 1918. The play that crowds break down the doors to see! The play that repeats in sections where the picture is still showing! The play that broke the non-competing policy of the big 14th St. Houses in New York for the first time in their history.

The play that you are going to book—and book now!

JEWEL PRODUCTIONS INC.

1600 Broadway, New York



"AH! LITTLE ONE—COME RIGHT IN!"

IN front of Ann Gray, Reporter, stands Millionaire Van Kreel, come to demand retraction of the "Ledger's" divorce story. Behind him Editor Manning has the presses on the wire. Unless Ann Gray has the co-respondent's name he must go under the blackmailer's heel. What is Ann's answer? She loves Manning—will she tell him about herself and Van Kreel?

Give your patrons Elaine Hammerstein's magnificent acting in this gripping situation. Give them the high-pressure drama of modern newspaper life.

"The CO-RESPONDENT"

—BREATHLESS
—INTENSE
—DRAMATIC
—FINELY ACTED
—SUPERBLY SET
—A MONEY-MAKER EVERYWHERE.

Brilliantly adapted by Ralph Ince from the famous stage play by Alice Leal Pollock and Rita Weiman.

JEWEL PRODUCTIONS INC.
1600 Broadway. New York.

"PAY ME," that tornado of a Western drama produced by Joseph De Grasse and featuring Dorothy Phillips, the Idol of Millions, has played on the Keith & Proctor Circuit for fifty days. In New York, in the Washington Heights section, it has played at three out of the five big theatres, all within five blocks radius. In the Fordham section—exactly the same way. Within a week "Pay Me" will have played in ninety per cent. of all the theatres in New York City. Act on these facts. Let "Pay Me" PAY YOU!

Dorothy Phillips

in

"PAY ME"

JEWEL
PRODUCTIONS
INC.
1600 BROADWAY, NEW YORK.

"COME THROUGH"

"How does it happen that you, a swell society girl, are going 'round with the smoothest cracksman in New York?"

How does it happen that you, a wide-awake Exhibitor, haven't yet run "Come Through?" George Bronson Howard's mightiest melodrama and Herbert Rawlinson's most dynamic acting. In big towns "Come Through" generally runs two weeks straight. Book accordingly—and NOW!

JEWEL PRODUCTIONS INC.

1600 Broadway, New York

A Play that is Loved by Every Patriotic Heart in the Land

With every new day in these war times your patrons' fiery pride in those boys who have gone from your town to the trenches burns brighter. Give them the wonderful thrills of

"The MAN without a COUNTRY"

(Made by Thanhouser. World Rights bought by Jewel Productions, Inc.)

Every father, mother, sister, and sweetheart will want to see this inspirational picture. And having seen it will boost it for you to the limit. In New York City "The Man Without a Country" was made the basis of a Special Recruiting Campaign for two weeks. In Minneapolis, this great picture ran for thirteen days. Everywhere it has gone like wildfire. Show it and show it NOW!

JEWEL
PRODUCTIONS
INC.
1600 *BROADWAY, NEW YORK.*

WHY does this great picture always make money for the Exhibitor? In plain English—because "Sirens of the Sea" is the most alluring, seductive, eye-feasting picture of beautiful women ever put on any screen. Diving Venuses—water sprites—seaweed clad sirens—dancing houris—all the lure and loveliness of the female form divine.

"SIRENS OF THE SEA"

Louisé Lovely and Carmel Myers in a modern fairy romance that took six months of labor and 1,000 people to produce. Simply show posters and the crowds will come.

JEWEL PRODUCTIONS INC.
1600 BROADWAY, NEW YORK.

OFFICIAL WAR PICTURES
in
-A-WEEK
NEWS
SERVICE
UNIVERSAL
ANIMATED
WEEKLY
UNIVERSAL
CURRENT
EVENTS
UNIVERSAL
SCREEN
MAGAZINE
"Over There"
Brought
"Over Here"
Millions of people —Fathers—Mothers—Sisters —Brothers—Aunts—Uncles and other relatives will want to see "THEIR BOYS" in the OFFICIAL WAR PICTURES, distributed by the Red Cross, and produced by the U.S. Signal Corps—each week. YOU get them without extra cost—IF—you are a contract subscriber to 3-A-WEEK-NEWS-SERVICE. As big a drawing card every week as your best feature. Thousands of theatres are NOW showing the OFFICIAL WAR PICTURES. ARE YOU?
Book thru your nearest Universal Exchange, or communicate with the
"Largest Film Mfg. Co. in Universe"
CARL LAEMMLE, Pres.
1600 BROADWAY,
NEW YORK.

THE VOICE ON THE WIRE

Two Universal serials that stand out from the mass of serial offerings on the market in the past few months are "THE VOICE ON THE WIRE" and "THE GRAY GHOST."

"THE VOICE ON THE WIRE" is a thriller and has been described by many Exhibitors "as the best entertainer of all recent serials and the best money-getter, because of its logical, gripping entertaining qualities. BEN WILSON and NEVA GERBER are the featured players.

"THE GRAY GHOST"

—is the serial with the unusual advertising possibilities, in that you can advertise it as "The first and only Saturday Evening Post serial ever filmed—with 4 stars—Priscilla Dean—Eddie Polo—Emory Johnson and Harry Carter. Get an ad campaign book free from your nearest U Exchange on both these serials—THEN BOOK THEM BOTH.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.,
"Largest Film Mfg. Concern in the Universe"
CARL LAEMMLE, Pres.
1600 Broadway. New York.

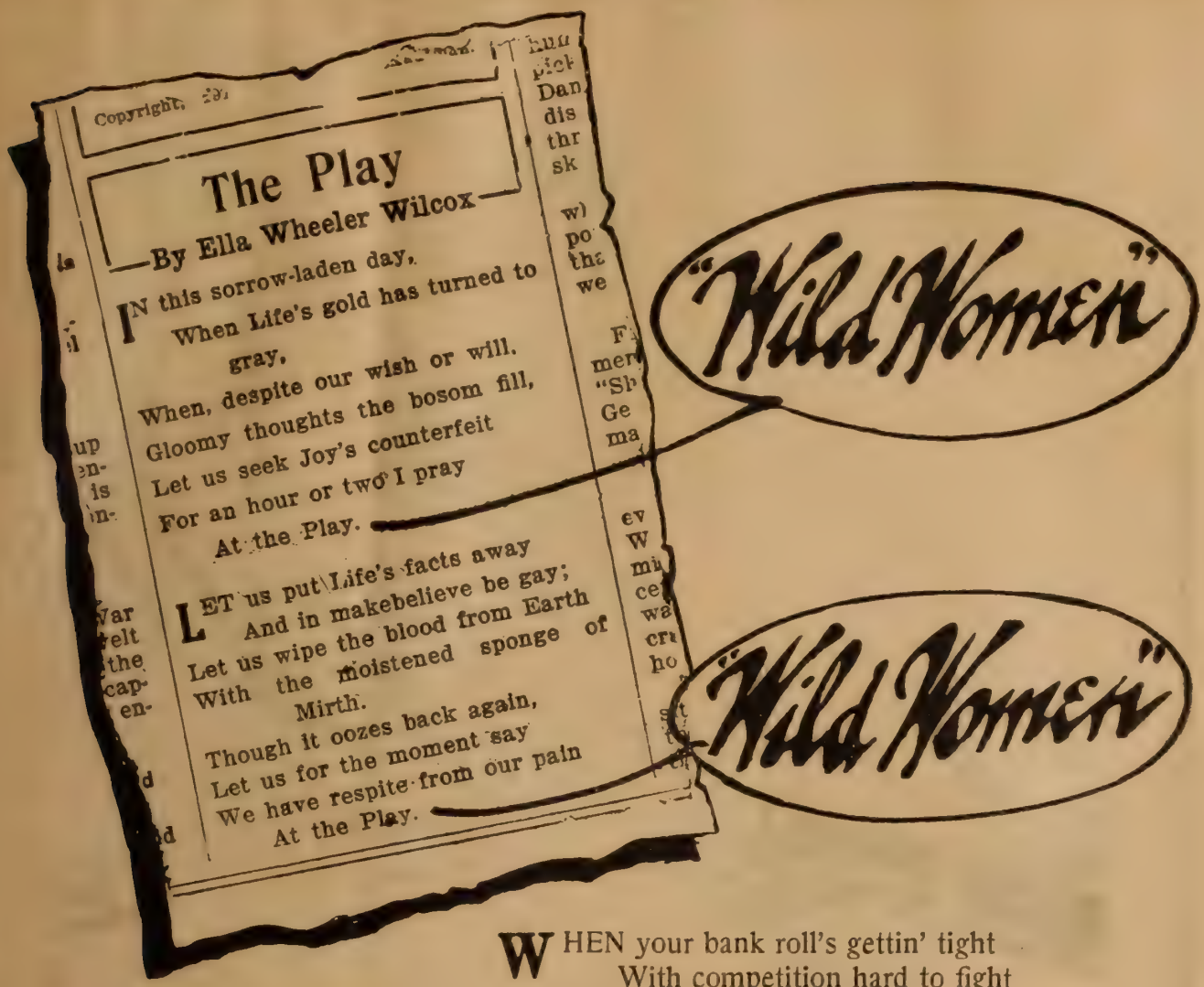
The Moving Picture Weekly
Vol. 3 No. 23
Ella Hall in "New Love for Old"
Produced by Elsie Jane Wilson
February 2nd 1918
Price 10 Cents

"Remember Mrs. Brieson—
I am your Master—
I bought and
paid for you."

Carmel Myers
in
"The Wife He Bought"

READ that great title again! Can't you see it pack them in? It's a heart-gripper. Only a wooden Indian could fail to respond. And you'll be giving them the big plus value of a new, delightful Star and a tremendous story—all at a rental that nets you a velvet profit. Get this. GET IT NOW!

BLUEBIRD PHOTOPLAYS (Inc.)
1600 Broadway - - New York


Copyright,
The Play
By Ella Wheeler Wilcox
IN this sorrow-laden day,
When Life's gold has turned to gray,
When, despite our wish or will,
Gloomy thoughts the bosom fill,
Let us seek Joy's counterfeit
For an hour or two I pray
At the Play.
LET us put Life's facts away
And in makebelieve be gay;
Let us wipe the blood from Earth
With the moistened sponge of Mirth.
Though it oozes back again,
Let us for the moment say
We have respite from our pain
At the Play.
"Wild Women"
"Wild Women"

WHEN your bank roll's gettin' tight
With competition hard to fight
And the crowds are gettin' light
Book this thing and boost it right.

"Wild Women"

—A—

Harry Carey Production

With Beautiful Molly Malone in

FIVE RIOTOUS ACTS

Book thru your nearest Universal Exchange, or communicate with

UNIVERSAL FILM MFG. COMPANY,

"The Largest Film Manufacturing Concern in the Universe,"

CARL LAEMMLE, President

1600 Broadway, New York.

"The 3 Big Stars

Ben Wilson

Neva Gerber

and

Benedict Kingsley

GOING BIG

IN HUNDREDS OF THEATRES

DON'T PASS UP THIS PROVEN WINNER

MYSTERY SHIP"

UNIVERSAL SERIAL THRILLER

IS PLAYING

"S-R-O"

IN SCORES OF THE BEST HOUSES IN AMERICA

OPENING WITH A

$35000.00 Thrill

—and continuing episode after episode with exactly that type of punch that the public is clamoring for, "THE MYSTERY SHIP" is proving one of the biggest serial Box Office winners the Universal has ever released. Holding audiences week after week for 18 instalments is a trick that only that shrewd producers know. "THE MYSTERY SHIP" possesses this magic power—recruiting in 18 weeks of profitable receipts irrespective of competition. "THE MYSTERY SHIP" just eats competition, hide, tail and all. Book it—Play it up—and get these 18 solid weeks of profit.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe,"

1600 BROADWAY, NEW YORK.

It's a Bluebird!

Monroe Salisbury and Ruth Clifford in "HANDS DOWN"

— a Big man
with a Big nerve
and a Big soul
in a Big drama
done in a Big way.

Book thru your local BLUEBIRD Exchange, or BLUEBIRD PHOTO PLAYS (Inc.) 1600 B'way. N.Y.

2 BIG Serial Winners

"The Voice On The Wire"

is bringing home more real profits to Exhibitors than any serial of similar date of release. With BEN WILSON, NEVA GERBER and big cast, you can still book this winner thru any Universal Exchange. From the first episode to the last "THE VOICE ON THE WIRE" has been just one procession of house-packing episodes.

TWO Proven Universal Serial Winners

"The Gray Ghost"

the first and only SATURDAY EVENING POST serial ever filmed. The Universal Serial with the four Stars—Priscilla Dean—Eddie Polo—Emory Johnson and Harry Carter. The serial with millions of readers who are eager to see it. Get the FREE ad campaign books on both these serials and BOOK EITHER OR BOTH—and play them big—to the limit.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.,

"Largest Film Mfg. Co. in Universe,"

CARL LAEMMLE, President.
1600 BROADWAY - - - NEW YORK.

Ad Campaign Books For Either of These Serials FREE

ASK YOUR EXCHANGE

WATCH! WAIT!

Soon to be released

DOROTHY PHILLIPS

The Idol of Millions

In the Special Super Production

Directed by Ida May Park

"The GRAND PASSION"

From the great romantic story by

Thomas Addison "The Boss of Powderville"

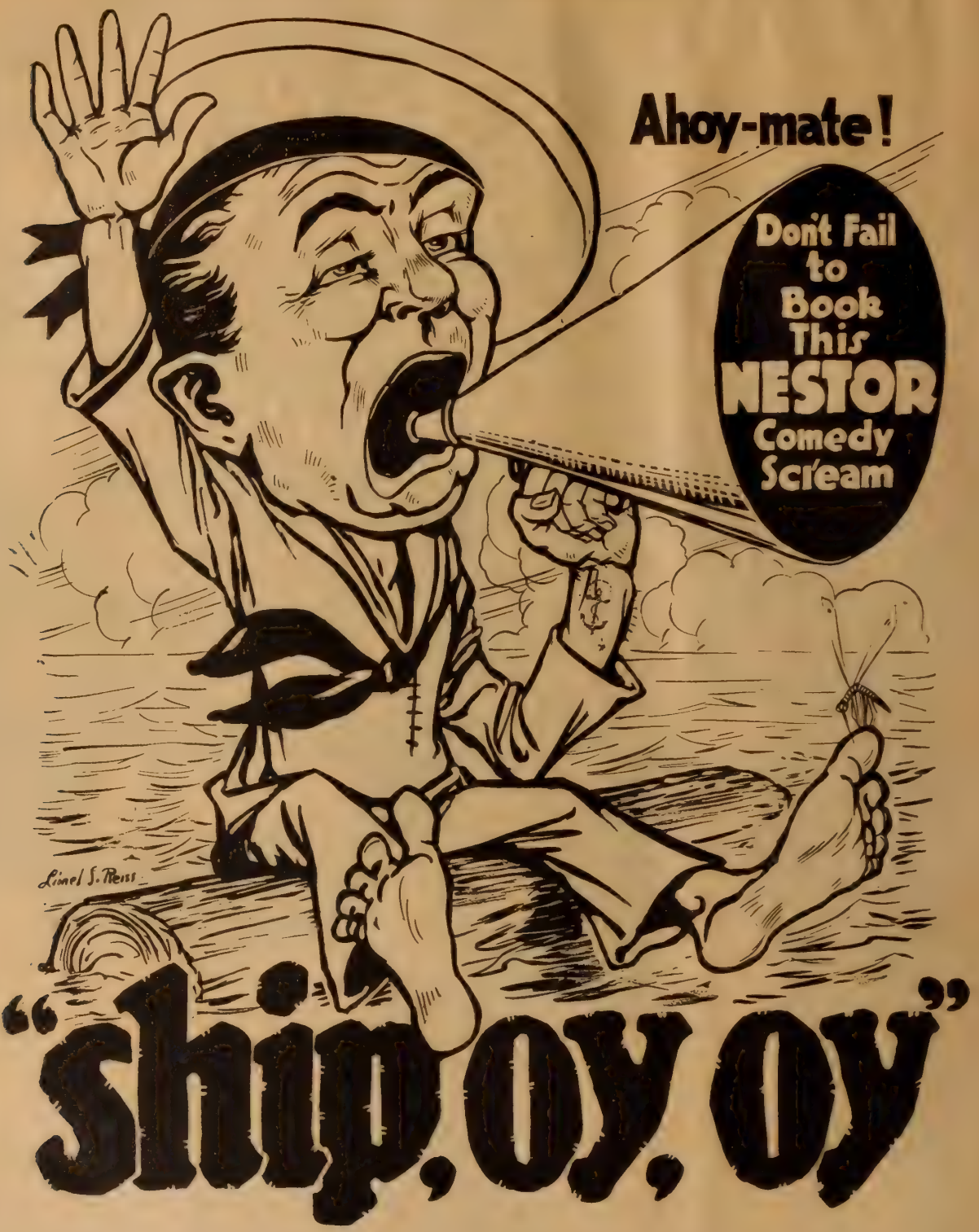
A huge story of a raw Western camp under the grinding heel of its Boss, sweeping along to its titanic end on a flood of human passions. Superb acting and marvelous photography. SIMPLY UNFORGETABLE!

As the flower-like vida, caught in the trap of a strong man's ambitions. Dorothy Phillips rises to her greatest heights. The N. Y. Tribune says: "Her personality dominates everything. You cannot do without her." CASH IN ON THIS FACT.

Distributed thru Bluebird Exchanges

A Doropthy Phillips Special Super-Production.

Advance
Notice of Release
FRANKLYN
FARNUM
"The ROUGH LOVER"
Joseph F. Poland's high speed 5 act production
Adapted from the widely read fiction success "Breeze Bolton Blows In"
It's a Bluebird
and a Box Office magnet
Communicate with
BLUEBIRD PHOTO-PLAYS (Inc.)
1600 Broadway, New York.



IF you want your people to laugh till they cry, give them this NESTOR, with William Franey. A perfect riot of outdoor fun along the water-front with a new and impossible stunt every minute.

BOOK "Ship Oy! Oy!" because it's a NESTOR—because it's a Franey—because it's a DEAD SURE LAUGHING HIT. Book thru your nearest Universal Exchange, or communicate with

UNIVERSAL FILM MFG. COMPANY, Carl Laemmle, President, 1600 Broadway, New York.

NO feature production you've ever witnessed in your life possesses huger mechanical effects or such thrilling punches as "THE FLASH OF FATE," featuring Herbert Rawlinson. It's a thriller all the way thru, and will stand your audiences on end.

Don't miss the fat profits this feature will positively pull, especially if played for 2 or 3 consecutive nights.

Book Thru Your Nearest Universal Exchange.

MARY MacLAREN IS BACK

Former Bluebird Star of unusual popularity signs second contract for term of years with the Universal.

MARY MacLAREN, the talented young screen star, who was discovered and made famous by Lois Weber, has again signed a contract with the Universal and is now at Universal City, Cal., preparing for her second appearance in pictures released by the Universal.

Lois Weber discovered Miss MacLaren one day on the lot at Universal City. She was walking to her studio office, and while she walked she was reading the story of "Shoes," in Collier's Magazine. Some psychological influence made her look up and the only face she saw in a crowd of extras and would-be leading ladies was that of Mary MacLaren. It was a wonderfully appealing face to start with and Mary wanted a job very badly and was afraid to speak to the most famous woman director in the world. Like lightning Miss Weber decided to produce "Shoes," and with this utterly unknown but wonderful girl in it. Mary MacLaren's fortune was made with that one picture.

"Saving the Family Name," also a Smalley production, with Phillips Smalley playing opposite, was a big success for Miss MacLaren, as was "The Mysterious Mrs. M." Miss MacLaren also was the star in "The Plow Woman," one of the most successful of the Butterfly Pictures, and in "Money Madness," one of the Whispering Smith stories. With these and other productions behind her, the photoplay world has a right to look for many more big successes from Mary MacLaren.

It is too soon to announce production plans for Miss MacLaren, but it is safe to say that she will soon occupy an even more important place in the photoplay world than she has ever before achieved.

Boy Scouts to the Rescue Shown at The Strand

THE first showing in America of Sir Robert Baden-Powell's Boy Scout serial, "Boy Scouts to the Rescue" or "Aids of the Nation," was made last week at the Strand Theatre, New York. The picture is to be released in this country as a five-week serial, two reels an episode, under the auspices of the Boy Scouts of America, with their 13,000 troops and total membership exceeding 300,000. The distribution to be done by the Universal Film Manufacturing Company with the co-operation of the local organizations of scouts in all cities, assured to the theatres showing the serial.

"Boy Scouts to the Rescue" is a thrilling dramatic story of interest to every one—boys, girls and parents. It has a plot and story in which the training of the Boy Scouts is cleverly introduced. Sir Robert S. S. Baden-Powell, Chief Scout and Founder of British Boy Scouts, and his troops of scouts support clever juvenile English actors.

The Boy Scouts of America is now showing a monthly average increase in membership throughout the country of more than 16,000 per month. The organization membership increased 100,000 in the past year.

Until the arrival of the negative from England, the serial is being released in New York State only, but releases throughout the country will be announced at an early date.

THE MOVING PICTURE WEEKLY

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

Vol. 5. FEBRUARY 2, 1918. No. 25.

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Paul Gulick..... Editor
Joe Brandt.....Business Manager

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biggest news first!

3 a-week news service

IT MUST BE PLAIN to you, the Exhibitor, that the news of a News Service must be first news if you want to feature that Service profitably as an attraction.

The Universal 3-A-WEEK NEWS SERVICE gives you the biggest news—and gives it first.

This biggest-news-first is exactly as exclusive as an exclusive Universal Feature Production.

Just as important—you do not have to pay extra for those tremendous news pictures of war-time happenings which others might seize on as opportunities for raising the ante. Your contract with 3-A-WEEK NEWS SERVICE is broad enough to cover an explosion of the moon.

One more point. The miraculous X-RAY Moving Pictures which have been the chief wonder of the beautiful new Rivoli Theatre in New York, are nothing unusual as far as 3-A-WEEK NEWS SERVICE is concerned. Because the Universal's 3-A-WEEK is not merely a transmitter of such features, but is, instead, an untiring, hard-digging co-worker in their development.

That's why we're the biggest film manufacturing concern in the universe—and why you'll find it to your best interests to buy your necessary News Service from us.

Book thru your nearest Universal Exchange, or communictte with the

UNIVERSAL FILM MFG. CO.

"The Largest Film Manufacturing Concern in the Universe,"

CARL LAEMMLE, President 1600 Broadway, New York

Universal Animated Weekly

Universal Current Events

Universal Screen Magazine

THINGS YOU DONT

No. 193 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

THE only exhibitor who has criticized me for dishing out some cold, hard truths in my recent straight-from-the-shoulder talks, headed "Exposing Some Big Secrets," is a man who holds a big block of stock in two or three big moving picture theatres.

He said he was surprised that a man in my position would publish such facts.

"But I told the truth, didn't I?" I asked him.
"Yes, you told the truth, BUT IT DOESN'T ALWAYS PAY TO TELL THE TRUTH."

His answer, according to my notion, shows one great evil of the moving picture business or of any other business for that matter. "It doesn't always pay to tell the truth." If that is our motto or if that is the motto of any man in the business, then the quicker he gets out of the business the better for the business.

Every success that I have had has been the direct result of telling the truth. I am not entitled to any credit for this. Ever since I was born it has been drilled into me that truth is the most effective and the most irresistible weapon on earth. I have been taught that no possible harm can come from Truth.

Years ago when I was fighting night and day to keep the moving picture market open for exhibitors and to prevent a would-be

WANT TO HEAR !

monopoly from crushing the very life blood out of them, I had but one weapon, and that was the simple Truth. Week after week I banged away at what was then called "the trust" until the battle was won.

There are thousands of exhibitors in business to-day who would be out of business if I had lost that fight. Some of them have forgotten about it. Some of them have so completely forgotten it that they yelled murder when I announced that the Universal intended to collect a war tax of fifteen cents per reel. Rather than pay the tax, they quit using Universal service and took up something else which, many of them admit, is inferior.

Perhaps my friend who told me that it does not always pay to tell the truth will say, "You should not have told the exhibitors the truth about the tax. You should have called it by some other name or else absorbed the tax yourself and then quietly raised your prices to cover the tax charge. Then the exhibitors would have called you their great friend."

Possibly so.

But it just happens that that has never been the Universal's way of doing business. During all these years we have dealt in the plain truth, and IT HAS BEEN A PAYING POLICY. We're going to stick to it. I haven't the least doubt that it will continue to pay. I haven't the least doubt that when the exhibitors who dropped Universal service on account of the war tax get time to look back over our record of years they will realize that they have done the Universal and themselves an injustice.

One of the greatest menaces to the whole industry is the man who gets a little cheap publicity by interviewing himself in the

(*Continued on next page*)

THINGS YOU DONT

trade papers and shooting optimism when too much Optimism is the very disease that is lulling the exhibitor and the producer to sleep and to ruin. Somebody has said that a pessimist is a man who has to live with an optimist. Whoever said it knew what he was talking about, for if there is anything that will make pessimissts of the best of us in this business it is the drool of the man who says, "It will be the greatest year in our business and we'll all make money." It's like whistling to keep up courage in the dark. There were years when such predictions were true, BUT THIS IS NOT ONE OF THEM.

What the whole business needs now is not merely one or two doses of the disagreeable truth, but continued doses of it.

We are all up against a serious situation, but some of us don't want to face it. Or we are afraid that if we admit that conditions are bad some one will think we are financially weak. So, some of us are sitting in dignified silence like the ponderous asses that we are, instead of digging up some way to remedy conditions.

The only possible remedy is MORE MONEY.

The only possible place to get it is FROM THE PUBLIC.

The only way the business can get it from the public is through a higher price of admission in every theatre in the country.

Costs have not only gone up in all branches of the business, BUT THEY ARE GOING UP A WHOLE LOT MORE.

Paying outrageous salaries to stars is the evil that first pushed film rentals skyward--- and the short-sighted men who are responsible for this great folly are now beginning to realize that their get-rich-quick plan is a deadly boomerang. It has knocked many an exhibitor out of profits. And now on top of this expense, all other costs are leaping upward every day. You can stand it.

WANT TO HEAR! *Continued*

So you'll either have to cut out the overpaid star of get more money. Better still, DO BOTH!

No matter where you get your film service now, you are going to pay more for it mighty soon. Either you'll pay more for it, or else you'll accept a poorer quality of goods---and either way it is an increase in price.

If you wait too long before advancing your prices, you'll fail as sure as fate. If you can't pay more to the exchanges for your goods, the exchanges will fail---and that means the producers will fail. Every failure of a producer or an exchange will mean AN INCREASED COST to every exhibitor still in business. And the increased cost to the exhibitor means failure for him unless he gets more money from the public.

Any salesman who solicits business from you to-day and uses the argument that he can "save you money" is lulling you to sleep by means of a temporary---a mighty temporary---feeling of security. A good, swift kick in the western front is the best thing for you to give him, because he is simply discouraging you from going ahead with your campaign of getting more money for your show.

If you don't like to hear this sort of stuff, remember that I don't like to keep harping on it. But in hammering it week after week, I am telling you what you ought to hear rather than what you want to hear. I could tell you lots of funny stories or pump you full of phoney optimism, but this is no time to fool yourself. You're up against it and the best bracer in the world for you is a great big dose of the bitter truth!

Get more money. Pay more money. It's a tough job, but the picture business is now a business, not a golden flood!

R for Sick Box Office

— "USE" —

"THE MYSTERY SHIP"

FARMORE PROFIT, M. D.

January 19th

Consolidated Film Co.,
Atlanta, Ga.

Gentlemen—We are now on the seventh chapter of "The Mystery Ship," and before we would give any comments on same, we wanted to see if the thrills that were in the first parts of the serial would continue. We want to say that we are more than pleased, and that they are getting more and more exciting and thrilling.

This morning the snow was falling fast, cold and bad weather, and you would hardly think any one would be on the streets, and to our surprise the people,—that is, a good, fair crowd, stood outside waiting to get in. We are pleased to state that our Friday and Saturday business has gained fully 33 1-3 per cent. over former Fridays and Saturdays. We can recommend "The Mystery Ship" for a sick box office, and if you can give us any more like this serial, why let 'em come in a hurry.

Yours very truly,
L. BRICHETTO,
Mgr. Crystal Theatre,
Knoxville, Tennessee.

Dorothy Phillips

Heroine of the smashing success, "Pay Me," as Midge O'Hara, the little country girl

The heart and soul of New York's Great White Way laid bare

IN

"BROADWAY LOVE"

Directed by IDA MAY PARK

Distributed thru
BLUEBIRD PHOTOPLAYS (INC.)

Book thru your Local BLUEBIRD Exchange

Publicity Stories For Monroe Salisbury

FOR YOUR ADVANCE NOTICES OR HERALDS

WHILE the hurrying feet of eager gold-seekers trod the slopes of Rainbow Mountain, the sturdy prospector, Dan Stuyvesant, watched activities with complacency. He had made his strike, and that day he was riding to El Dorado to file his patents and then disclose the richest pocket of shining metal that Rainbow had ever known. His secret was in his pocket—his pretty daughter Hilda was an heiress, rich beyond her doting father's wildest dreams.

On his trip to El Dorado, Dan Stuyvesant was shot from his horse by one of Jack Dedlow's gang. The only witness to the attempted crime was Dago Sam, hurrying through the woods to revel in the gaieties of Dedlow's dance-hall at the camp. The red mark that seared Stuyvesant's temple told why he was not dead—the rifle-ball had simply grazed its mark and stunned him. Dedlow's man hurried on, after robbing Stuyvesant's pockets.

Tom Flynn, meanwhile, had galloped to Stuyvesant's cabin to chat a moment with his sweetheart Hilda. She told him of her father's trip to El Dorado; of her apprehension for his safety, and Tom Flynn hurried off to camp. Arriving there, Flynn learned that Dedlow and his henchmen had ridden off toward Stuyvesant's cabin; that Dago Sam had followed. At that very moment Dedlow was under Dago Sam's two guns, as the Italian backed out of the cabin door, escaping with Hilda under his protection.

When accounts were finally balanced, Stuyvesant was on the road to certain recovery, Hilda and Tom Flynn were planning their marriage and Dago Sam was thinking of the same thing, for his little Marina had stifled her jealousy just in time to save Hilda from being vengefully murdered when Marina found her with Dago Sam. Monroe Salisbury, star of "Hands Down," with Ruth Clifford his leading lady, will entertain at the ..... Theatre on ..... with presentations of the prettiest Bluebird Photoplay ever screened.

"Bluebird Day" at the ..... Theatre on ..... brings Monroe Salisbury and Ruth Clifford to present "Hands Down," a Rupert Julian production of great photographic and scenic beauty. Based on a gripping story of love and adventure in the Far West, "Hands Down" will furnish thrills and excitement while unfolding an appealing tale of requited love.

THE cards were dealt. Calmly the two men picked them up, as though only a few dollars were at stake instead of the possession of the girl who watched, transfixed with apprehension, as the men proceeded with the reprehensive game.

"I win," excitedly declared one of them at the show-down, and started toward the cringing, shrinking girl. Then Dago Sam, who had been forgotten by the two players, sprang into action.

"I've got you both beat," he cried, and, as the pair of brutes gazed into the muzzle of Sam's gun, they agreed that he held the winning hand. He backed out of the door with the terrified girl and was away in a moment.

Such is the tensely dramatic scene that forms one of the several big situations in "Hands Down," the Bluebird Photoplay created by Director Rupert Julian, and coming to the .... Theatre on .....

Monroe Salisbury is the star of the production, and his characterization of Dago Sam, a well-meaning but misunderstood Italian, is a masterpiece, it is claimed. Dainty Ruth Clifford plays the part of the girl, and other important roles are played by Rupert Julian, Rita Pickering, W. H. Bainbridge and Al W. Filson. The story, replete with dramatic incidents of which the card game for the life and soul of the girl is an example, was written by Elliott J. Clawson of the Bluebird staff. It will be beautifully set in the charming scenery of the Sierra Nevada Mountains and pictured in Bluebird's usual artistic manner.

"Hands Down" will be presented "Bluebird Day" at the ..... Theatre on ..... with Monroe Salisbury the star and Ruth Clifford featured with him in a gripping story of love and adventure.

FILLERS

PATRONS of the ..... Theatre on ..... will be entertained by Monroe Salisbury and Ruth Clifford in Rupert Julian's beautiful Bluebirds Photoplay, "Hands Down," a romantic drama encompassing sensational episodes and thrills for the most phlegmatic theatregoer.

Beautiful natural scenery, photographed in the foothills of the Sierra Nevadas, will back gripping episodes of dramatic interest in "Hands Down," the Bluebird in which Monroe Salisbury will appear at the ..... Theatre on ..... with Ruth Clifford leading his supporting company.

Rupert Julian directed the production of "Hands Down," the Bluebird to be shown at the ..... Theatre on ..... with Monroe Salisbury and Ruth Clifford playing the star parts. Mr. Julian has an enviable reputation as a producer of beautiful photoplays, "Mother o' Mine," "A Kentucky Cinderella" and "The Desire of the Moth," being examples of his artistry in previous well-remembered productions in the Bluebird series.

Monroe Salisbury and Dainty Ruth Clifford, featured with him, will present "Hands Down" at the ..... Theatre on ..... Here is a story of the West, filled with the glowing spirit of adventure that makes love narratives the best reading as well as the best entertainment when converted into photoplays.

Rupert Julian's production, "Hands Down," created for Bluebird Photoplays, will be presented by Monroe Salisbury with Ruth Clifford his featured leading lady at the ..... Theatre on ..... Particularly beautiful will be the scenic settings of this captivating love story. Scenes photographed in the foothills of the Sierra Nevadas will frame gripping episodes acted with consummate artistry.

Elliott J. Clawson's gripping love story, "Hands Down," will be presented "Bluebird Day" at the ..... Theatre on ..... with Monroe Salisbury and Ruth Clifford playing the star roles. "Hands Down" is a Rupert Julian production, fixing its identity among such beautiful photoplays as "Mother o' Mine," "A Kentucky Cinderella" and "The Desire of the Moth," all Bluebirds that have been conspicuous for their beauty, even among the Bluebird kind of photoplaying.

in "HANDS DOWN"

(Story of this Bluebird Photoplay will be found on Page 38. Music on Page 40.)

SALISBURY LIKES "DAGO SAM."

MONROE SALISBURY, who is winning friends all over the country for his striking interpretations of star roles in Bluebird Photoplays, has the part of an Italian, Dago Sam, in "Hands Down," one of Director Rupert Julian's latest productions, to be shown "Bluebird Day" at the ..... Theatre on .....

"It's the first time I have played a son of Italy in the pictures, and I like the character immensely," said Mr. Salisbury in an interview. "Sam is a lazy, good-for-nothing fellow who, however, furnishes a real surprise as the climax of the picture. I have had five different characterizations in the Bluebird pictures thus far.

"In 'Hungry Eyes,' which Director Julian has just completed, I appeared as a cowboy. In 'The Desire of the Moth' I was Christopher Foy, a bad man. In 'The Savage' I played Julio Sandoval, a halfbreed, and in 'The Door Between' I had the part of Anthony Eckhardt, an eccentric individual.

"I think 'Dago Sam' is one of the best among them and I feel certain that followers of the Bluebird pictures will be interested in him when he makes his appearance on the screen." In support of Mr. Salisbury, dainty Ruth Clifford will have one of the most intensely dramatic roles she has ever carried in Bluebirds.

MONROE SALISBURY PROVES HIS VERSATILITY.

SINCE joining Bluebird as featured leading man in Rupert Julian productions, Monroe Salisbury has been given plenty of opportunity to demonstrate his abilities as a versatile player. It was his work as Alessandro in "Ramona" that attracted the attention of Managing Director Carl Laemmle, of Bluebird, and when Mr. Salisbury's record was investigated his possibilities as a coming star were quickly disclosed.

Five characterizations since he joined Rupert Julian's company have proven Mr. Salisbury to be extremely versatile. He opened with Ruth Clifford in "The Savage," playing a cunning halfbreed Indian native to the Canadian Northwest. In "The Desire of the Moth," he next appeared as a typical bad man of the cattle ranges. As Anthony Eckhart n "The Door Between," he played an eccentric individual that was made familiar to readers of Samuel Merwin's clever story, "Anthony the Absolute."

In "Hands Down," which plays at the ..... Theatre on ..... Mr. Salisbury plays the role of a carefree Italian called Dago Sam. His principal occupations are cheating at cards, and making love. It is no wonder that no one, not even the women whom he wooed, had any faith in him. Finally he actually lost faith in himself and resolved to have the name in as much as he had the game. It is a part calling for strong character delineation, and Mr. Salisbury acquits himself perfectly. In the next Bluebird in which he is starred, "Hungry Eyes," Salisbury plays a Louisiana character, a black sheep, who has gone West to rehabilitate himself in the best training school in the world.

BLUEBIRD IDEAS

THE title chosen for the Salisbury production, "Hands Down," emphasizes the crucial scene in the photoplay. Dago Sam is engaging in a game of poker with two men, for the possession of a little Dutch girl, whose father the other two men had killed. After the draw comes the ejaculation of the dealer, "Hands Down," and there is a show-down which convinces Sam that no cards he could hold would be high enough. But instead of cards he holds in each hand a forty-four. Rising slowly, with triumph on his face, he says, "I win." Then he backs out of the cabin with the girl behind him.

If you are doing extensive newspaper advertising and have an artist who can reproduce this scene, get the still in which this action takes place, and letter the words, "Hands Down," directly across the top of the picture. Then under the picture use this phrase:

"These beat your straight flush or your full house."

Bear in mind that Monroe Salisbury has played three tremendously successful photoplays before "Hands Down." They are "The Desire of the Moth," "The Savage" and "The Door Between."

If you have a sketch artist in your town who can design this board, it will prove vvery effective for lobby display. Take a round card-table, and hang it up in a conspicuous place, tack five cards on it, showing a royal flush, five cards at the next player's place representing a full house, and opposite the two either a cardboard cut out or the actual revolvers tacked

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y

onto the cardboard, showing that these two revolvers beat the other two hands. Then in the center a tag reading "Hands Down," and a card beside the revolvers saying, "I win." This ought to create some out of the usual interest, and it won't cost any particular money.

Here is some advertising copy which, if displayed properly, should bring results:

MONROE SALISBURY
star of "The Desire of the Moth," "The Savage," "The Door Between"
with Ruth Clifford in
"HANDS DOWN"
Directed by Rupert Julian.
A play in which two shooting-irons beat two poker hands in a fight for a girl.
At the
..... Theatre

ADVANCE NOTICES.

SUDDENLY brought forward on the Bluebird program, Violet Mersereau in "Morgan's Raiders," is the Bluebird Photoplay selected to follow "Hands Down," which appears at the ..... Theatre on ..... "Morgan's Raiders" is an original story of the Civil War, written by Bess Meredyth and produced by Wilfred Lucas.

Franklyn Farnum, dashing star of Bluebirds, will soon "smile" his way through another comedy at the .... Theatre as the hero of an exciting matrimonial adventure. "The Rough Lover" is the title and was created from Joseph F. Poland's story "Breeze Bolton Blows In." The blondly beautiful Juanita Hansen will be Mr. Farnum's leading lady.

Don't overlook the stories and stunts to be used on "Hands Down" on the two preceding pages. Fill in the blank spaces and send them to your local newspaper.

Here's what the critics say about Franklyn Farnum in "The Fighting Grin"

"Fighting Grin" Swiftly-Moving Farce—Franklyn Farnum Scores

Bluebird Photoplay in Five Parts. Story by R. E. Bradbury and F. H. Clark. Scenario by Charles Kenyon. Director, Joseph De Grasse.

FARCE of the broadest type, brimful of swift action, and showing Franklyn Farnum at his best, is offered in this latest Bluebird screen attraction. There is not a dull moment from the time when the love of Margie and Billy is first exploited up to the fast marriage finish, when after many tribulations he wins his bride. There is little or no plot to the feature, and, in fact, none is needed. A constant succession of flashing events follow so quickly that no room is left for argument as to the likelihood of the proceedings.

Franklyn Farnum is a most enticing hero and Edith Johnson's fascinating charms are displayed to the utmost advantage in this mirthful production. J. Morris Foster, in the role of Harold De Vandeveer, is pathetically humorous as the luckless suitor, and Charles Mailes registers as a fine example of ironical humanity.

The photography is well up to the high class standard of the Bluebird studios.

It's a Bluebird

Ask your local Bluebird Exchange

"So, you're a perfectly innocent Girl, ~Eh?"

"PAINTED LIPS"

A LOUISE LOVELY PRODUCTION

Another Smashing Life Story by the forceful Writer, Charles Kenyon, Author of Margaret Illington's sensational Stage Success: "Kindling."

Book thru your nearest Universal Exchange.

The Next Three Pages
—DON'T MISS 'EM!

For every movings picture production there are always two significant kinds of testimonials—

—What exhibitors say about it.
—What exhibitors do about it.

Read on the next two pages what exhibitors are doing in their overwhelming rush on the new

UNIVERSAL WONDER SERIAL

"THE BULL'S EYE"

Featuring

EDDIE POLO

The Hercules of the Films

Read on the fourth page what exhibitors said about it after a Special Trade Showing at the Broadway Theatre, January 23rd. Then say to yourself:

> ***"If that's what a big crowd of shrewd, successful showmen say and do about 'THE BULL'S EYE' it's up to me to reserve and reserve now so that I can get every last penny there is in it."***

FIRST COME—FIRST SERVED

Out West Exhibitors are actually fight

"THE BULL"

featuring

EDDIE POLO

The HERCULES of THE FILMS

This Telegram Tells the Story

Omaha, Nebraska.
January 9th, 1918.

Universal Film Mfg. Co.
1600 Broadway, New York.

"Exhibitors Fighting Over 'The Bull's Eye.' Greatest Serial We Have Ever Had"

Film Service

Why Are Exhibitors Fighting for "The BULL'S EYE"?

Because they know that EDDIE POLO, the Hercules of the Films, will daze and thrill with eighteen episodes of tremendous feats of strength and daring never before even attempted by any film actor. Because of the *big money* that will come piling in for eighteen consecutive weeks—eighteen weeks of *sure money*—eighteen weeks of *punch endings* that will pack their houses to the guards for every showing. When exhibitors are actually *fighting* for "The Bull's Eye" it's up to you to *reserve*—by *wire*—and *now*. Do it thru your nearest Universal Exchange, or communicate with

UNIVERSAL FILM MAUFACTURING CO.,
CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe."
1600 Broadway, New York.

EDDIE GOT 'EM!

On January 23rd, at the Broadway Theatre, the first 3 of the 18 episodes of "THE BULL'S EYE" were shown to a houseful of shrewd, successful showmen from New York City and vicinity. Their verdict was unanimous.

"THE BULL'S EYE" Is A Hair Raiser. Polo's A Wonder!"

Here Are Just A Few of Their Signed Appreciations:

"WONDERFUL"
John Tedesco
Columbus Theatre

"VERY GOOD"
C. H. Kaplow
Hooper Theatre,
Brooklyn

"GOOD"
M. Warshoner
Penn Theatre,
Brooklyn

"O. K."
Feiner & Rabinowitz
"Eden," Brooklyn

"WILL TAKE CHILDREN BY STORM"
Mgr. Albany Theatre,
Brooklyn.

"VERY GOOD"
C. Sturm
"Pleasant Hour"
Passaic, N. J.

"VERY GOOD"
Mgr. Orpheum Theatre
Kingston, N. Y.

"VERY GOOD"
E. Rosenbaum
Grant Theatre

"EXCELLENT"
H. Cook
Royal Theatre, Bronx

"O. K."
Mgr. Beinhauser
59th St. Theatre

And Here Are Some Still Bigger Stunts by Polo They Didn't See!

The Great Jump from the Cliff to the Tree.
The Fifty-foot Fall down the Hill with his Horse.
The Giant's Swing on his Lariat Across the Chasm.
The Fearful Ride, bound on a Maddened Horse.
The Leap from the Express Train to the River.
The Hundred-foot Hand-over-hand Rope Climb.

Make no mistake about it. No other film actor has ever even dared to attempt the breath-stopping deeds of physical prowess performed by Eddie Polo, the Hercules of the Films, in the new Universal Wonder-serial, "THE BULL'S EYE."

Get the Great 40-Page Campaign Book and the 16-Page Story of "THE BULL'S EYE."

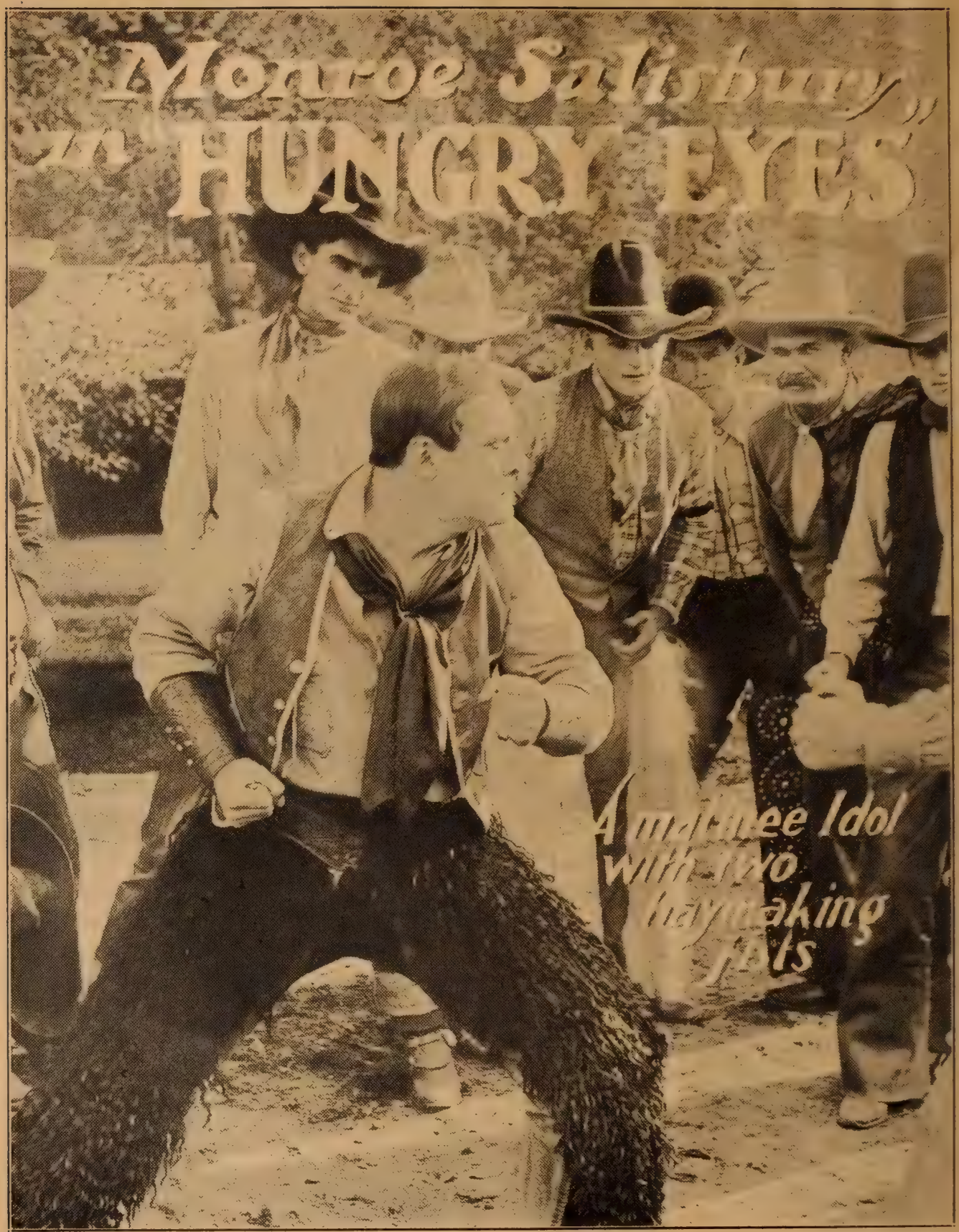
Estimate for yourself the unparalleled thrills of Polo's tremendous stunts and the eighteen punch-endings that leave your audinces gasping on the edge of their seats.

Read the countless helps, plans and advertising ideas for getting your people in for that first episode. Start 'em—That's all! Eddie Polo, the Hercules of the Films, will do all the rest for eighteen consecutive weeks of the biggest, quickest money you ever took in on any Serial.

Reserve now thru any Universal Exchange, or communicate with "The Largest Film Mfg. Concern in the Universe"—Carl Laemmle President, 1600 Broadway, New York.

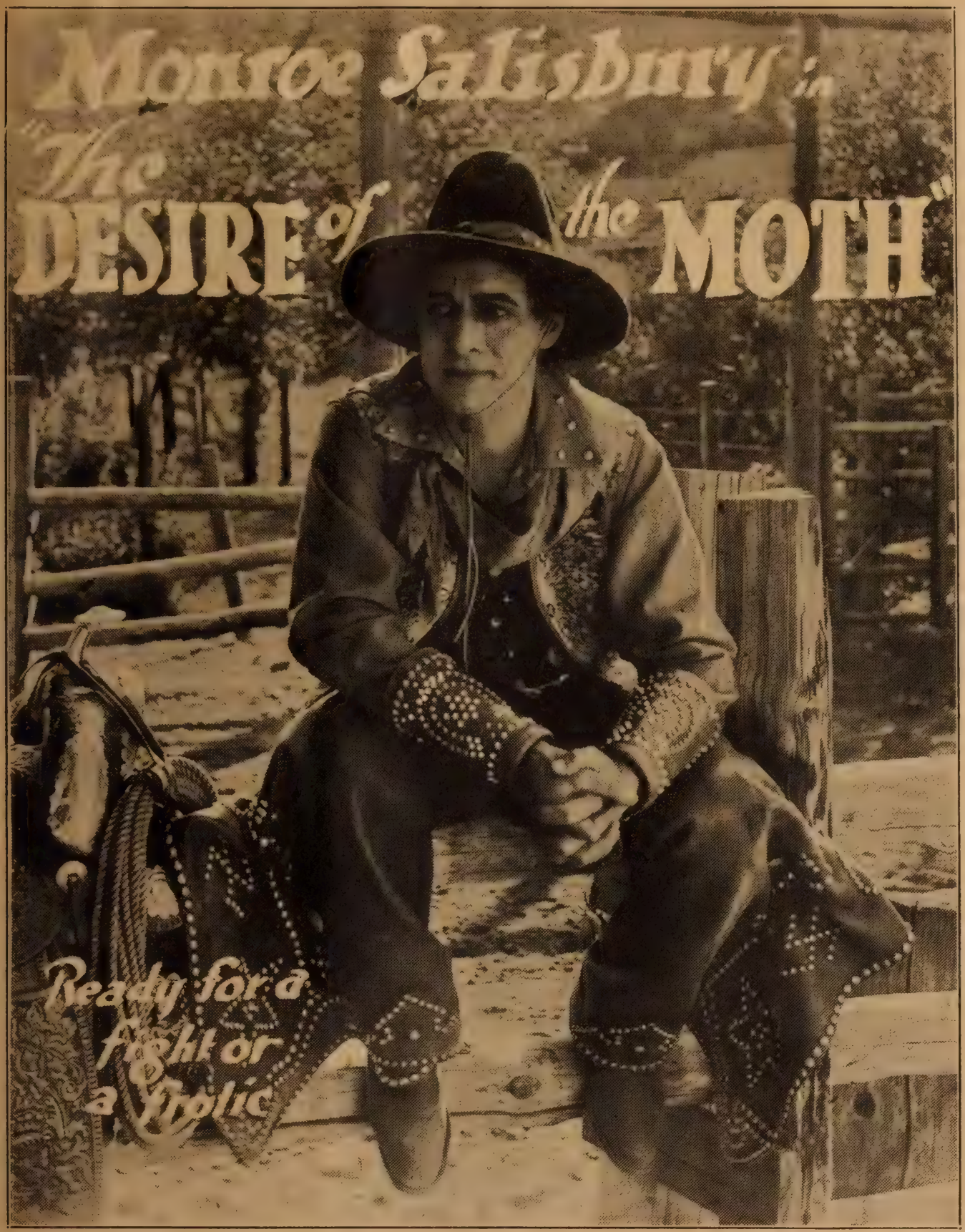
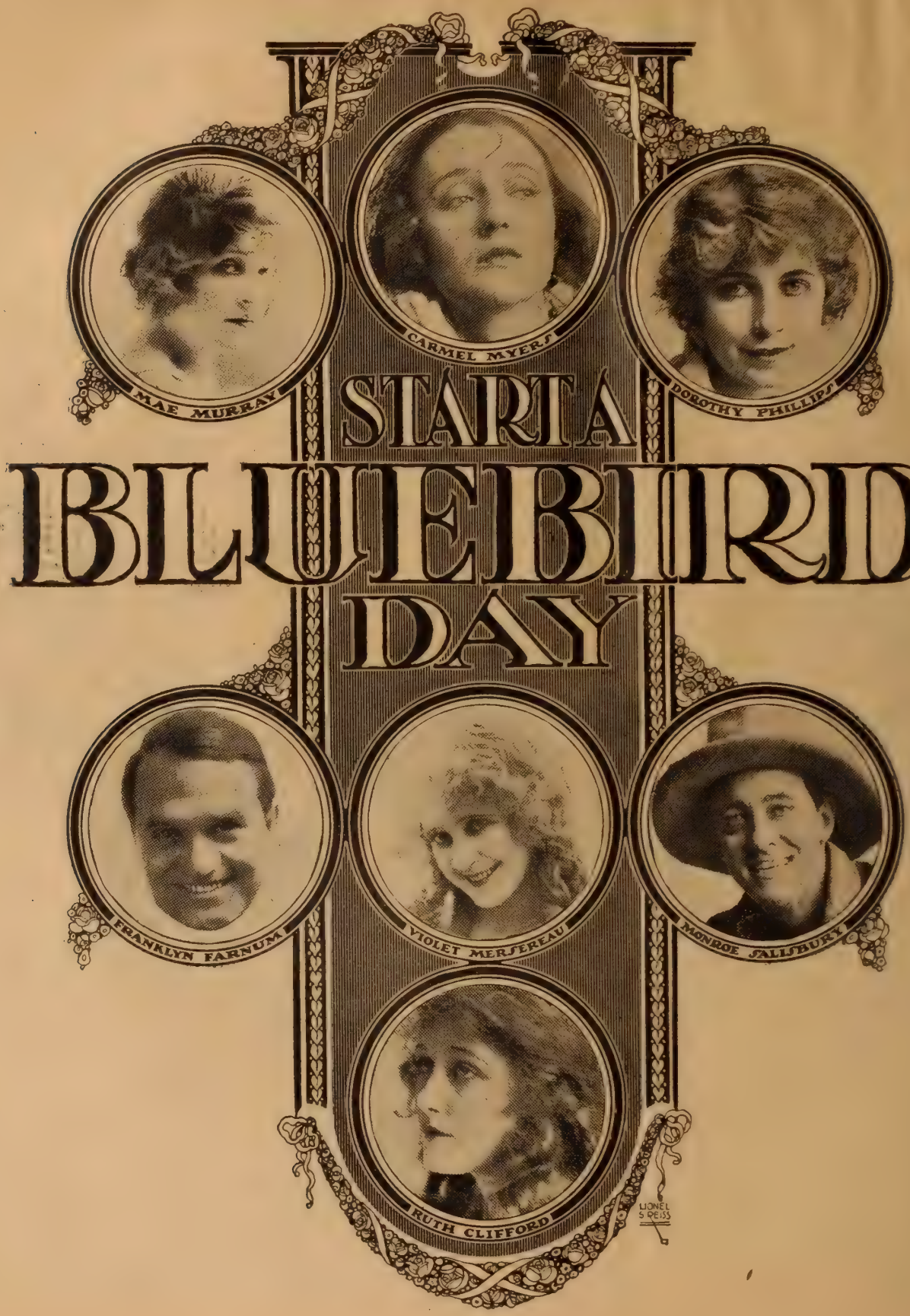
UNIVERSAL FILM MANUFACTURING COMPANY,

Monroe Salisbury
in
"Hands Down"
"For your dead Eyes."
-says Nervy Sam.


Monroe Salisbury
in
"HUNGRY EYES"
A matinee idol
with two
lady-making
eyes

Edgar Rice Burroughs'
The SAVAGE
A man-mold fit to meet without a gun

Monroe Salisbury
in
"The Door Between"
A Man who grapples
Death with a grin.


Monroe Salisbury in
"The DESIRE of the MOTH"
Ready for a fight or a frolic

CARMEL MYERS
MAE MURRAY
DOROTHY PHILLIPS
START A
BLUEBIRD
DAY
FRANKLYN FARNUM
VIOLET MERSEREAU
MONROE SALISBURY
RUTH CLIFFORD
LIONEL S. REISS

BEACHES & PEACHES

AN L-KO COMEDY RIOT OF GIRLS! GIRLS!! GIRLS!!!

Get Ready! Get Set!

We can't say "Go" till February 20th, but this will get you ready and set for the L-KO that tops all L-KO'S yet produced. A delirious riot of pretty girls and a marital mix-up that keeps piling up and up and up till you want to send for the ambulance.

Dave Morris, directed by Archie Mayo in the high-speed, whirlwind fun that is putting L-KO'S into every successful money-making theatre in the land. Reserve for "Beaches and Peaches" if you don't do anything else to-day. Any Universal Exchange, or communicate with "The Largest Film Mfg. Concern in the Universe," Carl Laemmle, Pres., UNIVERSAL FILM MFG. CO., 1600 Broadway, New York.

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

Publicity Stories For Ella Hall

HOW I BROKE INTO THE MOVIES

By Ella Hall

SOME one was speaking about old-timers in the picture business the other day, and although I am only twenty years old, I think I qualify as well as ninety-nine per cent. of the people appearing in pictures to-day. I have been in motion pictures for eight years. To say that I broke into them is not exactly stating a fact, for they broke over me, as it were, and I was in before I knew it.

I had played a rather import part in David Belasco's "Grand Army Man," and later had under-studied Mary Pickford in "The Warrens of Virginia." After this I appeared with Isabel Irving in "The Girl Who Has Everything." It was during this engagement that I called on Miss Pickford at the Biograph studios where she had just started to work. Mr. Griffith saw me, and asked if I would work in a scene for him the next day. And that is the day that I made my debut in screen work. Don't be overawed by that word "debut." Mine wasn't a pretentious affair at all. In fact, the role was so small that if any one had blinked at the wrong time they would have missed my part out of the picture altogether without noticing that anything of importance was lacking in the production.

The story was called "Hulda and the Goose," or something of that sort, and Miss Pickford, Mae Marsh and Robert Haron were the principal players. Mary was a princess in the story and I simply walked under her window carrying a roast goose on a platter. She stuck her finger in the dish and tasted of it as I went by, and then as she was drawn away from the window by her mother, she seized the bird and took it with her. My, but I was proud in my first part!

After that I had parts of more or less importance with Mr. Griffith, with whom I stayed for two years. Then came a year with Reliance under the direction of James Kirkwood and a short experience with Fred Balshofer in the old Bison company. Then I joined the Universal, and almost immediately after was put into a serial called "The Master Key." That brought me a great deal of popularity, but the picture in which I like best to be remembered is "Jewel," Lois Weber's production of Clara Louise Burnham's widely read book.

And now I am playing in my own productions. My latest picture is "New Love for Old," in which I will be seen at the ..... Theatre on .....

"NEW LOVE FOR OLD."

"AND she had beautiful dark-brown eyes, and her hair was burnished gold." Kenneth Scott started guiltily. He was one of the last of the vacationists in a White Mountain resort. He had had a beautiful reason for lingering, but the beautiful reason had turned him down cold. Old "Doc" Podden, itinerent butler, doctor and philosopher, had seen him sitting alone beside the road, and had rightly diagnosed his ailment. "I thought it was something like that. Come up with me into the woods. I'll give you a cure for your old love." And straightway he introduced him to the family and household of Ben Sawyer, long-time resident and storekeeper of the village. His daughter Daphne took an unrestrained interest in Kenneth, and it was not long before a new love threatened to obliterate the old in his lonesome breast. Daphne in her simple way planned to announce the engagement at a dance which was planned as a sort of counter-attraction to the new roadhouse which had scandalized the village, but her little world came crashing down upon her when Marie Beauchamp, proprietress of the roadhouse, came to the dance, and Daphne found it was she that Kenneth had admired. He did not seem entirely disappointed, over it, either. Dashing out of the hall, she rushed blindly home, and Louis, a demonstrative Italian, thought he saw an opportunity to press his ardent love upon her, alone and defenseless. But Kenneth awoke from his momentary defection, and consummates his cure with a good stiff battle with the Italian, and a stirring rescue of Daphne.

FILLERS FOR "NEW LOVE FOR OLD."

OLD Doc Podden was the philosophic friend of all the North country. When he saw Kenneth Scott sitting beside a huge beech tree and evidently meditating suicide, he slipped up to him unobserved, and said: "I will give you a cure for your old love." The young man was considerably startled at the accuracy of the doctor's diagnosis, but he accepted the cure and found it mighty sweet. Daphne was the cure. That is the story in a nutshell of "New Love for Old," which comes to the ..... Theatre on ..... Who could have filled the roles of the cure and the love-sick young man better than Ella Hall and Emory Johnson, who are not yet graduated from the newlywed class?

Emory Johnson, who plays the principal role in support of Ella Hall in New Loce for Old," which comes to the ..... Theatre on ..... has been assigned permanently, legally and for life as Ella Hall's leading man. Emory got an old timer, speaking from the photoplay standpoint, as a wife, for Ella Hall has been in pictures for eight years. But speaking from the standpoint of vital statistics his wife is not yet of age. She is only twenty years old.

---

n "NEW LOVE FOR OLD"

INVITED TO WASHINGTON.

WHILE Ella Hall was being photographed in "New Love for Old," the production in which she will be seen at the ..... Theatre on ....., she was watched by two U. S. Secret Service agents. Yep. They left their right names, too, which were William H. Houghton and James O'Connell. But they didn't "want" Ella Hall. They were escorting Baron Monceur and Major Osterrieth of the Belgian Mission, and they were just visiting Universal City by way of curiosity.

It fell to the lot of Miss Hall to entertain them, and when they got back to Washington they sent Miss Hall a cordial invitation to come to Washington and be presented to President Wilson.

Silmultaneously with the invitation received from the two Secret Service men, Miss Hall was the recipient of a letter from Major Osterrieth in which he pleasantly referred in complimentary terms to the courtesies extended to the members of his party while at Universal City and thanking her for helping to make their visit so enjoyable. The Major enclosed a large photograph of the members of the Belgian party taken on the lawn of the White House and asking Miss Hall to accept it with the compliments of Baron Monceur, head of the Mission.

FILLERS.

Elsie Jane Wilson, the producer of the beautiful Ella Hall production, "New Love for Old," is also responsible for "Beauty In Chains," the next Ella Hall production, which will be seen at the ..... Theatre about a month from to-day.

The Ella Hall production, "New Love for Old," which comes to the ..... Theatre on ....., boasts of an unusual cast in support of Ella Hall, its star. It numbers Emory Johnson, Gretchen Lederer, Harry Holden, Winter Hall and E. M. Warren.

Though she was born in Germany, Gretchen Lederer, who has an important role in the Ella Hall production, "New Love for Old," which will be seen at the ..... Theatre on ....., is now a thorough paced American. No actress at Universal City has knitted more assiduously or devoted herself more wholeheartedly to the comfort of the great number of boys from Universal City in national service than she has.

ADVANCE NOTICES.

THE schedule of Ella Hall productions, in which "New Love for Old," the production in which she is appearing at the ..... Theatre on ..... is the second, includes "Beauty In Chains" and "Lady Eldone's Daughter." "Beauty In Chains" is a production directed by Elsie Jane Wilson from a Spanish novel called "Donna Perfecta" by B. Perez Galdos, and in it Miss Hall has the assistance of Emory Johnson, Ruby La Fayette, who made such a tremendous hit in "Mother o' Mine," and Gretchen Lederer. "Lady Eldone's Daughter" is an original magazine story by Lois Zellner, and was directed by Douglas Gerrard. Both of these Ella Hall productions will be seen at the ..... Theatre in due time.

"Nobody's Wife," another Louise Lovely production, is booked to the ..... Theatre among its future releases. "Nobody's Wife" was written by Ronald N. Bradbury and F. H. Clark, and in it Miss Lovely is supported by Hart Hoxie, Betty Schade, Hector Dion, Alfred Allen and little Georgia French.

For eight weeks the patrons of the ..... Theatre have known that the Harry Carey production, "Wild Women," was on the way, and that it was far, far out of the ordinary of Western productions. Hundreds of thousands of people saw ve's Lariat." It set a new standard as a comedy Western. Until "Wild Women" was produced it reigned supreme in its own circle, but "Wild Women" is destined to take the wreath of victory from this other production, in which Carey was also starred. It is coming to the ..... Theatre on .....

PUTTING IT OVER

A Department of Help to Exhibitors.

"NEW LOVE FOR OLD" was formerly called "Green Magic." Its story idea is based upon the effect of a novel remedy for a man in love. Doctor Podden is the name of the character who prescribed for the lovesick youth, and he prescribed three different kinds of medicine—philosophy, the healing balm of the great Northwoods, and the eyes of a beautiful and ingenuous country girl.

In your advertising, for improvised posters outside your theatre, and for cards or circulars to be used as throw-aways, this suggestion is made. Use the large R with a cross in it that you find on all doctors' prescriptions, and put it in the corner of the following line of copy:

℞ FOR DISAPPOINTMENT IN LOVE.

If your girl has turned you down, if your best young man fails to call on Sunday night as has been his habit for two and a half years, or if you are entertaining an ardent admiration for a movie star, use this prescription:

Come to the.....Theatre on....., and old Dr. Podden will show you how he prescribed for Kenneth Scott in the latest Ella Hall Production. This is the medicine which he used:

"NEW LOVE FOR OLD."

Dr. Podden's price is (10, 15 or 25c) plus the war tax.

OR you could use this card as an invitation, putting it on a postcard or handing it out to audiences a few days previous to your showing of "New Love for Old":

You are cordially invited to witness a demonstration of the healing ability of Famous Dr. Podden. This demonstration will take place at the.....Theatre on....., and it will be open to both men, women and children over.....years of age. (Children below this age, if accompanied by responsible person)... Dr. Podden is a love specialist. He guarantees to cure the lovelorn, the heart sick, the beau-deserted and the girl-hungry. The demonstration is entitled "NEW LOVE FOR OLD."

Mr. (Exhibitor's Name)

(Name of Theatre)

There are two pages just before this page of stories and stunts for the Ella Hall production, "New Love for Old." They are intended to be cut out and used. Are you doing it?

"Me no dumb-a Waiter. ~ Me dumb-a Cook."

Carmel Myers

IN

"My Unmarried Wife"

An Unusual Bluebird

Book thru any Bluebird Exchange, or

BLUEBIRD PHOTOPLAYS, Inc.

1600 *BROADWAY, NEW YORK.*

Monroe Salisbury in
"HANDS DOWN."
With Ruth Clifford and Rupert Julian.

Produced by Rupert Julian.

(*Copyright* 1918 *Bluebird Photoplays, Inc.*)

CAST.

Stuyvesant	W. H. Bainbridge
Hilda	Ruth Clifford
Tom Flynn	Rupert Julian
Dago Sam	Monroe Salisbury
Marina	Reta Pickering

DAGO SAM was a gambler, both in hearts and cards. He was not particular how he won in either game, with the result that nobody would believe in him. But it chanced that he had seen the shooting of old man Stuyvesant by another doubtful character and when he learned that Hilda Stuyvesant, the Dutchman's daughter, was Tom Flynn's girl, he resolved to protect her. For Flynn was the only man who had ever believed in him. Tom also had saved his worthless life. But even Sam's efforts to save the girl were misunderstood by her, by the jealous Marina, his own sweetheart, and at last by Tom Flynn. Then it was that Sam lost faith in himself and resolved to have the game as well as the name. Little Hilda was in his power, with the treacherous gambler, Jack Dedlow, on the one side and Flynn and a posse on the other held in check. Then Hilda did an extremely womanly thing. She decided to trust Sam. That took all the fight, all the passion, all the uncertainty out of Sam, and he established himself once and for all in the community as a responsible member.

Eddie Polo in
"THE BULL'S EYE."
Written and Directed by Jas. W. Horne.
Episode 2.—"THE FEARLESS ONE."

CAST.

Ed Cody	Eddie Polo
John Clayton	Ray Hanford
Cora Clayton	Vivian Reed
Lee McGuire	Hal Cooley

CAPTURED and taken from the train by the renegades, Ed Cody is carried far into the mountains. Cora Clayton precedes him and explains Ed's kidnapping. The cowboys start in hot pursuit of the band. While Sweeney and his gang are awaiting orders from North, their leader, Cody frees himself from his restraining bonds and following a terrific fight, escapes by jumping over a high cliff, using a tall tree to break his fall. He makes his escape by using one of the renegade's horses. In the meantime Nathan Loose, sheepman, accuses Clayton, cattleman, of stealing his sheep. About to ride away, North cautiously fires at Clayton, wounding him, and making it appear as though it was the sheepmen who fired the shot. Cora sets out for help and meets Cody on the road, but they are sighted by the disgruntled rustlers, who recapture Cody and make the girl a prisoner. Sweeney's treatment of Cora arouses Cody, but he continues his abuse as a torture for Cody. Seizing the frantic girl in his arms, Sweeney carries her triumphantly away, while the other rustlers laugh fiendishly at Cody's terrific efforts to free himself and rescue the girl.

Ben Wilson and Neva Gerber in
"THE MYSTERY SHIP."
Episode 12.—THE RAIN OF FIRE."

CAST.

Miles Gaston	Ben Wilson
Betty Lee	Neva Gerber
Jack Fay	Kingsley Benedict
Coronel Le Gage	Harry Archer
Harry Russell	Duke Worne

IN the last episode Le Gage's gang put Betty in a runaway engine, hoping to get trace of The Phantom by this deed. They follow the engine. Fay starts to cross rope from Miles' auto engine as the episode ended.

Nearly across the intervening space the rope starts to part from the heat. Jack makes a desperate effort and grasps the running board of the engine. In the distance is seen the drawbridge and Jack tries to stop the engine. The throttle has been pulled off and he desperately works with a monkey wrench.

Le Gage's plan has borne fruit and The Phantom is out with the Mystery Ship. Le Gage's men attack it, hoping to learn how it becomes invisible, but are beaten off. They decide on strategy and while all mass in front to attack, one member hides in the rear, intending to sneak aboard during the confusion, follow the ship and learn of its headquarters.

Miles' party see the open drawbridge, realize they can never reach it in time, and despair. The bridgeman hears the engine, closes the bridge and Jack finally stops the engine. He and Miles leave the engine with the crew and take Betty back to the hotel.

Le Gage's man has located The Phantom's home by riding on the ship and now tries to kill The Phantom. He is frightened at his inability to shoot The Phantom, and flees back to Le Gage and tells of his experiences.

Jack gets in touch with government officials, tells them what he has found out and is appointed special investigator. He and Miles talk over the matter and decide the best plan would be for Jack to pretend he has double-crossed Miles and get in with the crooks. The two plan to disguise and set out next day.

Le Gage leads his men in person against The Phantom that night, but they are routed by the inventions of the wizard and the crooks straggle back. Late Le Gage reads a notice of Betty being at a certain hotel and realizes she could be of help to them in their work against The Phantom. Fay has met the crook and manages to be taken to their headquarters.

Le Gage and Russell kidnap Betty and get away from the hotel unseen, while Miles is on the way to her room, Jack awaits the arrival of Le Gage in the den.

SYNOPSES

ELLA HALL PRODU
WEEKLIES AND

(Note: Last week's synopsis of "The Mystery Ship" should have been numbered 11 instead of 12.)

"A DEVIL WITH THE WIMMIN."
Nestor Comedy.

CAST.

Max Rosbury	Max Asher
Mr. Killing	Harry Schumm

MAX ROSBURY was a hemale vampire. He had flirted so much with impunity, that when Killing interrupted him flirting with his bride he burned his finger on his cigarette. But he resolved to see more of Mrs. Killing. He did. That night he slept in the bath-tub. His cigarette caught fire in a newspaper, burned the floor out from under him, and tumbled him into the Killing apartment beside Mrs. Killing. Killing gave him twenty-five minutes to get out of town, and Max made it in just twenty-four. To avoid a scandal the Killings went, too, and they got on the same train. Max got lost and strayed into Mrs. Killing's berth again, only to be immediately discovered by Killing, who chased him off of the train and up into a water tower. Max came down with the water and again he landed in Mrs. Killing's berth. "Are you following me?" said Killing, as he opened the curtains. Max's answer was to dash through the sleeping car, overturning the scandalized occupants, with Killing following at his heel. Then Max woke up.

Hughie Mack in
"PEARLS AND GIRLS."
Two-Reel L-Ko Komedy, with Eva Novak.
Directed by Jim Davis.
Supervised by J. G. Blystone.

(*Copyright* 1918 *L-Ko Motion Picture Ko.*)

HUGHIE was in love with the daughter of his boss and she was in love with him. But father was so

f Bluebird, L-Ko
ION. NESTOR NEWS WO SERIALS.

little impressed with Hughie that he fired him. Now, father was a fancier of pearls as well as girls, and he had a necklace which had adorned the stiff neck of a Hindoo idol at a previous time. He was to give it to Eva on the night of her coming out party. The guardians of the Burma Temple had tried in vain to locate the precious necklace, but when they saw a notice in the papers about the gift to be given to Eva they sent a note to father, telling him to give them the necklace or suffer the consequence.

Father promptly constructed a Hindoo catcher in his home and went ahead with the party. The Hindoos made their plans, but Hughie disguised himself as a Hindoo and copped both Eva and the necklace.

SALMON FISHERIES OF THE COLUMBIA.

Finley Split Reel Subject.

THE Columbia River is a source of untold wealth in the famous salmon catch which adds an appreciable amount to the food supply of the United States each year. The salmon is a salt water fish, and enters the Columbia River in great schools at certain times of the year. One method of catching them is the gill net. When the salmon gets his head through the mesh of one of these nets, he is unable to back out. A net frequently captures from forty to fifty fish in a night ,and the canners pay from five to seven cents a pound.

Other methods employed are the fish trap, a long row of piles holding a net with an enclosure or trap at either end, and the fish wheel, which scoops up fish like a dip net as they swim through the strong current. The seine, a net of 1,500 feet, with one end on the boat and the other end on the shore, is also used.

and

The Drum Dancers of Java.

The Dances of Java have not changed in centuries. but are danced to the music of all kinds of peculiar-shaped drums just as the great great-grandparents of the dancers did. These ancestors also wore the same saroug or skirt which was woven and decorated in the same way. The Sultan of Jokjokarta and his many attendants form a striking background for the dances.

SCREEN MAGAZINE No. 58.

EVEN if millions of men have left commercial employment to go to war, industry is still hitting on all of its eight cylinders. Women have become democracy's valient helpers. Even in munition factories they are more than holding their end with the men, as shown in Screen Magazine No. 58. As yet, however, they have not invaded the police department.

The Screen Magazine devotes a quarter of its space to a mighty interesting view of New York's finest, and the gymnastic, boxing and wrestling instructions have made the New York police force a terror to crooks.

The Screen Magazine also shows how pineapples are harvested in Hawaii, how they are packed and shipped to be made into pieapple sundaes in the good old U. S. A.

Supplementing the X-Ray moving pictures which caused such a sensation in Screen Magazine No. 55, the magazine this week shows how the X-Ray has come to be essential in the science of dentistry.

The magazine closes with a Miracle In Mud by Willie Hopkins, entitled "Movie Aspirants."

UNIVERSAL CURRENT EVENTS No. 38.

Fuelless Monday Ties Up All Eastern Industries.—More than 5,000,000 workers of twenty-eight States east of the Mississippi idle on order of Fuel Administrator Garfield in effort to remedy coal famine threatening success of the war.

Mountain Wreck Reduces Freight Cars To Splinters.—Train with war supplies from the West piled up like kindling wood in the heart of the White Mountains, crippling traffic for many hours.—*Bemis, N. H.*

With America's Aid Serbs Pledge War To the Death!—War Mission of gallant little Serbia visits Mayor Hylan at City Hall.—*New York City.*

This Flier's Adventures Like a "Movie" Thriller.—Lieutenant Patrick O'Brien, American member of British Flying Corps, shot down in France, returns after thrilling escape from German prison camp.—*New York City.*

Italians Resume Offensive As Allies Strengthen Line.—Large French reinforcements continue to pour into Italy in steady stream.—*Somewhere Behind the Italian Front.* (Official French War Film).

CURRENT EVENTS No. 38.
OFFICIAL U. S. WAR FILM.

Uncle Sam's Khaki-Clad Stream Flows Steadily On.—Every day the forces of democracy are added to by fresh arrivals at Pershing's training camps.—*Somewhere In France.*

A Message from Uncle Sam.—Is your boy in the army or navy insured? If he isn't, write him immediately and tell him to ask his officers about war insurance. Uncle Sam will insure him and protect his family. Those in the service on or before October 15, 1917, *cannot apply for insurance after February* 12, 1918. *Those joining the service after October* 15, 1917, *have* 120 *days thereafter in which to apply.*

CARTOONS
From the
World's Greatest Newspapers
"UP TO YOU NOW, GENERAL."
By Robert Carter,
In the Philadelphia *Press.*

ANIMATED WEEKLY No. 8.

Honk! Honk! Fair Sex Learns How An Auto Ought To Go.—Girls in "womanalls" replace men in overalls, when automobile mechanics enlist in Aviation Corps.—*San Francisco, Cal.*

Under-Nourished "Food Scouts" Begin Diet Test.—Prominent social workers and scientists co-operate in test to prove that all schools of country should provide lunch for pupils.—*New York City.*

Boys In Training Camp Hold Outdoor Masquerade.—Only these are gas-masks and not dominoes of the "Bal-Masque," donned during playtime to accustom their wearers to the use of them.—*Camp Logan, Houston, Texas.*

New York Police Would Become "Cop-Marines."—The famous "horse-Marines" have nothing on this squad of policemen, veterans of the Marine Corps, who have asked Uncle Sam to re-enlist them as soldiers of the sea.—*New York City.*

Sword Used in Civil War Given Virginia.—Daughter of Prince de Polignac, Frenchman who fought for Confederacy, presents weapon he used to Governor Stewart at State Capitol. —*Richmond, Va.*

Washout Ties Up Railway Traffic. —Northern Pacific Railway Bridge is torn from its foundations by overflowing of the Yakima River.—*Ellensburg, Wash.*

Boys Bake for Schoolhouse Penny Lunches.—Students of baking donate the products of their efforts in classroom, laboratory and bake-shop, to the one-cent lunches of the public schools. —*Chicago, Ill.*

Thousands Honor Memory of Great Sculptor.—Remarkable tribute paid at tomb of Auguste Rodin, the greatest sculptor since Michael Angelo—scenes from our Paris camera-correspondent.

Winter Scenes of the French Army in the Vosges Mountains.—Among the snowy peaks the French are gradually hammering their way forward despite the hardships of an Alpine winter.

Cartoons by Hy. Mayer, World Famous Caricaturist.

MUSICAL SYNOPSES

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE.

BY

JAMES C. BRADFORD

For the ELLA HALL PRODUCTION

"NEW LOVE FOR OLD"

Letter "T" Indicates—Title or Sub-Title—For Change of Music
" "D" " Description " " " "

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1.	2	At Screening	3-4 Tempo Di Valse	Petite Bijouterie—Bohm.
2.	2¼	D. Marie and Kenneth Row Away	6-8 Andantino	Murmuring Breezes—Jensen.
3.	2¾	8. Hello, Boys!	4-4 Allegro	Passepied—Delibes.
4.	1½	T. Ben Sawyer	6-8 Allegretto	Fireflies—Lincke.
			REEL II.	
5.	1¾	D. Kenneth and Doc at Steps	3-4 Moderato	Souvenir—Drdla.
6.	2¼	D. Daphne Meets Kenneth	4-4 Moderato	*Call Around Again—Herbert.
7.	1½	D. Farmers—Close Up	4-4 Moderato	By Heck—Henry.
8.	2¼	D. Daphne Back of Tree	4-4 Moderato	*Call Around Again—Herbert.
9.	1¾	T. Let's Go Back	2-4 Andantino	Pleading—Wood.
			REEL III.	
10.	2	T. Road House	4-4 Moderato	Won't You Be My Daddy?—Romberg.
11.	3¼	T. The New Road House	2-4 One-Step	Creepy, Weepy Feeling—Schroeder.
12.	2¾	D. Farmers Drink Champagne	4-4 Moderato	Silver Threads Among the Gold-Danks (Chorus).
13.	1½	D. Kenneth at Stream	2-4 Allegretto	*Call Around Again—Herbert.
			REEL IV.	
14.	1½	D. Daphne Meets Louis In Woods	4-4 Allegro	Babillage—Gillet.
15.	1¼	T. A Glad Night Draws Near	6-8 Allegro	Virginia Reel.
16.	1¼	D. Reel Stops	3-4 Tempo Di Valse	Blue Danube—Strauss.
17.	2¼	D. Daphne Enters Cabin	4-4 Andante Molto	Dramatic Andante No. 39—Berge.
			REEL V.	
18.	3½	T. Maybe She Went Home	2-4 Allegro Vivace	Phaeton—Saint Saens.
19.	1½	D. Farmers At Cabin	4-4 Allegro Agitato	Agitato No. 1—Langey.
20.	1½	D. Kenneth Placed On Bed	2-4 Andantino	Pleading—Wood.
21.	2	T. I'm Ben Sawyer's Girl	4-4 Allegro	Dramatic Allegro—Langey.
22.	1	T. Lives	Moderato	*Call Around Again—Herbert.

AND FOR BLUEBIRD PHOTOPLAY— *"HANDS DOWN"*

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1.	3	A Screening	3-4 Allegro	Naila—Delibes. (Intermezzo).
2.	2½	D. Stuyvesant Leaves Daughter	3-4 Spanish Valse.	*Carissima—Penn.
3.	1¾	Hilda Receives Letter	4-4 Moderato	He Will Understand—Friml.
4.	1½	D. Jan In Woods	4-4 Molto Moderato	Dramatic Andante—Berge.
			REEL II.	
5.	1¼	T. Eldorado Camp	2-4 Rag	Slidus Trombonus—Lake.
6.	1¼	D. Jan Sits At Piano	3-4 Spanish Valse	*Carissima—Penn.
7.	2½	T. Stop That Racket	2-4 Moderato	Dramatic Agitato No. 38—Minot.
8.	1¾	T. I Like That	3-4 Spanish Valse	*Carissima—Penn.
9.	1¼	D. Jan Leaves	4-4 Andante Mysterioso	Dramatic Tension No. 9—Andino.
			REEL III.	
10.	1¼	D. Sam Enters Saloon	3-4 Andante Sostenuto	Dramatic Tension No. 9—Andino. (Con. from above).
11.	2½	T. Tom Flynn's Cabin	4-4 Andante Mysterioso	Romance—Mildenberg.
12.	3	D. Men On Horizon	2-4 Habanera	Habanera—Herbert.
13.	2½	T. The Best Hand	6-8 Allegretto	Orien'al—Cui.
			REEL IV.	
14.	2¾	T. I Take Jack Pot	2-4 Allegro	Hurry No. 3—Minot.
15.	2	T. Morning a Present for Carissima	3-4 Spanish Valse	*Carissima—Penn.
16.	1¾	T. Get the Doctor	2-4 Allegro	Hurry No. 1—Langey.
			REEL V.	
17.	3	D. Posse In Woods	4-4 Allegro Agitato	Furioso No. 2—Langey.
18.	3¾	I Got De Name	4-4 Allegro Energico	Dance of Demons—Rubner.
19.	1½	T. My Good Friend	4-4 Moderato	He Will Understand—Friml.
20.	1½	T. De Next Time	3-4 Spanish Valse	*Carissima—Penn.

* Repeated Selections.

All selections listed can be obtained at G. Schirmer, 3 East 43rd St., New York City.

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Booked by Rothapfel's beautiful new Rivoli Theatre New York

"What's good enough for the Rivoli is good enough for me."

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READ on the opposite page a letter from William H. Swanson, President-Treasurer of the SWANSON THEATRE CIRCUIT, Salt Lake City—an incorporated company capitalized at $750,000.

This solidly established amusement concern operates the following theatres:

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3,000 SEATS

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1,000 SEATS

MAJESTIC THEATRE
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GRAND THEATRE
PUEBLO, COLO.

REX & STERLING THEATRES
GREELEY, COLO.

They give their unqualified endorsement to this Jewel wonder-play, destined by every known sign to become the biggest money-getter of 1918.

The PRICE of a GOOD TIME

Created by Lois Weber, the Belasco of the Screen,
Producer of "Where Are My Children?"

Featuring **Mildred Harris**

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Here's What Success Thinks of Success!

Salt Lake City, Utah.
January 10th, 1918.

"Everything you can say is none too much about Lois Weber's picture, 'THE PRICE OF A GOOD TIME.' We did a turn-away business in a four-day run in the American Theatre—and when you remember that we have 3,000 seats and a 125,000 population it's 'going some.'

"Cordially,

"WM. H. SWANSON."

The PRICE of a GOOD TIME

is a Title, a Story and a Production such as come to your ticket window only once in years. Reserve by wire —and now.

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PRODUCTIONS
INC.
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Would you think he was the smoothest cracksman in New York?

It takes George Bronson Howard to write a real melodrama. And it takes Herbert Rawlinson to put it through with force and lightning swiftness—to be one minute a society favorite and the next a wolf of the Underworld.

"COME THROUGH"

plays in big towns two weeks straight. Book this astounding, bewildering drama with the knowledge that you'll play to capacity with every showing. Start now.

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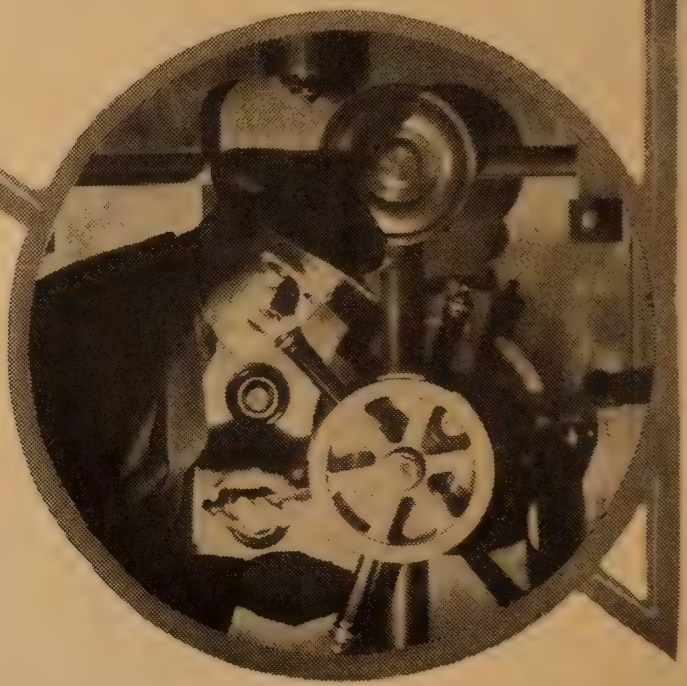

LOUISE LOVELY

Two Nationally Loved Stars and

Girls!
Girls!!
Girls!!!
Girls!!!

"SIRENS OF THE SEA"

The Beauty Picture of the Age!

The most enchanting picture of beautiful women ever screened. Venus-formed girls who swim and dive and dance with all the delicious abandon of the primitive, luring a young millionaire from his yacht into amazing adventures in fairy grottos undersea.

The Posters are all the advertising you'll ever need to crowd your theatre. GET THEM! NOW!

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"The swiftest action ever seen on any screen"

There's a whole lot more to "Pay Me" than just that. Here's a play that's a perfect Whirlwind of human passions—a Pike's Peak of a Western drama that towers above everything of its kind ever produced. A picture of Hatred—Greed — Lawlessness — Revenge and Love—all laid amid the tremendous scenes of a boom camp—all rushing, crowding, roaring on to the titanic catastrophe at the end.

"PAY ME"

Featuring DOROTHY PHILLIPS,
Idol of Millions

Produced by JOSEPH DE GRASSE, has made money everywhere in the United States that it has been shown. "Pay Me" not only breaks records on first showings, but often breaks those same records again on its repeat. Book it and see!

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Exhibitors! Get this

LEDGER

RY 19, 1918 PRICE TWO CENTS

'Coal Order Necessary,' Says Wilson 'Better Than Sacrifice of Lives; Results Will Justify It to Public'

Husband Beaten Up, Mrs. Van Kreel Drops Divorce!

AT ten-thirty last night, Langdon Van Kreel, the millionaire society man, was taken to St. Luke's Hospital badly damaged by a hard beating administered by a male friend of a young woman whom he had attempted to deceive. At the same time, Mrs. Van Kreel notified "The Ledger" that she would drop her suit for divorce, intimating that no co-respondent ever existed. For the benefit of our readers "The Ledger" will state that this is solely due to the quick action of Mrs. Van Kreel's detectives in preventing her husband's mock marriage to an innocent and very lovely young woman.

Manning—Gray

AT eleven o'clock last night, Jeoffrey Manning, Editor-in-Chief of this paper, and Miss Ann Gray, until that hour a reporter on "The Ledger," were married and left shortly afterwards on their honeymoon. The happy event was hastened by a remarkable piece of reporting on the part of Miss Gray.

PRESIDENT IS HEARTILY BACK OF GARFIELD

Assumes Full Responsibility for Industrial Suspension

SENATE RENEWS VIOLENT ATTACK

ongressional Pride Outraged—Garfield Sends

al Statement

"The Co-Respondent's real name is Elaine Hammerstein. Book her in Ralph Ince's version of the stage play by Alice Leal Pollock and Rita Weiman—Jewel Productions, Inc.—1600 B'way, New York

Make your Town's Soldier Families proud!

"The MAN WITHOUT A COUNTRY"

Made by Thanhouser. World Rights bought by Jewel Productions, Inc.

DO you realize that more copies of the story from which this play is adapted have been printed and read in the United States than any other book except the Bible?

Do you realize that practically every schoolchild since the Civil War has read this story—that every father, mother, sister or sweetheart of every boy in the trenches wants the justification of sacrifice which this noble play gives?

BOOK IT AND CLEAN UP!

Make your town's soldier families proud—and CASH IN.

ALL over this great country the American Defense Society is sending out these words through its printed matter and its thousands of members and supporters—

"GO SEE 'THE MAN Without a COUNTRY.' Get your friends to go. Stir up patriotism by means of this wonderful picture. Give your town 'The MAN Without a CAUNTRY' and wake up your fellow citizens to their duties."

It doesn't need a showman to see what this big national movement is already doing for "The MAN Without a COUNTRY." Book this play simply as a BUSINESS PROPOSITION.

JEWEL PRODUCTIONS INC.

1600 Broadway, New York

ELLA HALL

and all star cast

GRETCHEN LEDERER
EMORY JOHNSON
H'ARRY HOLDEN

in

"NEW LOVE FOR OLD"

produced by

ELSIE JANE WILSON

It's a Bluebird!
It's a Bluebird!!
It's a Bluebird!!!

BOOK THRU YOUR LOCAL BLUEBIRD EXCHANGE

BLUEBIRD PHOTOPLAYS, Inc.
1600 BROADWAY, NEW YORK.

These two ads Packed the Broadway Theatre

These ads—plus the big smashing punches in "MADAME SPY," stood the crowds in line at the BROADWAY in New York in spite of the toughest kind of competition. The advertising possibilities make this production a Box Office winner.

Foreign Spies
Admitted FREE
All This Week
All foreign spies will be admitted FREE all this week at the BROADWAY—and by seeing that sensation production—
"MADAM SPY"
they will see what's coming to them. All Americans will get a hundred dollars' worth of thrilling entertainment at the regular prices. Also showing Universal Animated Weekly—Nature Finley Pictures—Remarkable and side splitting comedy. Best show in town for the money.
Continuous, noon to 11 P. M.
BROADWAY
THEATRE B'W'Y AT 41ST ST.
Death To Spies
The Photo dramatic sensation of the hour at the Broadway. Amazing exposure of the inside workings of foreign agents in
"MADAM SPY"
All this week beginning to-morrow. Also the Universal Animated Weekly—Wonderful Finley Nature Pictures; roaring comedy—"Vamping the Vamp."
Continuous, noon to 11 P. M.
BROADWAY
THEATRE B'W'Y AT 41ST ST.

"Madam Spy"

a Jack Mulhall Production

ITS timeliness—hitting NOW when the foreign spy question is absorbing public attention—when citizens are just aching to see the foreign spies get it in the neck—makes "MADAME SPY" a crowd puller extraordinary if advertised right. Follow these ads in your papers and watch the results. Get it now while it's hot. It's a real winner.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.,
"Largest Film Mfg. Concern in Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

The Moving Picture Weekly

Vol. 5.—No. 26
February 9. 1918

PRICE 10 CENTS

Molly Malone *supporting* Harry Carey *in*
"WILD-WOMEN"

A very dramatic picture, admirably adapted from the powerful story, "One Clear Call," written by the popular writer, Larry Evans, and giving your audiences bewitching CARMEL MYERS as the center of swift, tense, thrilling action on land and sea. Sold at a figure that nets you a big profit on the national reputation of Bluebird Plays—*and their rationally salaried Stars.*

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IN THE THRILLING FIVE ACT
FEATURE PHOTO DRAMA

"MORGAN'S RAIDERS"

WRITTEN & PRODUCED BY
WILFRED LUCAS & BESS MEREDITH

A LOVABLE Star in a lovable play of the Sunny South, warm with the delightful atmosphere of Dixie-land. Beautiful outdoor settings and a charming love-story. Written and produced by Wilfred Lucas and Bess Meredyth. Book thru any Bluebird Exchange—or BLUEBIRD Photoplays, Inc., 1600 Broadway, New York. *"If it's a Bluebird it's got to be good."*

Dorothy Phillips

in "A Soul for Sale"

TWO ruthless roues, seeking to buy the soul of a beautiful girl. A treacherous, deceitful mother with unscrupulous social ambitions, clawing at Society's portals —tearing down her own daughter's good name to gain her selfish desires.

A Tremendous Indictment of Modern Society

in which Dorothy Phillips, Idol of Millions, pictures the dangers of Circumstantial Evidence in a way you will never forget. Soon to be released and well worth watching for.

JEWEL PRODUCTIONS INC.

1600 BROADWAY, NEW YORK

and that's all!

It will make you forget the war
It will give you 5 reels of fool fun
It will entertain hardened movie fans

that's what

"Wild Women"

will do--and that's all

It's a **Harry Carey** *Production!*

Book thru any Universal Exchange or communicate with

the **Universal Film Mfg. Co.**

Carl Laemmle President
1600 Broadway New York

"The MASKED

RIDERS"

14-th Episode of

"The MYSTERY SHIP"

18

Tremendous Episodes

HERE we are in the 14th—and *still* "THE MYSTERY SHIP," with BEN WILSON, NEVA GERBER and KINGSLEY BENEDICT is whirling along *faster* and *faster*, growing more *unsolvable* than ever.

"The MYSTERY SHIP" *won't* slow down—that's why it's a heart-breaker for every competitor. While the Exhibitor who failed to book it and get the BIG PULL of the great MYSTERY SHIP CONTEST is saying: "On and after this date I book every Universal Serial as quick as offered, because "The MYSTERY SHIP has taught me the unbeatable quality of the goods!"

Book now without fail thru your nearest Universal Exchange. Or communicate with "The Largest Film Concern in the Universe." Carl Laemmle, President, 1600 Broadway, New York.

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Some love.
Some rough stuff.
A little dash of hate.
And a big fool's mistake.
These ingredients, mixed in just the
right proportions, make up the powerful story

"NOBODY'S WIFE"

featuring

LOUISE LOVELY

This is the next LOUISE LOVELY PRODUCTION to be released. You can arrange booking at any Universal Exchange or through the Universal Film Mfg. Co.,
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New York.

Coming

RESERVE NOW FOR

The Dorothy Phillips Super Production

The GRAND PASSION

Directed by Ida May Park

The huge Drama of a lawless Western Camp writhing under the iron Heel of its relentless Boss — in which Dorothy Phillips, the idol of Millions, rises to the greatest Heights of her Career...

From the Great Romance by Thomas Addison: "The Boss of Powderville"

This Special Super Production can be booked thru any Bluebird Exchange or BLUEBIRD Photoplays, Inc. 1600 Broadway, N.Y.

HOOVER TO THE UNIVERSAL

TELEGRAM

WASH., D. C., JAN. 30TH, 1918.

CARL LAEMMLE,
UNIVERSAL FILM MFG. CO.,
1600 BROADWAY, NEW YORK CITY.

I ASK AS AN IMMEDIATE IMPORTANT PATRIOTIC CONTRIBUTION THAT YOU ADD AT LEAST ONE OF THE FOLLOWING TRAILERS TO EVERY COPY OF EVERY MOTION PICTURE SENT OUT BY YOU DURING NEXT THREE WEEKS "USE ONLY VICTORY BREAD SO THAT OUR BOYS AT THE FRONT MAY BE MAINTAINED. IT IS A SMALL THING THEY ASK OF YOU AS PARTIAL RECOMPENSE FOR THE MUCH YOU ASK OF THEM." "OBSERVE MONDAYS AND WEDNESDAYS AS WHEATLESS DAYS AND ONE WHEATLESS MEAL EVERY DAY." "OBSERVE TUESDAYS AND SATURDAYS AS PORKLESS DAYS AND MAKE EVERY DAY A FAT AND SUGAR SAVING DAY. USE FRUIT, VEGETABLES AND POTATOES ABUNDANTLY." "REMEMBER CHILDREN MUST HAVE WHOLE MILK. USE ALL THE MILK, WASTE NO PART OF IT." "HOARDING FOOD IN YOUR HOUSEHOLDS IS BOTH SELFISH AND UNNECESSARY. THE GOVERNMENT IS PROTECTING THE FOOD SUPPLY AND ITS PEOPLE."

HERBERT C. HOOVER.

(SEE PAGE 10)

UNIVERSAL TO HOOVER

TELEGRAM

JANUARY 31ST, 1918.

MR. HERBERT HOOVER,
WASHINGTON, D. C.

IMMEDIATELY UPON RECEIPT OF YOUR TELEGRAM ASKING US TO USE TRAILERS URGING PEOPLE TO SAVE FOOD WE ISSUED ORDERS ACCORDINGLY. WILL ALTERNATE THE VARIOUS SENTENCES YOU SUGGEST SO THAT WITHIN VERY SHORT TIME MILLIONS OF MOVIE FANS WILL BE READING THEM. BY ALTERNATING WILL AVOID DANGER OF BORING THE PUBLIC BY TOO CONSTANT REPETITION OF ONE PHRASEOLOGY. MORE THAN DELIGHTED TO COOPERATE WITH YOU IN THIS OR ANY OTHER WAY CALCULATED TO AROUSE THE PEOPLE AND HELP WIN THE WAR.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, PRESIDENT.

(SEE PAGE 10)

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

The MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUBLISHING COMPANY
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
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Vol. 5 FEBRUARY 9, 1918 No. 26

Correct Your Copy *Now*

UNFORTUNATELY a few uncorrected copies of the last MOVING PICTURE WEEKLY were sent out in the mails. Inasmuch as these corrections were very important, we are calling them to the attention of any exhibitor who received one of these uncorrected copies. The first error occurred in Mr. Laemmle's "Straight-from-the-Shoulder Talk." The last sentence on Page 14 has a most important word left out of it which exactly reverses its meaning. It should read you can *NOT* stand it. If this word *NOT* doesn't appear in your copy, put it in and then read the whole talk over again. It will do you good. The next correction is in the first line of Page 15. The word "of," after "overpaid stars," should read *OR*. The line therefore will read "So you'll either have to cut out the overpaid star *OR* get more money."

Your attention is also directed to the fact that "New Love for Old" advertised on the inside back cover of last week's WEEKLY, is not a Bluebird. It is an Ella Hall Production, and one that is entirely worthy of this clever little star.

Laemmle Album Will Reach Pershing This Week

SOMETIME this week General Pershing will receive the Carl Laemmle gold mounted Tiffany album containing a message of good cheer from famous Americans.

An officer is on the high seas now bearing the national tribute under orders from the Secretary of War Newton D. Baker. Several months ago Carl Laemmle, President of the Universal Film Company, conceived the idea of sending a letter of cheer signed by many men prominent in public life to General Pershing. Tiffany prepared the album to contain the message and signatures. The Governor of practically every state in the Union, the Mayor of every large city, and the United States Senators from over forty states affixed their signatures. It reached Washington last week, and received official sanction when President Wilson and every member of his cabinet endorsed the sentiments it contained by subscribing their signatures. The President directed Secretary Baker to write Mr. Laemmle, commending his idea and enclosing a copy of the letter which the Secretary sent to General Pershing. This latter letter follows:

January 28, 1918.

My dear General:

The enclosed letter from Mr. Carl Laemmle of the Universal Film Mfg. Co. of New York City, with the album containing a letter of cheer on behalf of the people of the United States to you and your Army, together with telegrams from United States Senators and Governors of the several States, will be personally handed to you by an officer of the Army in whose care I have committed it. In addition to the signatures in the album which were secured by the Company, it has also been signed by the President of the United States, by his cabinet, by the Acting Chief of Staff, and by the chiefs and acting chiefs of the bureaus of the War Department.

I need not assure you of the pleasure it affords me in complying with the request of Mr. Laemmle to have placed in your hands this testimonial which is presented by his Company.

Cordially yours,

NEWTON D. BAKER,
Secretary of War.

General John J. Pershing,
Commanding Expeditionary Forces.

See Page 8 ←

And in the Meantime

→ See Page 9

ON Page 8 will be found a telegram from Hoover to the Universal, asking us to publish on the screen the meatless, wheatless and porkless days set aside by the Food Administration. On Page 9 will be found Mr. Laemmle's hearty response to Mr. Hoover's request. But in the meantime, before the trailers can be made and attached to all Universal pictures, you are urged to make slides yourself and show them in your theatres as soon as you receive this copy of the MOVING PICTURE WEEKLY. Use the copy below, alternating the four inscriptions to avoid monotony of repetition.

HOOVER SAYS TO *YOU*:

"Observe Tuesdays and Saturdays as *porkless* days and make every day a *fat* and *sugar* saving day."

ANOTHER MESSAGE FROM HOOVER TO *YOU*:

"Observe Mondays and Wednesdays as *wheatless* DAYS and one wheatless meal EVERY day."

A TELEGRAM FROM HOOVER:

"Please ask the patrons of your theatre to use only VICTORY BREAD so that our boys at the front may be maintained."

HOOVER ASKS US TO SAY:

"Use fruit, vegetables and potatoes as much as you can. But save fat and sugar every day. Make Saturday porkless day. This is the way to help your boys at the front!"

This tremendously popular Star has in "HANDS DOWN" a play that gives his great versatility fullest sway. As careless, happy, card-playing, love-making "Dago Sam," Monroe Salisbury plays a big part in a big way in big outdoor Western settings that are just naturally packed with adventure and romantic love. Every woman in your audience will simply dote on this fine, manly actor and Ruth Clifford in this absorbing drama.

BOOK thru your local BLUEBIRD Exchange, or Communicate with BLUEBIRD Photo Plays (Inc.), 1600 Broadway, New York City

PAYING FOR 100 PER CENT

No. 194 Straight from the Shoulder Talks by Carl Laemmle, President of the Universal Film Mfg. Co.

A BIG exhibitor who asked me not to use his name showed me a list of the big, overpaid screen stars for whose pictures he has been paying topnotch prices. Most of these stars work for one company. He told me they "do not draw the people as they used to."

I asked him to go through the list and check off the ones that he had found big attractions.

There were sixteen on the list and he *checked only four.*

Only four out of sixteen — and yet he was paying ruinous prices for the whole sixteen!

Paying high prices for 100 per cent. of the list and getting his money's worth on only *twenty five per cent.*

To his own astonishment he then realized that in order to get the four stars who drew big

AND GETTING 25 PER CENT

business he is really *paying four times as much as he thought he was* for those four!

He knew something was wrong but he had never figured it out in just that way.

Try it yourself.

If you are paying ruinous rentals, maybe you'll find your trouble comes from something besides the war. And possibly you will awake to the folly, the awful folly, of paying for a whole army of overpaid stars in order to get a few good days per month.

You wouldn't pay a high price for four pounds of butter to get one pound that was good, would you? You wouldn't pay the top price for four pounds of cheese to get one pound that was fit to eat, would you? Well, that's your present buying policy in stars — just a butter and cheese policy, gentlemen, with the accent wherever you want to put it.

If you had no remedy, if you simply had to submit to the present burden, no one could find

(*Continued on page 14*)

PAYING FOR 100 PER CENT

(*Continued from preceding page*)

fault with you. But you *have* a remedy and you *don't* have to submit to anything that is driving you desperate.

The market is full of good pictures. These pictures have stars, but not the overpaid variety. They are worth what they get and they are getting what they are worth. They are selected for their ability to entertain the public; for their ability to play the parts that the picture needs. Of this sort of star—the real thing—the public will *never* tire.

To get the pictures I am referring to, you only pay a reasonable price. And you get 100 per cent. value for every dollar you are asked to pay.

If you feel, at any time, that you don't get full value, you are *free* to go elsewhere for it, because the pictures I am referring to are sold on their merits and *not* on back-breaking contracts.

For example, take the Jewel pictures in which the Universal is interested. You are at liberty to book any Jewel

AND GETTING 25 PER CENT

picture you want. To get the one you want you don't have to book anything else with it. Nor do you have to pay a premium to get any particular Jewel picture. Each one has a fixed price. You can take one Jewel, two, three, four or all of them, according to your needs. When you go to a clothing store to buy a suit of clothes the clothier never says: "I won't sell you a suit unless you buy an overcoat, too." Neither does the Jewel force you to take something you don't want before it agrees to let you have what you do want.

Or take the Bluebird, in which the Universal is also interested. About 100 Bluebird features are now on the market. Only two of the hundred are poor. This is the most amazing performance in the history of pictures. You can book any or all Bluebirds. You can book the ones you want and pass by the ones you don't want. No penalty is attached to this privilege. The price on each picture is fixed on a fair basis and no picture is tied up with any other picture.

The same is true of the popular Harry Carey Productions, the Ella Hall Productions, the Louise Lovely Productions, the Zoe Rae Productions, the Herbert Rawlinson Productions and so on.

You simply "pays your money and takes your choice."

Naturally, we'd like to have you use all of them, but we don't attempt to force you to do so. We don't use a picture that is in big demand as a club to make you take something else that is not so popular.

It's a clean way of doing business. We spread our goods before you and—you do the rest.

You're paying for 100 per cent. Why don't you *get it?*

A Title as tempting as a Girl's first Drink

Louise Lovely production

"PAINTED LIPS"

THERE are only two kinds of Pictures—those that net you a *profit*—and those that *don't*. And there are only two kinds of *Stars*—those whose salaries allow that profit—and those who only allow a headache. "PAINTED LIPS" *did not* pay an exorbitant star salary, and that's the reason why you'll net a big, fine profit on this great play. The tempting title alone is good for a crowded house.

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MN'FG. CO.

Largest Film Manufacturing Company in the Universe

CARL LAEMMLE, *President*.

1600 BROADWAY NEW YORK

Written by Charles Kenyon, the Man who wrote Margaret Illington's tremendous Stage Success "KINDLING"

"Say — stop tickling my back!"

L-KO KOMEDIES Present

Mack Swain in "Ambrose the Lionhearted"

JUST his darned luck! No sooner is Ambrose, the brave Sheriff, facing a really frightful situation than a lot of fool things begin to happen right behind his back. And that girl he's sweet on (Editor's Note: "She's a peach") does get in the *worst* fix! Book this howling tragedy and let your bank account laugh and grow fat. Any Universal Exchange. Or communicate with "The Largest Film Mfg. Concern in the Universe," Carl Laemmle, President, 1600 Broadway, New York.

UNIVERSAL FILM MANUFACTURING COMPANY

Publicity Stories for Violet

Sample of Publicity Cut in Single and Double Column Sizes. Order from Supply Department.

The Story of the Bluebird's "Morgan's Raiders"

Written and Directed by Wilfred Lucas and Bess Meredyth

CAST

Virginia Dawley.....Barbara Gilroy
John Davidson.....Edward Burns
Handsome Harry Dawley..Frank Holland
Betsy Dawley.....Violet Mersereau

Copyright 1918. *Bluebird Photoplays (Inc.)*

MIDSUMMER of '61 was gone when Greensburg, Ky., a peaceful village whose sentiment was equally divided between North and South, finally awoke to the terrible actuality of war. When it did Greensburg became the secret rallying place of the famous Morgan's Raiders. Handsome Harry Dawley, the disowned son of the proudest family in Greensburg, was one of the first to volunteer for this intrepid band. Little Betsy, his daughter, was known as the Wildcat. Betsy was as much a rebel against the North as she was against the proud Dawley family at home. She had met and attracted the attention of John Davidson, her proud cousin's Northern fiance before the war. Now he was back in Greensburg as captain of a Yankee company.

Col. Morgan needed a man to take a message through Davidson's lines to the Dawley mansion where a rebel commander was in hiding. Handsome Harry volunteered, but a spy cut him down as he entered the house where he was born. To prevent his capture Betsy took his place, and clad in a trooper's rig, saluted her grandfather with "I'm one of Morgan's men." He was proud to acknowledge her his granddaughter. He was still more proud when several days later she saved her wounded father from John Davidson and his men who had come to take him prisoner.

"If you will stay outside, I'll send him out," she promised sweetly. She did, but she sent him out by a back entrance, and when Captain John saw the proud light in her eyes he could not find it in his heart to censure her. The victories of the South were not all on the battlefield.

ADVANCE NOTICES

BETSY was the unrecognized granddaughter of the proud and haughty Dawley family of Greensburg, Kentucky. She had met her cousin Virginia, and Virginia had come out second best in an encounter of wits. Now it was Betsy's turn to battle for her father's life, and battle in the old homestead. "If you will send him out," said Captain Davidson, "I will order my soldiers to refrain from searching the house." And Betsy, who was guarding her father's life, promised. Half an hour later she appeared with downcast eyes and hanging head.

"You have broken your word," said the captain, fiercely. The proud little head went up.

"I did nothing of the kind. I sent him out of the back door." That is how Betsy Dawley saved her father's life in "Morgan's Raiders," the Bluebird picture in which the eminent Bluebird star, Violet Mersereau, comes to the ———— Theatre on ———— (date).

Violet Mersereau delved into the pages of American histories and encyclopedias in order that her costumes should be accurate for "Morgan's Raiders," the Bluebird photoplay which comes to the ———— on ———— (date). It is a Civil War story, and in the first reels Violet is garbed in scarcely more than the rags she wears in "The Raggedy Queen" and "The Little Terror," but in the later scenes when as Betsy Dawley she comes into her own, she is togged out in all of the furbelowed resplendance of the Sunny South.

Bess Meredyth wrote "Morgan's Raiders" especially for Violet Mersereau, and assisted Wilfred Lucas, who directed it, not only in the action, but in the dressing of the rôles and in originating the elaborate sets with which it abounds. This Bluebird, which will be seen at the ———— Theatre on ———— is, as its title implies, a Civil War story, and it was with the greatest difficulty that Miss Mersereau's company, working in the clutches of the snowbound Fort Lee studios, represented the Sunny South so successfully.

"Morgan's Raiders," which comes to the ———— Theatre on ———— is a welcome addition to the long list of Civil War stories which formerly proved so extremely popular in the films. It is several years now since a big Civil War production has been put on, and for that reason "Morgan's Raiders" should excite much more than ordinary interest when it makes its initial appearance at the ..... Theatre.

SURE SHE CAN RIDE

THE knowledge of the art of riding was very useful to Violet Mersereau, the Bluebird star, in her latest picture, "Morgan's Raiders," written for her by Bess Meredyth and directed by Wilfred Lucas. As Betsy Dawley, Miss Mersereau volunteers for a particularly desperate enterprise as a member of the famous Rebel troupe called "Morgan's Raiders." The point of the story lies in the fact that Violet as Betsy Dawley volunteered to take the place of one of Morgan's Raiders

Mersereau in "Morgan's Raiders"

who had been shot, and to carry his message to the Confederate officer, who was on a secret mission to her grandfather's house. Of course there is a chase over rough country, through forests, and so on, but Miss Mersereau is distinctly equal to her task. She is a thorough horse-woman.

Her first experience along this line was in a street parade of "The Clansman." She begged so hard to be put up on one of the big horses that she was finaly enthroned on the back of what was supposed to be a docile beast. A fire alarm, however, changed him from placidity into extreme activity, and Violet's little legs had all they could do to maintain her precarious position. Since then, however, she has taken up riding as a science, and there was no more accomplished equestrian in Central Park than the little Bluebird star until she got her automobile. Since that time she has only used a horse in pictures such as "Morgan's Raiders," which comes to the ——— Theatre on ———.

VIOLET MERSEREAU'S RECORD

IF Violet Mersereau, the star of "Morgan's Raiders," which comes to the ——— Theatre on ———, were to get married and leave the stage forever, the laurels which she has won in two branches of the drama would remain green for a long time. Improbable as it may seem, this little nineteen year old star has been before the public on the stage and in pictures for virtually nineteen years. She was carried on the stage like several other children as a baby, and from her earliest years has been off and on, so to speak, every year of her life. When she was able to take child's parts she played with such well-known players as Margaret Anglin and Maxine Elliott, but her greatest achievement on the speaking stage was the lead in "Rebecca of Sunnybrook Farm," which she played for a number of seasons.

In the films as well she has been a notable figure, having been before the public for eight years in important roles, most of them as a star. Had it not been for the determination of her mother that she would not let Violet's opportunities to succeed on the stage interfere with her education, it is doubtful if she would have had any more than the law required of education. As it was, however, she took a full course at the Horace Mann School and at the Glenwood Road School.

Violet Mersereau's most important productions are "The Boy Girl," "Susan's Gentleman," "Little Miss Nobody," "The Little Terror," "The Raggedy Queen," and "The Girl by the Roadside."

FRANK HOLLAND IN "MORGAN'S RAIDERS"

THE principal supporting player in "Morgan's Raiders," the Bluebird picture which comes to the ——— Theatre on ———, with Violet Mersereau as its star, is Frank Holland, who plays the role of Handsome Harry Dawley. Mr. Holland was especially selected by Wilfred Lucas, who directed this Bess Meredyth picture, for the role. Mr. Lucas had played with Mr. Holland on the legitimate stage, and knew well his ability as a leading man. He had also had considerable experience in the films prior to this special engagement with Bluebird.

Mr. Holland's sister, Mildred Holland, is even better known both as a star of the legitimate stage and as an actress and producer of motion pictures, having been one of the first producing stars of the old Powers brand in its studio at Twenty-third Street. This is also where Frank Holland obtained his first experience in films, which has alternated with his stage work ever since.

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

BLUEBIRD IDEAS

"MORGAN'S RAIDERS," as its title implies, is a picture of the Civil War, and it has been produced with all of the atmosphere, costumes, uniforms and furbelows of that interesting period. The most obvious stunt which will occur to every exhibitor in advertising "Morgan's Raiders" is to dress up a girl in a Confederate uniform of gray, with a large floppy hat with a long feather in it, and have her carry on a flag staff a banner with copy somewhat like this:

"'Morgan's Raiders' are in town and will appear at the ——— Theatre on ——— (Date), led by Violet Mersereau."

Or this:

"See 'Morgan's Raiders' at the ——— Theatre on ——— (Date)."

The less on the banner, the better. Another stunt would be to put an advertisement in the daily newspapers for an original member of "Morgan's Raiders," worded any way you choose, simply signing the name of the theatre to the ad. It is possible that there is a member of this famous rebel corps still in your town. If you have any such luck as this, you can get endless newspaper publicity through having him make a speech at the theatre, or let him give newspaper interviews, always tying it up with the Bluebird picture, "Morgan's Raiders," at your theatre.

Another good plan would be to invite all of the Confederate soldiers in your city to witness the production free upon presentation of proper credentials at the box office. Here is an invitation card with proper copy for throw-aways or for your mailing list:

"The United States—yes, the whole United States—is engaged in a world war. We are so bound up in it that we are in danger of forgetting that other tremendous struggle which tore this country from end to end for four years—The Civil War. The ——— Theatre is privileged to bring back to you on ——— (date) this stirring period of our history, when Violet Mersereau in 'Morgan's Raiders' will signalize the advent of Bluebird Day. Don't miss it!"

Here is another piece of copy which can be used either for an advertisement or a herald or for a scare three-sheet outside your theatre:

SPIES! SPIES! SPIES!
Spies here—spies there—spies everywhere.
But are they always successful?
I should say NOT.
Come and see how they were outwitted by a beautiful girl in the Bluebird Photoplay
"MORGAN'S RAIDERS,"
featuring the dainty screen star,
VIOLET MERSEREAU.
Shown at the ——— Theatre on ———

"NEW LOVE for OLD"
When Passion stalked thru the Virgin Forest
An
ELLA HALL
Production
From the Original Story by Waldemar Young. Directed by Elsie Jane Wilson
A LOVE story as sweet as Youth and as fresh as a new pine chip. Book this fine outdoors picture of the Big Woods and your audiences will say: "Give us one like it every week!"
Book thru your nearest Universal Exchange or communicate with the Universal Film Manufacturing Company. Largest film manufacturing concern in the universe. Carl Laemmle, President. 1600 Broadway, New York.

OFFICIAL WAR PICTURES in 3 A WEEK NEWS SERVICE

"OVER THERE" BROUGHT "OVER HERE"

UNIVERSAL ANIMATED WEEKLY

•

UNIVERSAL CURRENT EVENTS

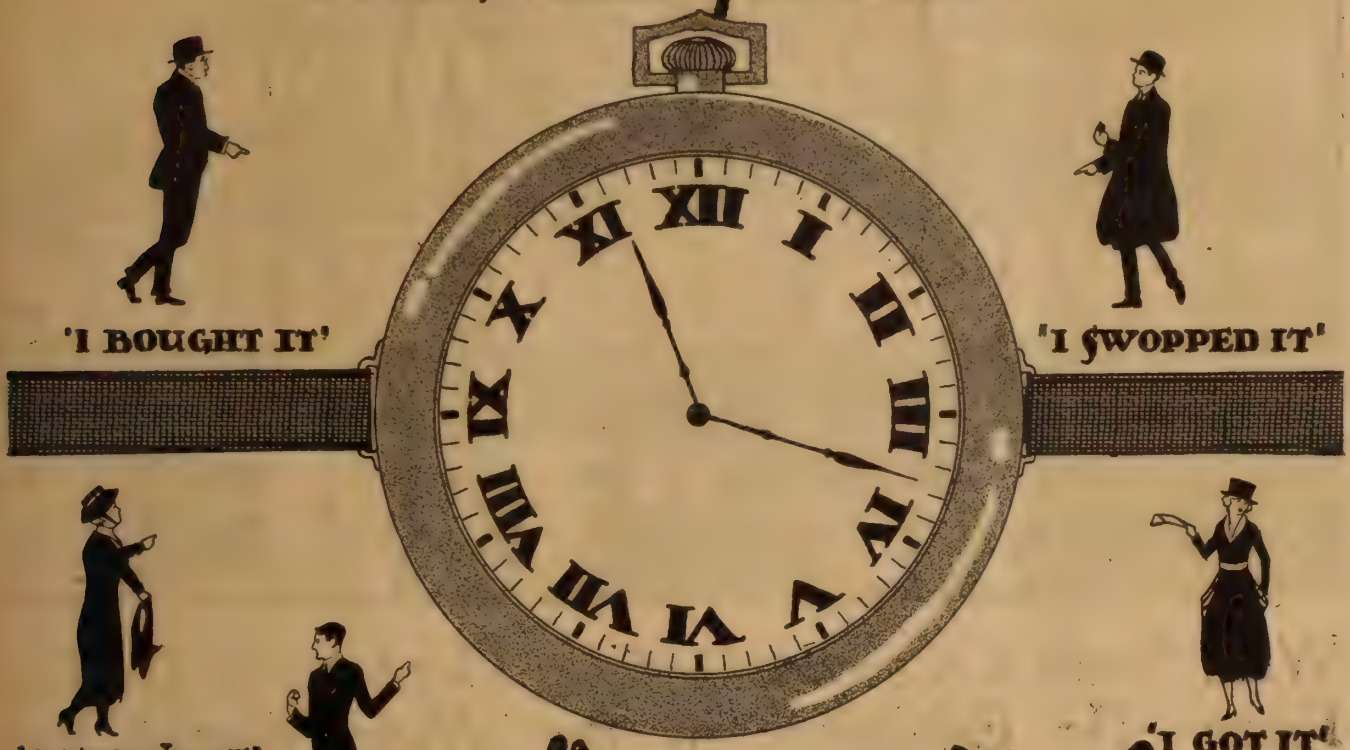
•

UNIVERSAL SCREEN MAGAZINE

NO matter what our interest in the War was a year ago there isn't a man, woman or child in your town who won't pay to see these war pictures, week after week, and call on you to show more. WHY? Because these are the *Official* pictures, taken by the U. S. Signal Corps, and distributed exclusively by the American Red Cross. BOOK WITHOUT A SINGLE MOMENT'S DELAY. Any Universal Exchange. Or UNIVERSAL FILM MFG. CO. "The Largest Film Mfg. Concern in the Universe." Carl Laemmle, President, 1600 Broadway, New York.

Electric with Marvelous Mechanical Effects
"The FLASH OF FATE"
If your patrons love thrills-surprises-shocks-startling effects that make them gasp, give them Herbert Rawlinson, the Human Dynamo, in "The Flash of Fate". A breathless play of the Underworld that stuns the imagination with its novel features and lightning speed. Book it now thru any Universal Exchange, or
UNIVERSAL FILM MFG. CO.
"The Largest Film Mfg. Concern in the Universe"
Carl Laemmle.....President.
1600 Broadway New York
Herbert Rawlinson Production
LIONEL S. REISS

Gosh, what fibbers!



"Watch Your Watch"

IT'S a NESTOR

with EILEEN SEDGWICK & ERNIE SHIELDS

LOVE PIRATES!—See this stem-winder of a NESTOR *and be warned!* Somebody bought a watch for somebody else he hadn't orter—and somebody told about it—and a fourth one hocked it—and a fifth one pinched it—and oh! Gosh-what-a-mixup! Book this perfectly shocking scandal in high life—*it never got into the papers!* Any Universal Exchange. Or "The Largest Film Manufacturing Concern in the Universe." Carl Laemmle, President, 1600 Broadway, New York.

UNIVERSAL FILM MANUFACTURING COMPANY

Following in the Footsteps of the Suc
Ending" Contest for "The Mystery Sl
"What Did Eddie
for "THE B

With Such a Crowd Getting Contest as Outlined Here—No Exhibitor in the Wide World Need Complain About Bad Business

Read Every Word

FOLLOWING right on the heels of the big wave of business created by the "Mystery Ship" serial—"Best Ending Contest" comes this new House packing "What Did Eddie Polo Say?" contest for "The Bull's Eye." The Mystery Ship Best Ending Contest has aroused hundreds of thousands of school children and parents alike in all parts of this country and Canada and we predict even greater results for this new "What Did Eddie Polo Say" contest for "THE BULL'S EYE" because the first contest has popularized the idea and has paved the way for this one.

Thus you have here a tremendous business getter, completely prepared, requiring no money, nor giving any trouble requiring no work, nor extra efforts and in spite of the business it will bring you—

It Costs You Nothing

All you are asked to do is to distribute along with your other heralds the specially printed, explanatory heralds that describe the whole idea simply and thoroughly to your patrons. A simple rubber stamp to stamp your theatre name on the heralds you distribute and a slide or two constitute all that's necessary.

Here are the Awards to Keep the Crowd Coming

Following is a list of the awards:—

1st Prize—$100 Liberty Bond
2nd Prize—$50 in War Savings Certificates
3rd Prize—$25 in War Savings Certificates
4th Prize—$15 in War Savings Certificates
5th Prize—$10 in War Savings Certificates
6th to 25th Prize, each—$5 in War Savings Certificates
26th to 275th Prize, each—$2 in Thrift Stamps
276th to 475th Prize, each—Subscription to "Boys' Life Magazine"

essful Crowd-pulling "What's the Best o"—Comes This Great House-packing

Polo Say?" Contest

ULL'S EYE"

TO make an overwhelming success of this contest in every part of the country, we have arranged that no contestant go unrewarded. Each and every child that participates will receive a handsome picture of Eddie Polo whether he receives one of the awards or not. This immediately triples the pulling power and widespread popularity of the plan.

Contest Opens
February 1, 1918
Closes at Noon
June 1, 1918

ANY boy or girl of 16 years of age or under in the United States and Canada can enter the contest and try for an award. The heralds explain fully that the literary style—handwriting, etc., will have no bearing on the results. The ideas will be the only thing judged and on the merits of the ideas will the awards be distributed. All other rules for the contest clearly, simply and briefly explained on the heralds.

The Judges

The Judges of this contest have been carefully selected and the list includes many of the best known New York theatrical and moving picture people, as follows:

James L. Hoff, Editor of *Motion Picture World;* William A. Johnston, Editor *Motion Picture News;* Martin J. Quigley, Editor *Exhibitor's Herald;* P. H. Woodruff, Editor *Motography;* Lynd Denig, Editor *Dramatic Mirror;* William H. Donaldson, Editor *The Billboard;* Paul Sweinhart, Editor *New York Clipper;* Sime Silverman, *Variety;* Leslay Mason, *Exhibitors' Trade Review.*

The Awards

Those participants will be judged to have achieved winning results who, in the opinion of the judges, supply the most logical or "Best" suggestions of "What Eddie Polo Should Have Said." The person adjudged to have submitted the next best suggestion will be awarded the second highest award and so on.

Every precaution will be taken to safeguard the interests of all who enter the Contest. The committee of judges will be entitled to discard any sets of suggestions where unfairness is obvious.

If, after meeting all conditions, there should be a tie, in the opinion of the judges, between two or more participants, *each will receive the full award* that he or she would have merited if there were no tie.

How to Conduct the Contest

Prepare slides on which appears the following wording: THIS THEATER WILL CONDUCT THE UNIVERSAL'S GREAT "WHAT DID EDDIE POLO SAY" CONTEST beginning on (insert day and date). ANY CHILD 16 YEARS OF AGE OR UNDER MAY PARTICIPATE. $1000.00 IN LIBERTY BONDS, WAR SAVING STAMPS and THRIFT STAMPS TO BE AWARDED BY THE UNIVERSAL. ASK FOR EXPLANATORY HERALDS AT THE DOOR. Use a slide for each sentence—and flash them long enough on the screen so they can be easily read. If you wish you can use a little newspaper space to announce the contest in connection with the showing of "THE BULL'S EYE" serial at your house. Distribute heralds to every house and distribute them liberally. Distribute them near schools after the schools let out, etc. Read a herald yourself and you'll get the whole plan in detail.

It's a Winner

Write to your nearest Universal Exchange. Ask for several samples of the "WHAT DID EDDIE POLO SAY" contest heralds for "THE BULL'S EYE" serial. The herald itself will give you the entire plan almost at a glance and your own showmanship will prompt a dozen ways for you to give this plan the widest possible publicity—and outside of the insignificant cost of the heralds—THIS PLAN COSTS YOU NOTHING. The Universal pays the awards and all expenses for the conduct of this sweeping big plan. Book "THE BULL'S EYE" now and knock competition in the head with this great plan. Communicate with the Universal Film Manufacturing Company, Largest Film Manufacturers in the Universe. Carl Laemmle, President, 1600 Broadway, New York.

Sample Scene Cut from "The Flash of Fate"; Also in Two-Column Size. Order from Supply Department, 1600 Broadway.

Publicity Stories for

The Story of "The Flash of Fate"

A Herbert Rawlinson Production

Story by James W. Atchison

Scenario by Waldemar Young

Produced by Elmer Clifton

CAST

Henry Shorb.....Dama Ong

Randolph Shorb, his son, Herbert Rawlinson

Gertrude, his daughter.....Madge Kirby

Abner Hinman.....Willis Marks

Mary Freeman.....Sally Starr

Joe Freeman.....Jack Nelson

"Philadelphia" Johnson.....Chas. West

WHEN old man Hinman, the meanest and crookedest and most powerful man in the financial district wrecked the firm of Shorb & Son, he felt that he had overthrown his last financial obstacle, and had carved a way for his son to marry Shorb's daughter. What he really did was to bring about the death of the elder Shorb, bring down a sound thrashing upon young Hinman, and create a nemesis in young Shorb which was to follow him all of his days. Realizing that Hinman was a crook himself, and too clever for him, Randolph Shorb decided to overpower him even if by so doing he had to become the crookedest man in the world. His only anchor to windward was little Mary Freeman his country sweetheart. Mary and her brother Joe were the telegraph operators of two suburban offices. Joe had yearned for the city, and one day he threw up his job, went to the city, and not finding Randolph in his apartment, made himself at home. But Joe wasn't fast enough for the crowd in which he was introduced, and one of Randolph's gang had soon relieved him of a sum of money which belonged to the bank where Randolph had obtained a position for him. In desperation he sent to Mary for money, and Mary came to the city with it herself, and fell into the clutches of Philadelphia Johnson. Though the situation threatened exposure and ruin for Randolph, he gave up all thought of himself when he discovered that Mary was in the city and in Johnson's clutches, and a terrific combat ensued between Randolph and Johnson's gang, with the police fighting both sides. Eventually Randolph rescues both Mary and Joe, and escapes to his office where to his surprise he finds an immense stack of money on the desk. Old Hinman had found the toils closing around him, and the vision of the man he had killed had so haunted him, that in expiation he had sent to Randolph the amount of money which the firm of Shorb & Son had originally lost.

ADVANCE NOTICES

RANDOLPH SHORB, embittered by the suicide of his father and the loss of his own fortune to old man Hinman, deliberately started on a life of crime. He called himself the wickedest man in the world, in "The Flash of Fate," a Herbert Rawlinson Production.

Just as he was about to pull off his biggest haul, word came to him that his sweetheart, the little country telegrapher, who was too good for him to marry, was in the power of his greatest enemy somewhere in the city. There was no time to find her, but the signal which he had agreed that his gang could use at once commended itself as the only way to find her. It was a question between the haul and his sweetheart, and the sweetheart won hands down.

The pre-arranged signal had been the switching out of the entire lighting system of the city for an instant, and to do this Shorb had bribed the watchman in the municipal lighting plant. Following out his original idea, he grasped the main switch of the city lighting system and gave the old code which he and his sweetheart had used so many times. The sign registered on every incandescent light in the city, and the sweetheart, of course, heard it, obeyed the message, gave him the number of the telephone where she was just as she was knocked unconscious. This, and the rescue following, form the big punch in "The Flash of Fate," which comes to the ..... Theatre on .....

HERBERT RAWLINSON'S RECEIPT

IS a man handsome because he has a straight nose and brown eyes? Those qualities help, but fade into insignificance if his chest is low and his forearmy puny. Foppish clothes do not cover up physical deficiencies either, especially in the movies, where an athletic build is absolutely essential.

"A man isn't just born with a splendid physique," says Herbert Rawlinson, the star of "The Flash of Fate," which comes to the ..... Theatre on ..... "He must be trained in outdoor sports from childhood and keep them up all his life. As a boy I was particularly fortunate, for I was born at Brighton, the most popular seaside resort in England, and there I learned early in life to swim like a fish and ride to hounds."

Rawlinson's three years in the English naval reserve gave him further athletic training, and at twenty-one he held three English amateur championships—rowing in a single scull, long distance swimming and the mile run. All of this stored up muscular energy came in mighty handy in the three desperate fights in "The Flash of Fate."

THE big punch in the Herbert Rawlinson Feature, "The Flash of Fate," comes when the hero flashes a message to his sweetheart, who is a telegraph operator, by disconnecting and reconnecting the main switch at the power station. So if you see the lights..... go out and go on in a telegraphic code on..... don't call up the electric light man or the police or the mayor. Just put on your hat and run for the..... Theatre and see Herbert Rawlinson in "The Flash of Fate."

Herbert Rawlinson created a new type of crook in "Come Through." In "The Flash of Fate," which comes to the ..... Theatre on ..... he also plays a crook, and this time he calls himself "the wickedest man in the world."

"The Flash of Fate"

A Herbert Rawlinson Production

SALLY STARR MAKES SECOND SCREEN APPEARANCE

SALLY STARR, who plays opposite Herbert Rawlinson in "The Flash of Fate," the Herbert Rawlinson production which comes to the ——— Theatre on ———, became a star over night, so to speak. Four months ago her interest in moving pictures lay only in seeing them—or at least, so she thought. When an opportunity arose, however, for her to enter the movies at Universal City, it did not take long to realize that this was her calling. Through her own efforts and adaptability it was not long before she attracted considerable attention at Universal City, and when Director Elmer Clifton needed a leading woman to play opposite Rawlinson in "The Flash of Fate," Miss Starr was chosen.

Sally Starr has not been in America very long. She is a daughter of Holland, and changed her unpronounceable Dutch name to Starr when she commenced her motion picture work. Her face and gestures are unusually expressive, and Director Clifton attributes this to the trouble she had in learning English upon her arrival in this country, when she could make herself better understood with her eyes and hands than with her tongue.

In "The Flash of Fate," Miss Starr plays the role of the sweetheart of Randolph Shorb (Herbert Rawlinson), whom he rescues from a treacherous band at the cost of his own head.

CHAS. WEST AS HEAVY

WHEN Charles West was engaged at Universal City, he was cast as a juvenile and leading man. He played thus in "Come Through," "Polly Redhead," "The Little Pirate," and a number of other elaborate productions, and followers of the photoplay set him down as a typical juvenile who wouldn't under any circumstances get his face mussed up, or his trousers baggy at the knee. His role in "The Flash of Fate," which comes to the ——— Theatre on ———, will therefore be a surprise to his many friends. It is that of "Philadelphia" Johnson, and he has to stand up in front of one of the most scientific and dangerous scrappers in the world, and fight as no one suspected that he could fight; for Herbert Rawlinson is a scientific boxer, and when he lets loose there is no child's play in it. The fifth reel of "The Flash of Fate" has one of the grandest scraps that ever took place in the movies, and poor Charles West gets the full force of it in the neck.

PUTTING IT OVER

A DEPARTMENT OF HELP FOR THE EXHIBITOR

"THE FLASH OF FATE"

FOR theatres which use an electric sign the most obvious stunt for putting over "The Flash of Fate" would be to flash their electric sign in a representation of the Morse code. The principal incident in the story which will lend itself to this kind of punch advertising is one of the most tremendous sensations which could possibly be piled into a feature. Randolph Shorb, embittered by his father's betrayal and suicide, has become "the wickedest man in the world" in his own estimation. He is engaged in burglary on a huge scale, and has made an arrangement with his gang to give them a signal for a huge robbery of a bank, the signal to consist of switching off the main power switch in the lighting plant. Several hours before the signal is to be given he discovers that his sweetheart is in the hands of his greatest enemy. His sweetheart is a telegrapher and in order to get a message to her he decides that instead of switching off the lights for the signal to his gang, he will send a message to her which will be seen in every incandescent bulb in the entire city. It is a gigantic scheme, and susceptible of reproduction in your own advertising. If you have a window where an arrangement of this kind can be fixed up, you could build a very simple switchboard out of bristol board, or anything inexpensive, have a simple switch attached to the lights in the window, and let him in full view of the street audience flash a message in the Morse code. You can make it any message that you want, for not one in a crowd of a thousand knows the Morse code. For instance, flash one long and two shorts, then a long, or vary them in any way that you want to, just so long as the lights flash on and off at uneven intervals.

Here is another stunt which could be used through a clever imitation of a telegraph blank in case you care to spend a little more money. The Western Union blank can be made to answer this purpose by resetting the name Western Union to the Welcome Union Telegram, and omitting the names of the officers of the company, or substituting other officers. Otherwise the blank can be copied virtually as it is in order to maintain the resemblance to a telegram. Insert the following copy:

WELCOME UNION TELEGRAPH

(Omit the names of the Officers of the Company, but copy the blank in every other particular.)

Received At: (Insert name of your town or city.)

Universal City, Cal., Feb. 1, 1918.

Manager

(Insert name of your theatre and city)

"Am coming with the money. Tell everybody in your town I will be at your theatre, (insert date), with Herbert Rawlinson, Sally Starr and others in the 'Flash of Fate.' Do not miss me."

Mary Freeman.

HERBERT RAWLINSON MAKES THRILLING JUMPS

SOMETHING novel in the way of a standing broad jump was sprung recently by Herbert Rawlinson during the filming of "The Flash of Fate" which comes to the ——— Theatre on ———. The length of the jump wasn't extraordinary—a matter of about twelve feet—but the stunt was performed across an air-shaft nine stories above the ground!

And just before this feat "Rawley" performed another that never has been seen in pictures.

The cops are about to overtake Rawley (in the story), when he drives past an open freight elevator shaft just as the elevator is going up. Though the auto is traveling twenty miles an hour, he leaps from the machine to the top of the elevator and is carried to the roof of the building. From there he starts to climb down a fire-escape, but is cornered. With a mighty leap he clears the air-shaft and lands on the opposite fire-escape.

"Rawley" sprained an ankle in the stunt and one wrist was badly wrenched.

"I'll be with you in a minute!"
Gale Henry
L-KO

This week's Release
SALMON FISHERIES OF THE COLUMBIA
FINLEY NATURE PICTURES
With every succeeding day the popular interest—by no means confined to children—in these marvelous nature pictures grows bigger and bigger. But you must have the *very best* because this taste is steadily becoming more discriminating. That is why this series, made under the *personal* supervision of Wm. L. Finley, Supt. of the Fish and Game Commission of Oregon, should be booked in ready preference to any other series on the market today. In split reel form.
BOOK THIS TREMENDOUSLY EDUCATIVE SERIES TODAY.
UNIVERSAL FILM MANUFACTURING COMPANY
CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY
NEW YORK

Jewel Letters Which Ring True

An Invitation and An Advertisement

J. A. JENNINGS, proprietor-manager of the Sunset Theatre, Portland, Oregon, adopting a policy of presenting only pictures that have proved successes in their first runs in this city, is actually outdoing some of the first run houses in the effectiveness of his lobby displays.

"Come Through" painted on the doors of the theatre was at once an invitation and an advertisement of the big Jewel Production which he features in the first week of December.

In his policy of running only proven pictures, Mr. Jennings has booked three productions handled by the local Jewel offices in the past month—since the policy was adopted. These are "Pay Me," with which he inaugurated the new plan, "Even As You and I" and "Sirens of the Sea." "Come Through" makes the fourth Jewel within six weeks.

SOME PERCENTAGE

JEWEL PRODUCTIONS, INC.,
Omaha, Nebr.

Gentlemen — I am returning your film, "Sirens of the Sea," by prepaid express today. It is one of the best pictures I ever saw and everyone that saw it thought it great. The story and scenery was very good and when you realize that I took in $105.00 and that the population of my town is only 1900, you can well imagine what a money maker it proved to be for me.

Yours very truly,
L. SCRIVEN,
Lyric Theatre, Hawarden, Iowa.

FAST ACTION GOT THEM

JEWEL PRODUCTIONS, INC.,
123 Golden Gate Ave.,
San Francisco, Calif.

Gentlemen—"Come Through" opened my eyes to two facts, first, what an amount of curiosity and talk a mystery advertising campaign can awaken, when well worked up with the proper material, and

Secondly, what a great number of people there are who not only want "action dramas" but who actually go crazy about them—when they are good.

"Come Through" lent itself well to the former and satisfied the mobs the advertising brought into the theatre.

We have "Pay Me" coming soon and I hope it will duplicate the success of the above.

Keep up the good work and produce more like these as there is a demand from the masses for this type of fast action play.

Yours very truly,
THE FRESNO KINEMA.
(Signed) OLIVER KEHRLEIN,
Fresno, California.

EVERY EXHIBITOR WILL PROFIT

To Whom It May Concern:

While in New York some time ago I heard a great deal about a picture that was being shown at the Broadway Theatre entitled "Come Through," in fact people were praising it so much that I went to see it. I want to say to you, after waiting in line for about three-quarters of an hour, I finally got in on the start of the picture, and believe me, it was some picture.

I believe that every exhibitor in the country will profit by showing this picture to his patrons, not only in the friends he will make, but the actual profit that his increased receipts will return.

Very respectfully,
(Signed) A. A. MILLER,
Knickerbocker Theatre,
Columbus, Ohio.

BROKE HOUSE RECORD TWICE IN WEEK RUN

JEWEL PRODUCTIONS, INC.,
New York City.

Gentlemen—Following is a copy of telegram just received from San Diego. Plaza Theatre ran "Man Without a Country" for seven days.

"Jewel Productions,
Los Angeles, Cal.

It may interest you to know that 'The Man Without a Country' has played to the most profitable week's business the Plaza Theatre has ever known under present management and has twice broken house records for attendance and receipts. It has been the film sensation of the city and the dear old Plaza has topped them all for the entire week.

(Signed) W. W. WHITSON."

Yours very truly,
JEWEL PRODUCTIONS, INC.,
Los Angeles, Cal.

MADE WALLS BULGE

FILM SUPPLY CO.,
Portland, Ore.

Dear Sirs — Unforseen conditions made it impossible for us to put over the advertising campaign for the run

and Show Extraordinary Profits

of "Sirens of the Sea" on the Princess Theatre on Thanksgiving Day—and we put it on with nothing but the display of regular paper in the lobby. I'm mighty glad now we didn't spend money on an elaborate lobby or on any other advertising. If we had done so, we wouldn't have been able to accommodate the crowds. We made a record in the box office with it.

Absolutely without our extending ourselves on special advertising, we cleaned up on "Sirens of the Sea" as we haven't ever cleaned up before. There was a waiting line all day long and the crowds packed on until they made the walls of the theatre bulge out. From nine o'clock in the morning until the house closed at night, we packed 'em in until you couldn't have found room for a hair-pin in the place.

When I was trying to plan a lobby display everything seemed to go wrong and I didn't have time to put over the display I had hoped to work up—but the picture does the work for itself.

"Sirens of the Sea" is certainly a jewel of a Jewel.

Yours very sincerely and enthusiastically,

(Signed) SAM A. SAX,
Manager Princess Theatre,
Portland, Ore.

CAN'T OVER ADVERTISE IT

LAEMMLE FILM SERVICE,
Des Moines, Ia.

Gentlemen—We are forwarding you tomorrow "Even as You and I" per instructions of Jewel Film Company of Chicago. Sure a fine show and "some business." You *can't over-advertise it.*

Very truly,
D. B. BAKER,
Rex Amusement Co.,
Ottumwa, Iowa.

SHOWERED WITH PRAISE

CONSOLIDATED FILM & SUPPLY CO.,
New Orleans, La.

Gentlemen—Permit me to say that "Come Through" is one of the very best pictures I have ever seen.

We had a great number of praises on it from our patrons, while we did not get as much money, due to inclement weather. "Come Through" will certainly please an audience from the first foot to the last inch. Give us some more like it.

Yours very truly,
(Signed) A. O. LANDRY, Mgr.,
Victor Theatre,
Abbeville, Louisiana.

MADE TWO ENLIST

FAIRMOUNT FEATURE FILM CO.,
Philadelphia, Pa.

Gentlemen—I wish to call your attention to the Universal Production called "The Man Without a Country," which we ran here this week. I consider it *one of the greatest pictures based on the War Question ever made.* It not only had the desired effect upon the people of Hazleton, who witnessed this fine production and considered it an unusual treat, both in regard to acting and photography, but especially in regard to its moral effect to *stimulate recruiting.* And not only that, it has been the *means of losing my operator,* as well as a friend of his who witnessed it and caused him to determine *to enlist* in the army. This is *no joke* but is a *positive fact* and you are to be congratulated on having such a fine picture.

If convenient to you I wish to play a two-day repeat date on same.

Yours very truly,
MR. C. R. BLACK, Manager,
Campbell Theatre,
Hazleton, Pa.

SHOOT ANOTHER PRINT

UNIVERSAL FILM MFG. CO.,
1600 Broadway,
New York City.

PLEASE PLACE ORDER ADDITIONAL PRINT "MAN WITHOUT COUNTRY." PICTURE OPENED YESTERDAY AT STRAND THEATRE TO BIGGEST BUSINESS IN YEARS. RECEIVED WITH GREAT OVATION. "PAY ME" OPENED IN NEW GARDEN THEATRE TO TWO HUNDRED NINETY-FIVE. HELD THEM OUT ALL EVENING. PLEASE ADVISE MR. LAEMMLE.

B. N. JUDELL,
Minneapolis, Minn.

A "Pay Me" Advertisement which was widely copied

Minneapolis Jewel's Publicity Co-operation

"THE MAN WITHOUT A COUNTRY," a Jewel production featuring Florence LaBadie and H. E. Herbert has been given some unusual boosting in various sections of the United States, but it is doubtful if any territory has received so much willing co-operation as has the Minnesota-Dakota district. "The Man Without a Country" played to extraordinary business for a week at the Minneapolis Strand in October last, followed this with another big week at the Starland, St. Paul, and then played to big houses in "extra day" bookings at Duluth, Minn.; Virginia, Minn.; Hibbing, Minn.; Grand Forks, N. D.; Fargo, N. D.; St. Cloud, Minn.; Minot, N. D.; Devils Lake, N. D.; LaCrosse, Wis., and Bemidji, Minn.

In each of these towns newspapers lent splendid co-operation, giving thousands of dollars worth of display advertising space free for the privilege of giving special children's matinees at the various theatres. Various Red Cross, Liberty Bond, committees, women's organizations, schools, colleges, patriotic orders, commercial clubs and city and state officials and army men boosted the film all over the territory. Department stores in different cities put in special window displays of the book by Dr. Hale and a score of ministers announced the film's presentation dates from the pulpit. However, despite all the co-operation that had been lent previously the Minnesota Public Safety Commission through C. D. Henke ordered 10,000 paper covered "Man Without a Country" books to be distributed gratis throughout the state to instill patriotic spirit in the public. Mr. Henke has also had sent to 150 newspapers throughout the state plates four columns wide, enabling editors to print this story with little trouble and expense. Such boosting is truly extraordinary and it all means better results from showing this Jewel production. Exhibitors should not be slow in taking advantage of it. "The Man Without a Country" also paves the Jewel way.

It's a Bluebird
Coming to twist you 'round her pretty finger just as she did in "My Unmarried Wife"
"I'm here....I'm there....I'm everywhere....
You'll know me by this mark (AX).....
My name?....Don't ask me....I'm afraid!
Just call me.....
girl in the dark
featuring
Carmel Myers
PRODUCED BY STUART PATON FROM A.G.KENYON'S VERSION OF THE BOOK "THE GREEN SEAL" BY CHARLES EDMUND WALK

FRANKLYN FARNUM

It's a BLUEBIRD in

"The ROUGH LOVER"

A STORY OF WILD YOUTH AND A BLONDE

PRODUCED BY JOS. DE GRASSE

Book thru your nearest BLUEBIRD Exchange, or BLUEBIRD PHOTOPLAYS (Inc)-1600 Broadway, New York

Synopses of L-KO, Nestor, News
Herbert Rawlin

BEN WILSON and NEVA GERBER in
"THE MYSTERY SHIP"
Episode XIII
"THE UNDERGROUND HOUSE"

Written by Blaine Pearson
Produced by Harry Harvey

CAST

Miles Gaston.....Ben Wilson
Betty Lee.....Neva Gerber
Jack Fay.....Kingsley Benedict
Harry Russel.....Duke Worne
Colonel Le Gage.....Harry Archer

BETTY, after being rescued from the hands of Russel, is taken to her apartment by Miles and Jack. Jack passes the crook's examination and is waiting the arrival of Le Gage and Russel, who, in the meantime have abducted Betty, hoping they can draw out "The Phantom" to rescue her and take her to their quarters.

When Le Gage and Russel arrive with Betty, Jack almost gives himself away, but answers satisfactorily and is accepted as one of them. He edges over to Betty's room. The "Phantom," meanwhile, learns of Betty's abduction and hurries to her rescue.

Le Gage leads his men to the home of the "Phantom," leaving Jack and one crook to guard Betty. Miles, waiting in his room, finds a note left by the "Phantom." He prepares to follow its instructions. Jack finds a door which leads into a Chinese underground den, and disposing of the guard, he phones to Betty's apartment and leaves word for Miles.

Gage's men find the "Phantom" house deserted and start breaking in. The foremost men are electrocuted and the others back off, refusing to try again. They return to quarters.

Miles opens a certain manhole and follows the tunnel. Suddenly the floor gives way in Betty's cell and she is thrown into a Chinese worship room. She is taken to the altar to die. Miles enters from the idol and a big fight ensues.

"Spider" accuses Fay of Betty's escape and they fight. "Spider" is worsted and crooks congratulate Jack. Miles is subdued by the Chinks and the priest places him on the sacrifice stone with a knife suspended above his throat.

Just as the string is to be cut a hand appears from the idol and shoots the knife as it drops, deflecting the blade. Betty is drawn in the idol and the Chinks in superstitious terror fall on their faces. The crooks enter the tunnel and Betty is taken back to their quarters. Miles is left in an alley. Jack releases Betty, who goes to roof. She calls to Miles. She holds crooks off until Miles swings across from a telephone pole.

EDDIE POLO in
"THE BULL'S EYE"
Episode No. 3
"DESPERATE ODDS"

Directed by James W. Horne

CAST

Ed Cody.....Eddie Polo
Cora Clayton.....Vivian Reed
Clayton.....Ray Hanford
Sweeney Bodin.....Noble Johnson
Nathan Loose.....Frank Lanning
John North.....Wm. Welsh
Lee McGuire.....Hal Cooley

"YOU have as much right to the girl as Sweeney has," said Cody, when he sees no other way to rescue the girl from the fiendish Sweeney. This had the desired effect on the cattle rustlers, who attack the cabin. Cody is released on his promise to help them get the girl. Gaining access to the cabin, he and Sweeney open fire on the rustlers to ward them off. Beaten, the rustlers go for help, thus leaving Cody and Sweeney to fight it out. Cody sends Cora for help while he guards Sweeney. She returns home to find her father, Clayton, kidnapped, and McGuire waiting for her. Together they set out to find the boys to go to Clayton's rescue. In the meantime, the cattle rustlers, reinforced, arrive at the cabin, but Cody, escaping through a back window, makes a daring getaway, only to be followed by Sweeney and the rustlers. Cody realizes that the chase is ending and takes a desperate chance to throw them off. He leaps his horse over a cliff and the two come down by the side of a cabin. The rustlers see the feat and hurry to surround the cabin. Cody, however, revives and once inside, barricades the door, and endeavors to ward off the onslaught of the rustlers' bullets.

"SHIP OY, OY"
Nestor Comedy

CAST

Handsome Horace.....William Franey
Hortense.....Lillian Peacock
John Long.....Milburn Moranti

THE lovemaking of Hortense, a fisher maiden, and her revenue officer sweetheart, John Long, is interrupted by Handsome Horace, the boldest and most graceful smuggler who ever pulled off a smuggle. Horace's hard heart is immediately softened toward the fair one, he tries the box office value of his ardent attack on the lady's heart. She'll have none of him, and John drives him off. Horace returns with his trusty smugglers and captures the lady, whom he leaves them guard while he finishes off John. Throwing red pepper in the smugglers' eyes, Hortense escapes in time to prevent Horace from torturing Long to death. Then both pitch on Horace and he has the time of his wicked life smuggling himself out to sea. Finally he is caught and the interrupted courtship continues.

MOUNT HOOD
Finley Split-Reel
Nature Series, No. 6

MOUNT HOOD reigns in majesty over the valley of the Oregon. It can be seen from a tremendous distance, and from its snow-capped summit, 11,225 feet above the sea, one looks down across snow fields on every hand. It is a difficult mountain to climb, and is becoming almost as famous as the Alpine summits with hardy mountain climbers.

The Federal Forest Rangers have a perfectly equipped cabin on the top, which is the highest Ranger station in the United States. In it is an Osborne fire finder by which the exact location of a forest fire can be determined as far as the eye can see.

And

THE GARDEN SPOT OF THE WORLD
Split-Reel Scenic

THE Garden Spot of the World is a splendid description of Norway, on account of the beauty and splendor of its scenery. The Norse peasantry is the most independent peasant class in the world, and physically one of the finest. Norway is very popular with tourists, and hotels are now being built to make this part of the world more accessible to them. For three months during the summer time the people of Norway feast on beautiful scenery and the sweet fragrance of the woods. Norway is well termed the garden spot of the world.

NOTE

Synopsis of "Morgan's Raiders" is on page 18.

Synopsis of "The Flash of Fate" on page 26.

Veeklies, Finley, Serials and on Feature

UNIVERSAL ANIMATED WEEKLY, NO. 9

Some Bets Hendrick Hudson Overlooked.—Henry's "Half Moon" could have made better time navigating the Hudson River if it had been equipped with wheels as are these rubber-tired "Yachts" racing on the frozen waterway.—*Tarrytown, N. Y.*

Pine Forests of California to Soothe Our Wounded Heroes.—Young American gathers balsam needles for the Red Cross to be made into sleep-inducing pillows to calm the shell shattered nerves of the boys in the trenches.—*Los Angeles, Cal.*

British Women Don Khaki to Make War on the Hun.—Recruits of the Women's Auxiliary Army Corps (Tommy Waacs) reviewed before leaving for France for clerical work back of the fighting forces.—*London, Eng.*

Old John Barleycorn Goes the Way of All Sinners.—Liquor smuggled into state by "Wise Guys," violating prohibition law, seized by police who pour it into the "Sewer of Iniquity," via the proverbial gutter.—*Asheville, N. C.*

Cow-Punchers Lasso Dollars for Red Cross.—"Dare-devil death defying, dashing demonstration of dauntless, dextrous dallying with death," as circus press agents say.—*Los Angeles, Cal.*

Precious Black Diamonds Rare in Britain, Too.—"Carrying coals to Newcastle" no longer a joke in England, where vast wooded estates are being sacrificed to patriotism.—*Tunstall Wood, Suffolk, Eng.*

Bombing Huns Is a Pleasant Little Pastime.—"Tommy" and "Sammy" peeping over the practise trenches spot a German soldier in No Man's Land.—*At a Southern Training Camp.*

Help the Fire Laddies Help Our Soldiers.—Firemen organized into knitting circles by Miss Warren of the Rainbow Division Welfare Association need wool to continue the good work for Pershing's boys. The public can help by sending them money or wool.—*New York City.*

Fire in U. S. War Plant.—Spies at work! Score of alien enemies rounded up when fire destroys piers of giant submarine plant.—*Port Newark, N. J.*

Cartoons by Hy Mayer, World Famous Caricaturist.

SCREEN MAGAZINE, NO. 59

The making of an artilleryman is the first subject in this Screen Magazine, and it shows the modern method of trench warfare as applied to the raw recruits handling the heavy artillery which will soon be booming on the Western front in France.

In domestic science the Screen Magazine's cook, Mrs. A. Louise Andrea, who is conducting an experimental kitchen for the Gentlewoman's Magazine shows how to make a cheese souffle. It looks tremendously good, but scarcely Hooverian.

The art of dislocation is vividly portrayed by an acrobat who styles himself the "Human Bowknot."

There is also an extremely interesting department of agriculture film showing the sheep industry as carried out in the great forest and grazing land reservations of the United States.

Willie Hopkins adds a Miracle in Mud which this week is entitled "The Winning Hand."

"BEACHES AND PEACHES"

L-Ko Two-Reel Komedy

(*Copyright* 1918, *L-Ko Motion Picture Kompany*)

CAST

Ferdinand Fishcake.....Dave Morris
Lotta Pepp.....Gladys Varden
Mrs. Fishcake.....Fay Holderness

THAT old guy, Father Neptune, certainly knew a thing or two when he picked out the ocean to live. Ferdy Fishcake had it on Neptune, though, for though he had a fright of a wife he was easing himself into forgetfulness by taking a few days' vacation with her at the beach. And the sights he saw! They almost made him forget this wife. He burrowed under the sand to get near Lotta Pepp and when his wife woke up she thought he was gone for good. So she hired a detective and they started a search which complicated itself so many times in hotels and cast suspicion on so many marriage vows that we can't bear to tell about it.

UNIVERSAL CURRENT EVENTS, NO. 39

Boy Scouts Tag Shovels to Save Waste in Coal.—Nation-wide movement is inaugurated to label all coal shovels with printed instructions in fuel conservation.—*New York City.*

New Police Head Gives New York a "City Mother."—Police Commissioner Enright, just promoted from the uniformed force, appoints Mrs. Ellen O'Grady New York's first woman deputy-commissioner.—*New York City.*

Hoodoo Quebec Bridge is Completed at Last.—Famous span, longest in world, which twice collapsed, killing many, is Canada's gateway and daily conveys troop and supply trains to embarkation points.—*Quebec, Canada.*

"Little People" Speed Work for Boys at Front.—With big brothers in khaki and big sisters in the Red Cross, the many busy hands of Uncle Sam's nephews and nieces work overtime as the war contribution of juvenile America.—*Los Angeles, Cal.*

War-Hornet Pilots Forget Horrors of War.—Canada's student aviators training in the United States are diverted for a moment from the serious business of preparing to vanquish the German pirates of the air.—*Camp Taliaferro, Texas.*

Slipping Soles May Be Saved with "Non-Skids."—Any hardware store is a rescue mission. Twenty cents worth of chains, make the "non-Skids" yourself, and your dignity is safe from upset.—*New York City.*

Noted Animal Trainer Bids Farewell to Flock.—"Hattie" the elephant, and other guests of the Hotel de Zoo, will miss "Bill" Snyder, who retires after thirty years.—*New York City.*

A Message from Herbert C. Hoover on How You Can Help Win the War.—Food is fuel for fighters. Every bit of food saved is another step toward the destruction of the Kaiser's dream of world domination.

Sub.—Our boys in France *must* be fed.

Scene of men in France eating and marching.

Sub.—Don't overeat. It takes food away from our soldiers, and besides, it's bad for your health.

Scene of man eating fast.

Sub.—"Observe Mondays and Wednesdays as wheatless. Tuesday and Saturdays as porkless days. Make every day a fat and sugar saving day. Use fruits, vegetables and potatoes abundantly. Use only Victory bread."

Official U. S. War Film
Our "First Half Million" to Face the Maddened Hunt "Somewhere Over There"

America's soldiers of liberty under Pershing soon to total 500,000 men, when the force of democracy's might will be felt by the Boche.
(*Released by the Committee on Public Information Through the American Red Cross*).

CARTOONS
from the
World's Greatest Newspapers.

"WAR IS HELL"
By Plaschke
In the Louisville *Times*.

"THE MODERN MINERVA"
By Chamberlain
In the Philadelphia Evening *Telegraph*.

"UNCLE SAM'S THRIFT STAMP PRIMER"
By Westerman
In the Ohio *State Journal*.

16 Whirlwind Episodes packed with Hair-raising Adventures and a Great Love

Written and produced by Jacques Jacquard, creator of the enormous money-getting Serial "Liberty"

Marie Walcamp

"The RED ACE"

The Universal Trump Serial

Marie Walcamp —who swept the country as "Liberty Horton"—more daring, more dashing, more reckless than ever. ONE SURE BET!

Book this great Foreign Spy Serial now and clean up the big money in this Star and Story.

Book thru any Universal Exchange. Or communicate with

UNIVERSAL FILM MFG. COMPANY

CARL LAEMMLE, *President.*

1600 Broadway, New York.

"The VOICE on the WIRE"

BEN WILSON

NEVA GERBER

YOU can say what you like, but there never was any more exciting serial or one better produced than "THE VOICE ON THE WIRE," directed by Stuart Paton, producer of that world-wide sensation, "20,000 Leagues Under the Sea."

"THE VOICE ON THE WIRE" is now doing even bigger business than on the first big day when BEN WILSON, NEVA GERBER and their great supporting cast put it over with a whirl and a smash.

"THE VOICE ON THE WIRE" is *sure money stuff!*

and Here's Another!

Ten million readers! That's the estimate for the great Saturday Evening Post Serial, "LOOT," by Arthur Somers Roche, the hugely thrilling story of "THE GRAY GHOST,", made *extra breathless* by the lightning work of Priscilla Dean—Emory Johnson—Eddie Polo and Harry Carter.

Book Both These Success Serials

Book thru your nearest Universal Exchange. Or communicate with UNIVERSAL FILM MFG. COMPANY, "The Largest Film Mfg. Concern in the Universe." Carl Laemmle, President, 1600 Broadway, New York.

PRISCILLA DEAN

EMORY JOHNSON

EDDIE POLO

HARRY CARTER

"The GRAY GHOST"

MUSICAL SYNOPSIS *for*

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE

"THE FLASH OF FATE"

A HERBERT RAWLINSON PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T.)	Title or (D.) Description.	Tempo.	Selection.
				REEL I	
1	1½		At Screening	2-4 One-Step	Dough Boy—Frey
2	3	T.	Going Around With	2-4 Allegretto scherzando	Air de Ballet—Borch
3	1¼	T.	Daddy! Daddy!	3-4 Valse lente	Chanson Bohemienne—Boldi
4	2½	T.	I'm Going to Deerdale	4-4 Allegro	Babillage—Gillet
				REEL II	
5	2½	T.	Even Joe's Mother	2-4 Moderato	Prelude—Jarnfelt
6	1½	T.	The Ferret's First Job	4-4 Andante molto	Dramatic Andante No. 39—Berge
7	2¼	D.	Fight	2-4 Allegro	Hurry No. 1—Langey
8	2¼	T.	With His Wide Acquaintance	3-4 Tempo di Valse	Forget-Me-Not—McKee
				REEL III	
9	1½	T.	A Chance Meeting	2-4 Moderato	Dinner Time On Levee—Smith (One-Step)
10	1¼	T.	The Letter He Wrote	3-4 Valse lente	Please-Bousseau
11	2	D.	Fight in Office	4-4 Furioso	Furioso No. 1—Langey
12	2¼	T.	Mother Joe Is in Trouble	4-4 Andante moderato	Dramatic Andante No. 24—Borch
13	1½	T.	Just to Show You	2-4 Moderato con agitazione	Dramatic Agitato No. 38—Minot
				REEL IV	
14	4	D.	Sister Enters Room	4-4 Molto Allegro	Athalia—Mendelssohn
15	1½	T.	I Can't Go Without Pocket Book	2-4 Allegro	Hurray No. 2—Simon
16	2¼	D.	Ferret Escapes From Police	3-4 Allegretto agitato	Agitato No. 3—Langey
				REEL V	
17	3	T.	It Was an Inspiration	2-2 Agitato	Implorations Neptune—Massenet
18	3¼	T.	Tell Boys	4-4 Allegro Vivace	Il Guarany—Gomez (From Allegro vivo)
19	1¼	T.	He's Here as Messenger	3-4 Appassionato	Appassionato—Borch
20	1½	T.	Here Enough	4-4 Moderato	Good Bye Girls—Caryll (Chorus)
				THE END	

MUSICAL SYNOPSIS *for*

"MORGAN'S RAIDERS"

A BLUEBIRD PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T.)	Title or (D.) Description.	Tempo.	Selection.
				REEL I	
1	3¼		At Screening	4-4 Moderato	Sunny South—Lampe
2	2	T.	Rumor of War	4-4 Maestoso	Hail America—Drumm (March)
3	1½	T.	Betsey Dawley	2-4 Allegretto	Air de Ballet—Borch
4	1¼	T.	Nathaniel Washington	2-4 Allegro	Zip Coon—American Air
				REEL II	
5	1¾	D.	Betsey Enters Cabin	4-4 Moderato	Romance—Grunfeld
6	4½	T.	A Farewell Party	2-4 Allegro	Southern Rhapsody—Hosmer
7	2	D.	Betsey Falls From Tree	3-4 Allegro appassionato	Appassionato No. 40—Borch
				REEL III	
8	2¼	T.	The Following Morning	6-8 Tempo di Marcia	Hero of the Isthmus—Holtzman
9	2½	T.	And at Sundown	4-4 Moderato	Vanity—Jackson (Caprice)
10	2¼	T.	The Union Troops	4-4 Tempo di Marcia	Stars and Stripes—Sousa (Trio)
11	2¼	D.	Spy Enters Hut	4-4 Grave	Dramatic Tension No. 9—Andino
				REEL IV	
12	4¾	T.	Tom I Must Get a Message	3-4 Allegro	Egmont—Beethoven (Overture)
13	2½	T.	And When	4-4 Moderato	Kentucky Babe—Geibel
14	1½	D.	Spy and Betsey	3-4 Andante	Dramatic Andante No. 15—Herbert
15	1½	D.	Davidson Comes Up	4-4 Lento	Deep River—Burleigh
				REEL V	
16	2¼	T.	The Entire House Was in Darkness	4-4 Agitato	Agitato No. 2—Langey
17	2½	T.	There's Someone Hiding in Attic	4-4 Allegretto	Sigurd Jorsolfar—Grieg (1st Movement)
18	2¼	T.	I've Sent Prisoner Out	4-4 Allegro agitato	Furioso No. 2—Langey
19	1½	T.	I'd Like to Kiss You Yankee	2-4 Allegro	Dixie—American Song
				THE END	

COMING!
Lois Weber's
Intimate Disclosure of Life as We live it.
"THE DOCTOR AND THE WOMAN"
Featuring
MILDRED HARRIS
the appealing Heroine of the tremendous Lois Weber Success: "The Price of a Good Time."
Adapted from Mary Roberts Rinehart's Two Million-Readers Serial "K", published in Book-Form by Houghton, Mifflin & Co.
JEWEL PRODUCTIONS, Inc.
1600 Broadway, New York

"I hear," writes George Bronson Howard, "that the big melodrama of Society and the Underworld, called

"COME THROUGH"

is one of the surest money getters of many years.

I'M glad to hear this. I ought to be. *I wrote it!* Furthermore, I'm pretty sure I never wrote a better Moving Picture than 'Come Through'—and I've written some little bunch in my time.

AS I see it—the first big reason for 'Come Through' 's howling success is the fact that the 'Possum' was forced by a *man* he'd never seen before to marry a *girl* he'd never seen before—and a *high society* girl, at that!

THE second reason is Rawlinson—who is one of the very few actors I've ever seen who can portray *a perfectly ice-cold devil of a crook* and yet make you realize that he's a gentleman after all. Herbert Rawlinson, as the 'Possum,' is positively '*wicious.*' I'd be afraid of him, myself, even if I did originate him.

Many thanks for the good news as to the big business. May 'Come Through' get through into every house in the country."

Cordially,

George Bronson Howard.

To

JEWEL Productions, Inc.
1600 Broadway, New York.

"WHAT all does Rawlinson do to give 'Come Through' such a whale of a punch?"

"Do? Oh, n-o-t-h-i-n-g! Just burgle a house full of wedding gifts—marry a society girl—dance in a cabaret with the skill of a professional—fool the District Attorney—neatly double-cross a crooked politician—wear his clothes like Beau Brummel—make love like Don Juan—and *fight* like a bunch of howling wildcats!

"In 'Come Through' Herbert Rawlinson is a fascinating cross between a lightning bolt and a happy grin—a six-shooter and a dancing pump. Whatever Herbert Rawlinson has to do in this astounding play of Society and the Underworld he never fails to——

"Come Through!"

What the Critics Said

The New York Tribune said:—	"One is appalled by so much cleverness."
The New York Evening Journal said:—	"The best suspense drama New York has had for years."
The New York World said:—	"A vivid and thrilling screen story, with realism in every foot of film."
The New York Telegraph said:—	"A punch and a dash that should make it a success."
The New York American said:—	"George Bronson Howard's mightiest melodrama—a veritable deluge of events."

JEWEL

"I dont' care if you never saw the girl before — you're going to marry her right now. So
"COME THROUGH
THE most persistent and consistent money-maker of the day. Exhibitors in small cities should know that "Come Through" generally runs in big towns for two weeks straight.
The Posters of this amazing play are the most striking of their kind ever produced.
JEWEL PRODUCTIONS INC
800 Broadway New York.

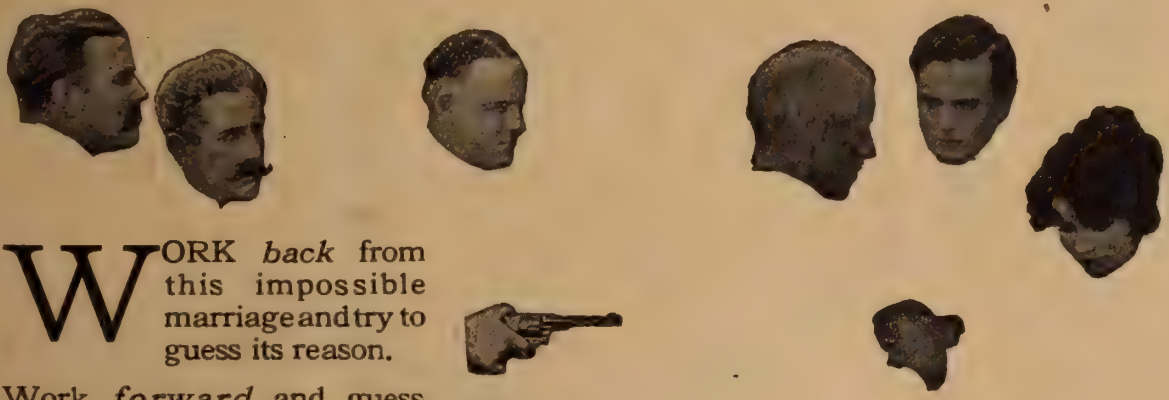
JEWEL PRODUCTIONS INC.

1600 Broadway, New York

Says the "Possum;"

"He pokes a gun in my ribs and backs me across the room to a minister and a girl I never saw before and says—

"COME THROUGH"



WORK *back* from this impossible marriage and try to guess its reason.

Work *forward* and guess how it will end.

Guess *either*—and you'll do more than *any* Exhibitor has *ever* done with George Bronson Howard's most astounding melodrama.

"I NEVER had an ear for music" the "Possum" said "until she leaned over me and said, *'Jimmy!'*——and, believe me, *that was some melody!"*

"Come Through" plays *only* to S. R. O. The reason? The New York Journal said: *"'Come Through' is the best suspense drama New York has had for years. Two hours on the edge of your seat!"*

Act on action. Book "Come Through" *now.*

"Would you think he was the smoothest cracksman in New York?"

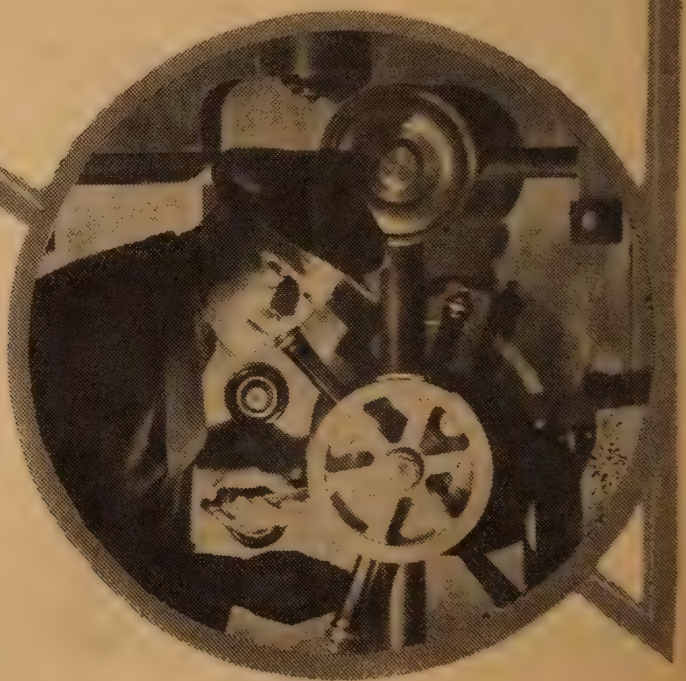
It takes George Bronson Howard to write a real melodrama. And it takes Herbert Rawlinson to put it through with force and lightning swiftness—to be one minute a society favorite and the next a wolf of the Underworld.

"COME THROUGH"

has made money for every Exhibitor who has shown it. This is simply because it's the work of a Master playwright at a price that yields a good, honest profit. When booking this picture you will be well advised to *double your ordinary run.*

JEWEL PRODUCTIONS INC.

1600 Broadway. New York



KNICKERBOCKER THEATRE

ADOLPH A. MILLER, *Manager*
COLUMBUS, OHIO

"While in New York some time ago I heard a great deal about a picture at the Broadway Theatre, entitled 'COME THROUGH.' In fact, people were praising it so much that I went to see it.

"I want to say to you that *after waiting in line for about three-quarters of an hour*, I finally got in on the start of the picture. And—*believe me*—it was *some picture!*

"I believe that *every exhibitor in the country* will profit by showing this picture to his patrons, not only in the friends he will make, but in the actual profit that his *increased receipts will return.*

"(Signed) A. A. Miller, Manager."

—Breathless
—Bewildering
—Enormously exciting
—Everywhere a house-packer

WHY? Because "Come Through" is *surprise worked up to the shouting point.* This crashing end scene will leave you as much "all in" as the "Possum" was after his big fight.

Get this moneymaking picture *today.*

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York

Let "Come Through" do Some Record-breaking For Your Theatre!

AT THE BROADWAY, NEW YORK—

"Come Through" played to packed houses for two solid weeks. Right in the center of the most highly concentrated amusement district in the whole world, "Come Through" drew people away from every other form of pleasure, and played to absolute capacity.

AT THE CENTRAL, ST. LOUIS—

One week straight.

AT THE SUPERBA, LOS ANGELES,

"Come Through" played to the limit for two weeks and then came back and repeated for another with the same record-smashing success.

AT THE STRAND, SAN FRANCISCO—

"Come Through" played to capacity, as everywhere else, for two weeks.

AT THE LIBERTY, SEATTLE—

"Come Through," the Managers wrote, "played to more money and took in more people than any play we have shown since we entered the amusement field in Seattle years ago."

AT THE COLUMBIA, KANSAS CITY—

One week straight.

See and Book at any of these Jewel Exchanges

Town and State	Address	Town and State	Address
BOSTON, MASS.	60 Church Street	LOS ANGELES, CALIF.	822 So. Olive Street
BUFFALO, N. Y.	35 Church Street	MINNEAPOLIS, MINN.	717 East Hennepin Av.
BUTTE, MONT.	52 East Broadway	NEW YORK, N. Y.	1600 Broadway
CLEVELAND, OHIO	112 Prospect Street	OKLAHOMA CITY, OKLA.	116 W. Second St.
CHICAGO, ILL.	220 So. State Street	OMAHA, NEBR.	1304 Farnam Street
CINCINNATI, O.	402 Strand Theatre Building	PHILADELPHIA, PA.	1304 Vine Street
DENVER, COLO.	1422 Welton Street	PITTSBURGH, PA.	401 Davis Street
DETROIT, MICH.	63 Elizabeth Street	PHOENIX, ARIZ.	117 North Second Street
DES MOINES, IOWA	918 Locust Street	PORTLAND, ORE.	405 Davis Street
INDIANAPOLIS, IND.	113 W. Georgia Street	SALT LAKE CITY, UTAH	56 Exchange Place
KANSAS CITY, MO.,	Boley Bldg., 12th and Walnut Streets	SAN FRANCISCO, CALIF.	121 Golden Gate Ave.
		WASHINGTON, D. C.	419 No. Ninth Street

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MONTREAL, QUE., CAN.	296 St. Catherine St.	ST. JOHN, N. B., CANADA	87 Union Street
CALGARY, ALTA., CANADA	407 Eighth Avenue	VANCOUVER, B. C., CANADA	711 Dunsmuir Av.

JEWEL PRODUCTIONS INC.

1600 Broadway. New York

Dorothy Phillips in PAY ME

WHEREVER this great Western drama produced by Joseph De Grasse has played it has made money, partly due to Dorothy Phillips—partly due to the Producer—and partly due to the fact that its action is the *swiftest* and *most overwhelming* of any *big* Western picture before the public today. But its *consistent profit* is the reason on which you will book it—and soon.

The MAN without a COUNTRY

BEYOND the shadow of a doubt, the best boosted patriotic picture in the world—for it has behind it the nation-wide recommendation of the American Defense Society and the word-of-mouth advertising of every viewer who has a relative or friend in the trenches of France. Made by Thanhouser. World Rights bought by Jewel Productions, Inc.

The CO-RESPONDENT

THE key word of this power-packed drama of New York newspaper life is *Pressure—Voltage—Intensity*. Emotions are at *white heat*. And Elaine Hammerstein wins your sympathy and admiration for her talent from the very first. Made by Ralph Ince from the famous stage play by Alice Leal Pollock and Rita Weiman. *Book this fine production today.*

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York.

THIS country-sweeping play—created by Lois Weber, *the Belasco of the Screen*, producer of the famous "Where Are My Children"—is receiving testimonials which make it a matter of *vital personal importance* that you reserve time—and a good *long* time—without a single day's delay. Mr. A. L. Shakman, Managing Director of the EIGHTY-FIRST STREET THEATRE in New York, rightly called "The House Beautiful," writes us: "'*The Price of a Good Time*,' *which we played recently for three days, is a splendid picture, excellently handled and directed. We wish we could get more pictures of this kind, and it ought to do a big business wherever shown.*" Mr. Exhibitor—what more do you want?

JEWEL **PRODUCTIONS, Inc., 1600 Broadway, New York**

THE WILLIAMS PRINTING COMPANY, NEW YORK

As long as men love women the Posters of "Sirens of the Sea" will crowd your Theatre. Louise Lovely and Carmel Myers in an eye-feast of Venus girls. Get this sure money *now*.
JEWEL PRODUCTIONS, INC.,
1600 Broadway
New York
Sirens of the Sea
a Jewel production

PRICE TEN CENTS

The Moving Picture Weekly

VOL. 6 – NO. 1 FEBRUARY 16TH 1918

FRANKLYN FARNUM

IN

"THE ROUGH LOVER"

BLUEBIRD PHOTOPLAY

ELLA HALL

and an

ALL STAR CAST

in her own Big Drama of the Big Woods

"NEW LOVE FOR OLD"

From the Original Story by Waldemar Young. Directed by Elsie Jane Wilson.

Book through your nearest Universal Exchange or communicate with the Universal Film Manufacturing Company, Largest Film Manufacturing Company in the Universe. Carl Laemmle, President, 1600 Broadway, New York

"Sail away with the shanghaied Cowpunchers—and laugh your fool head off!"

"WILD WOMEN"

a Harry Carey Production

in 5 Romantic Riots

Rigged up by Jack Ford

UNIVERSAL FILM MFG CO.

Carl Laemmle
President
1600 Broadway N.Y.

Soon a charming ELLA HALL production

"BEAUTY IN CHAINS"

from the famous novel "Doña Perfecta" by B. PEREZ GALDOS. Directed by ELSIE JANE WILSON.

A SUN-BRIGHT romance, laid in luxurious settings whose beauty is only equalled by the Star herself—girlish, sweet and adorable. One of those delightful Ella Hall Productions which cling in your memory like strains of beautiful music. Book this charming picture as soon as released thru any Universal Exchange. Or Universal Film Manufacturing Company, "The Largest Film Manufacturing Concern in the Universe," Carl Laemmle, President, 1600 Broadway, New York.

SOON-
A NEW
LOUISE
LOVLEY
PRODUCTION
"Sure it isn't yours?"
"NOBODY'S WIFE"
THE PICTURE OF LOVE AS BIG AS ALL OUTDOORS
RESERVE THRU ANY UNIVERSAL EXCHANGE OR COMMUNICATE WITH
UNIVERSAL FILM MFG CO.
CARL LAEMMLE.....Pres.
1600 BROADWAY.....N.Y.
LIONEL S. REISS

Watch Gale Henry take "A FLYER in FOLLY"

with Hughie Mack

It's an L-KO

Book thru your nearest Universal Exchange or communicate with the
UNIVERSAL FILM MN'FG. CO.
Largest Film Manufacturing Co. in the Universe
CARL LAEMMLE, President
1600 Broadway, New York

OFFICIAL WAR PICTURES

in

3 -A- WEEK NEWS SERVICE

UNIVERSAL ANIMATED WEEKLY

UNIVERSAL CURRENT EVENTS

UNIVERSAL SCREEN MAGAZINE

SOLDIER BOYS FROM YOUR OWN TOWN—Mr. Exhibitor—don't **you, too,** want to see them? **The most interesting pictures in the world today**—taken by the United States Signal Corps and distributed exclusively by the American Red Cross. Book them and you'll find your patrons calling for **all three** of 3-a-Week. Any Universal Exchange. Or communicate with the UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, 1600 Broadway, New York.

FRANKLYN FARNUM

in 5 Reels of Reeling Comedy

Directed by Jos. De Grasse
from the widely read fiction success
"Breeze Bolton Blows In"
by Joseph F. Poland

IT'S a BLUEBIRD!

"The ROUGH LOVER"

A TALE of WILD YOUTH and a BLONDE.

Book thru any Bluebird Exchange or
BLUEBIRD PHOTOPLAYS INC.
1600 BROADWAY NEW-YORK.

Start a Bluebird Day

A. G.

Carmel Myers
the Laughing Minx of 'My Unmarried Wife'
in
"The WIFE HE BOUGHT"
WITH CARMEL MYERS' very first picture the public took her instantly to their hearts. And here's a play in which they'll love her more than ever—an intensely dramatic romance taken from the famous story, "One Clear Call," by the popular author, Larry Evans. A play that gets the money in—THEN NETS IT.
BLUEBIRD Photoplays, Incorporated, 1600 Broadway, N. Y., or any Bluebird Exchange.

Monroe Salisbury
in "HANDS
DOWN"
It's a Bluebird
A FINE drama of the Big Outdoors full of Romance and Pathos in which Monroe Salisbury as "Dago Sam, the nervy gambler with Fate, has opportunity to play all his cards. A punch play with a happy ending. Sure to please.
Any Bluebird Exchange.
BLUEBIRD
Photoplays,
Incorporated
1600 Broadway,
New York.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

The MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUBLISHING COMPANY
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
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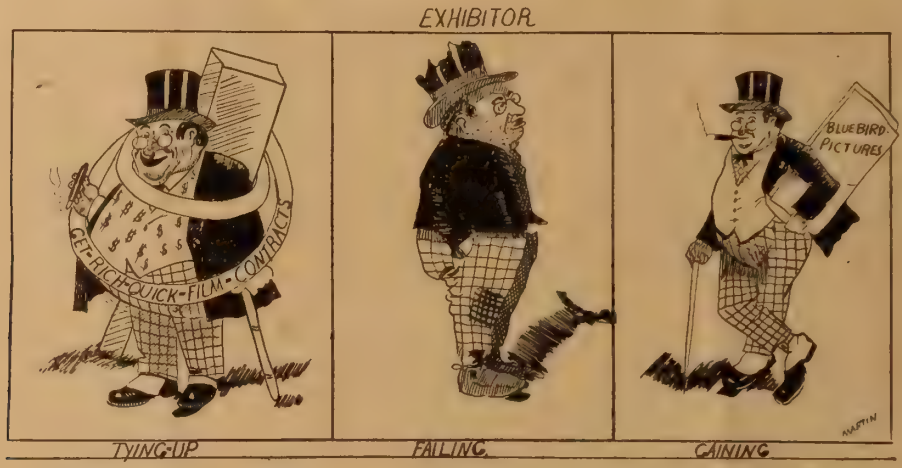
Vol. 6 FEBRUARY 16, 1918 No. 1

Martin Peterson Is Gaining Rapidly NOW



Martin Peterson, in a letter to Mr. Laemmle, states that he is no hand to express himself in writing, and is therefore explaining his appreciation of Mr. Laemmle's Straight-From-the-Shoulder Talk on Get-Rich-Quick Film Contracts in three cartoons, which are shown above.

"Your straight-from-the-shoulder talk hits the nail on the head," writes Mr. Peterson in sending the cartoon, "and I am drawing my situation for you in this cartoon from actual experience."

Mr. Peterson, in addition to being a cartoonist, is also the manager and owner of the Gem Theatre of Armstrong, Iowa. He pins its success to the Bluebird features which he has been running since realizing how he had been bunked in get-rich-quick film contracts.

Universal City Big Enough For All

THE denial of a rumor to the effect that Pathe had acquired Universal City, brought out a still more interesting fact. It is this:

Universal City, after three years of constant and consistent building operations, is now large enough to accommodate the entire moving picture producing forces of the United States. Every company has a certain and well recognized pride in its own possessions, but it takes the economics of wartime and taxation to bring a business down to bed rock and hard pan, as it were. That is just where the motion picture business is today, and duplication of production and distribution, space going to waste, unnecessary overhead, and all of the evils which were winked at in time of unusual prosperity, must be relentlessly cut out now.

Since the Universal stopped producing short reels, a tremendous amount of space which had been required for the forty companies which formerly worked in the Universal studios has been virtually idle. It is this space which Mr. Laemmle intends to offer to other producing companies, and it was a breath of this intention which gave rise to the published report. Needless to say, there is no truth whatever in the report as it was printed. Universal City is the greatest film development of the entire world, and the very fact that it is so great and capable of such tremendous activity inspired Mr. Laemmle to the move he is about to make.

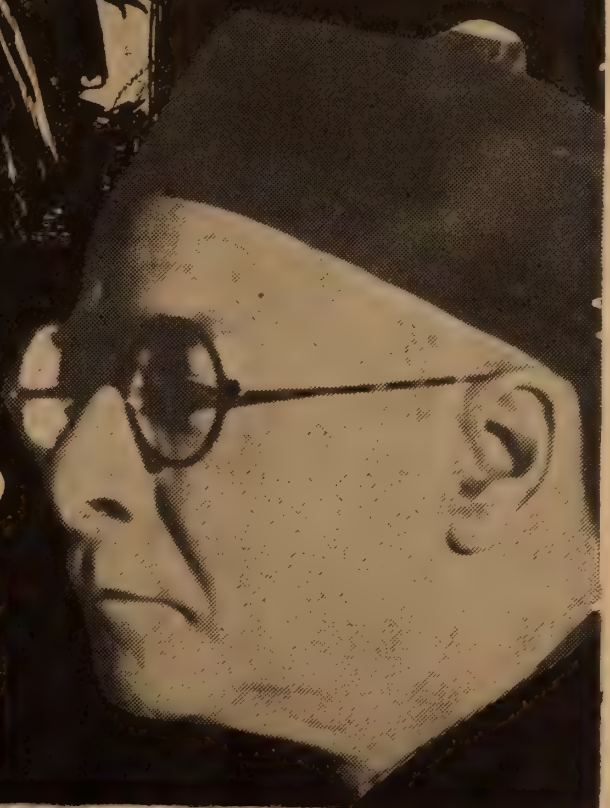
"Possibly the rumor arose from the fact that the Universal company has arranged to invite producing companies in general to make their pictures in Universal City, which now has facilities and equipment enough to take care of practically every producing company in the country," said Mr. Laemmle. "For several years we have been adding to our already huge equipment at the coast until we have reached the point where we could make all the pictures released in the American market.

"This, according to our idea, is the most practical way for all producing companies to cut down their overhead expense and eliminate the waste which has been discussed so much of late. It does not require much figuring to see what a vast amount of money could be saved to the whole industry if all, or nearly all, the pictures made by the various concerns could be produced at one plant, with one overhead. Fortunately, there is a more friendly feeling among the producing companies than in the old days and this would make it possible for many of them to work in the same plant harmoniously as well as profitably."

Carmel Myers

Marked for life—
forever menaced
by the unknown
—and she knew not
why!

Coming in
"The GIRL IN THE DARK"



BLUEBIRD
PHOTOPLAYS, INC. 1600 BROADWAY N.Y.
OR ANY BLUEBIRD EXCHANGE

LIONEL S. REISS

AND NOW COMES

No. 195 Straight from the Shoulder Talks by Carl Laemmle, President of the Universal Film Mfg. Co.

RECENTLY I congratulated the Metro and the Pathe companies for their open campaign against the ruinous system of booking overpaid stars at prices the exhibitor cannot afford to pay.

The Bluebird has been harping on this vital condition for two years, calling attention to the fact that the overpaid star is a menace to the business. First, because he costs the exhibitor so much that there is no profit left. Second, because the public is tiring of stories written to exploit the personality of some certain star.

The Bluebird has been saying for two years that the play is the thing and that the truly profitable picture is one based on a good story, well acted, well set and well produced.

THE TRIANGLE

And now the Triangle joins the ranks. I quote from a recent Triangle advertisement:

"There are a few motion picture stars whose popularity is sufficient to nearly always draw a crowd. Pictures made with these stars have the first requisite of success — that of being box office attractions. If, however, these pictures are sold at prices so exorbitant that exhibitors cannot realize a proper return from them, they lack the second requisite — that of profit. It therefore follows that from the exhibitor's point of view they are not successful productions. The basis of a photoplay is an interesting story. Motion pictures can be made, based on themes of such vital interest and so well produced, that they will contain both requisites of success — box office attractions and money-makers for exhibitors."

There is a deep rooted satisfaction in all this for me, because it is a step in the right direction. It is the surest way of preventing moving pictures from boring the regular movie fans to death and driving them away from picture theatres.

It has taken two years to wake up the trade, but the Bluebird has done it. It has been a long

(*Continued on Page 14*)

AND NOW COMES

(*Continued from preceding page*)

grind, a hard, expensive road to travel because it was slow in arousing the interest of the average exhibitor.

The whole industry would be in better shape today if it had grasped the significance of the Bluebird plan two years ago instead of just beginning to grasp it now. Ruinous rental prices would not have been a factor in the business; and scores of theatres which have failed would not have failed if the get-rich-quick star system had not stampeded them into turning their net profits into net losses.

But there's no use crying over spilled milk. Suffice it to say that *the Bluebird plan was always right and will always be right.* And, fortunately, the big and little exhibitors are beginning to see it.

They're coming to the Bluebird as they never came before. They're advertising Bluebird pictures as they never advertised them before.

THE TRIANGLE

They're awakening to the fact that the overpaid stars have cost them *more than they could afford to pay.*

Absolutely alone the Bluebird took the stand that the play's the thing. It was laughed at by some, doubted by others but believed by only a few. Gradually it has gained in strength until at last it has demonstrated that the Bluebird way is the only way.

The Metro and Pathe concerns took up the plan after the Bluebird had demonstrated its truth, and now comes the Triangle. Who's next? We welcome them all, for the Bluebird plan is the only business-like foundation for the future stability of the picture industry.

Every Bluebird exchange has about 100 Bluebird features on hand. If you have never shown Bluebird pictures, begin as far back on the Bluebird releases as you like and show one or more of them every week.

If Bluebirds are so good that they have started a revolutionary producing policy throughout the trade, *they surely must be the best pictures you can possibly get.*

You will find it a wonderful relief to *have profits in the bank* instead of turning them all over to the overpaid stars.

Franklyn Farnum
in—
"The Scarlet Car"
In which Billy Winthrop does some hitting in a pinch

FRANKLYN
FARNUM
in
"The Rough
Lover"
I could drown
in those eyes

and in
"The Fighting
Grin"
A Case of B.V.D.
and P.D.Q.

FRANKLYN FARNUM

in "A Stormy Knight" II

"I don't know you — but I'm yours"

in "A Stranger from Somewhere"

"S-s-h! I'm a crook!"

FRANKLYN FARNUM
in
"The Clock"
"Watch me get a million—on tick!"

Franklyn Farnum
in
"The Winged Mystery"
A Drama of Foreign Intrigue

FRANKLYN FARNUM
Clean-Up
Who said love was a sell?

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

FRANKLYN FARNUM LONGS TO EXPLORE THE AMAZON

FRANKLYN FARNUM cherishes a secret ambition. No, it has nothing to do with the screen or the stage, with which he has been associated for fifteen or more years of his life. Neither has it anything to [illegible]

PUBLICITY SHEET FOR FRANKLYN FARNUM IN "THE ROUGH LOVER"

The Synopsis

Story by Joseph F. Poland
Scenario by C. A. Kenyon
Produced by Jos. DeGrasse

(Copyright, 1918, Bluebird Photoplays, Inc.)

CAST

Richard Bolton / "Breeze" Bolton } ..Franklyn Farnum
Helen.....Juanita Hansen
The Countess Grosspferd, Catherine Henry
The Count.....Fred Montague
Richard's Aunt.....Martha Mattox

AS a lover, Richard Bolton was a first-class mathematician. He was deeply in love with Helen, a worthy descendant of the famed beauty of Troy, but his [illegible]

he was picked up it was by an exact double who was training for the heavyweight championship of the world on Sandy Island. Richard was afraid to go back even for his clothes, so he sent Breeze, and the pugilist took to the Countess like a duck to water. His amorous upper cuts and swings soon took all the gumption out of the Countess, routed Friend Count, but attracted Helen, to whom he very soon transferred his affections. With all kinds of provocation the Count demands satisfaction at the hands of Breeze, and a duel is arranged on the island. As the two combatants turn to face each other, Helen, who had decided that Richard is too good to

(Music Cue Sheet on page 40 Moving Picture Weekly week of Feb. 16.)

BLUEBIRD IDEAS

FARNUM A BEAN EATER

FRANKLYN FARNUM is a bean-eater. That is to say, he was born in Boston. He left there very soon to go on the stage and remained there until one dull summer he met a friend, Lee Moran, the famous Nestor comedian, who introduced him to Carl Laemmle, the motion picture magnate. The result was that Farnum put on a Bluebird uniform and has been batting around 390 in the photoplay league ever since. Farnum has just had the pleasurable experience of a new leading lady in the person of charming Juanita Hansen, who makes her first appearance with him in "The Rough Lover," which comes to the ——— Theatre on ———, in which Farnum plays a rual role. In one character he is a bookworm, timid of women and afraid to make any advances to his sweetheart. In the other character he is a pugilist, cocksure of himself and a bear for women.

Joseph De Grasse worked so hard on this picture that he became ill. He had no sooner started the next Franklyn Farnum picture than he had to give up entirely and surrender the company to Lynn Reynolds. "The Rough Lover" was rough in more than title.

FRANKLYN FARNUM PLAYS SECOND DUAL ROLE

"The Winged Mystery" with its dual role, served Franklyn Farnum so well as a Bluebird attraction, that it was decided to present him in another comedy in which the star will play his own "double." Joseph F. Poland prepared the story and scenario for the new Bluebird, "The Rough Lover," which will be seen first at the——— Theatre on ———.

Mr. Farnum will interpret two roles entirely different in nature; one a prize fighter of the "mixed ale" type, and the other a college youth of a retiring and studious disposition. Out of these contrasting natures Director Joseph De Grasse has created the elements of fast-moving and effective comedy. Juanita Hanson, who supported Dorothy Phillips in "Broadway Love," will be Mr. Farnum's leading lady appearing with him for the first time. Locations for the production were found on Catalina Island, off the coast of California.

As a spiritualistic enthusiast Martha Mattox has reached the climax of a career which has embraced almost every comedy character on the screen, not excepting the queen of Ukelele Island in a recent Harry Carey film.

A newcomer to Bluebird photoplays is Catherine Henry, whose persistence in love forms one of the most amusing passages in the Bluebird Photoplay, "The Rough Lover," which comes to the ——— Theatre on ———.

"The Rough Lover" presents another dual role for Franklyn Farnum. In one character he plays a studious, timid man of books, in love with a beautiful girl, but afraid to tell her so. In the other he plays a prize-fighter whose nerve, literary accomplishments and assurance with women are exactly opposite to that of the other role.

The title, "The Rough Lover," presents some opportunity to arrange stunts for the lobby, street and newspaper advertising. A lobby display showing an outdoor gymnasium with punching bags, boxing gloves, weights, pulleys, a medicine ball, trapeze, etc., might be arranged, or if there is an athletic store in your town, an arrangement of this kind, with a sign announcing:

All this paraphernalia used in
"THE ROUGH LOVER"
The Bluebird Photoplay at the
——— Theatre on ———
conspicuously displayed in the center of the window.

An inexpensive stunt consists of having a young man of robust appearance dressed in running shoes and trousers, with a heavy sweater on, running through the town (he would have to run if it is as cold in your town as it is here today) with a sign on his back as follows:

I am the Rough Lover, and I am leading the way to the ——— Theatre.
I expect to reach there on ———
Follow me.

Or this sign.

I am the Rough Lover, and will stop at ——— Theatre on ———

At the same time this young man could distribute roughly printed circulars for which the following copy is recommended:

HIT THE TRAIL!!

No—Not to hear a Billy Sunday Sermon, but *TO SEE* that knockout Bluebird feature,

THE ROUGH LOVER

starring

FRANKLYN FARNUM

The Man with a Smile

Now playing at the ..... Theatre

One of the distinctly artistic portrayals in "The Rough Lover," which comes to the ——— Theatre on ——— is the French count by Fred Montague. Seldom has the difficult and frequently burlesqued role been better played.

NOTE.—Have the man wear a very "loud colored" sweater so as to attract attention—also tell him to run FAST as though someone was chasing him—instead of handing out the heralds he could drop them—curiosity will cause people to pick them up.

There is a very amusing spiritualistic scene in the photoplay, where the aunt of Richard Bolton, the timid lover, thinking him dead, endeavors to communicate with him in the spirit world. In all probability there are a few spiritualists in your community, and inasmuch as the novelty of their belief makes the very word "spiritualist" interesting, you can take advantage of this angle of "The Rough Lover" in the following manner. The copy below can be utilized for an advertisement in the newspaper, or card to be used as a throw-away or distributed in the theatre or the lobby previous to the showing of "The Rough Lover." It can also be used on a sign outside the theatre:

SPIRITUALISTS
ARE INVITED

to attend a seance by Martha Mattox, who will endeaver to communicate with the spirit of her missing nephew, whose manifestations of nearness give excellent reason for the assumption that he has a matter of the greatest import to impart. The demonstration will take place in connection with the showing of

"The Rough Lover"

on ....
at the ..... Theatre
prices ....., ..., ...
No extra charge for the spiritualistic demonstration

NOTES

Helen of Troy is reputed to have been the most beautiful woman of history, but she had nothing on the Helen who is the heroine of "The Rough Lover," which comes to the ——— Theatre on ———, either in the matter of beauty or perversity. She could not tell the difference between her rough lover, who was a pugilist, and her timid lover, who was a book worm, until the book worm beat up the pugilist and made him jump off a cliff. But this provided excitement enough for Helen for one morning, so she surrendered and became merely Mrs. Bolton. The role of the beautiful Helen is effectively enacted by Juanita Hansen, Franklyn Farnum's newly acquired leading lady.

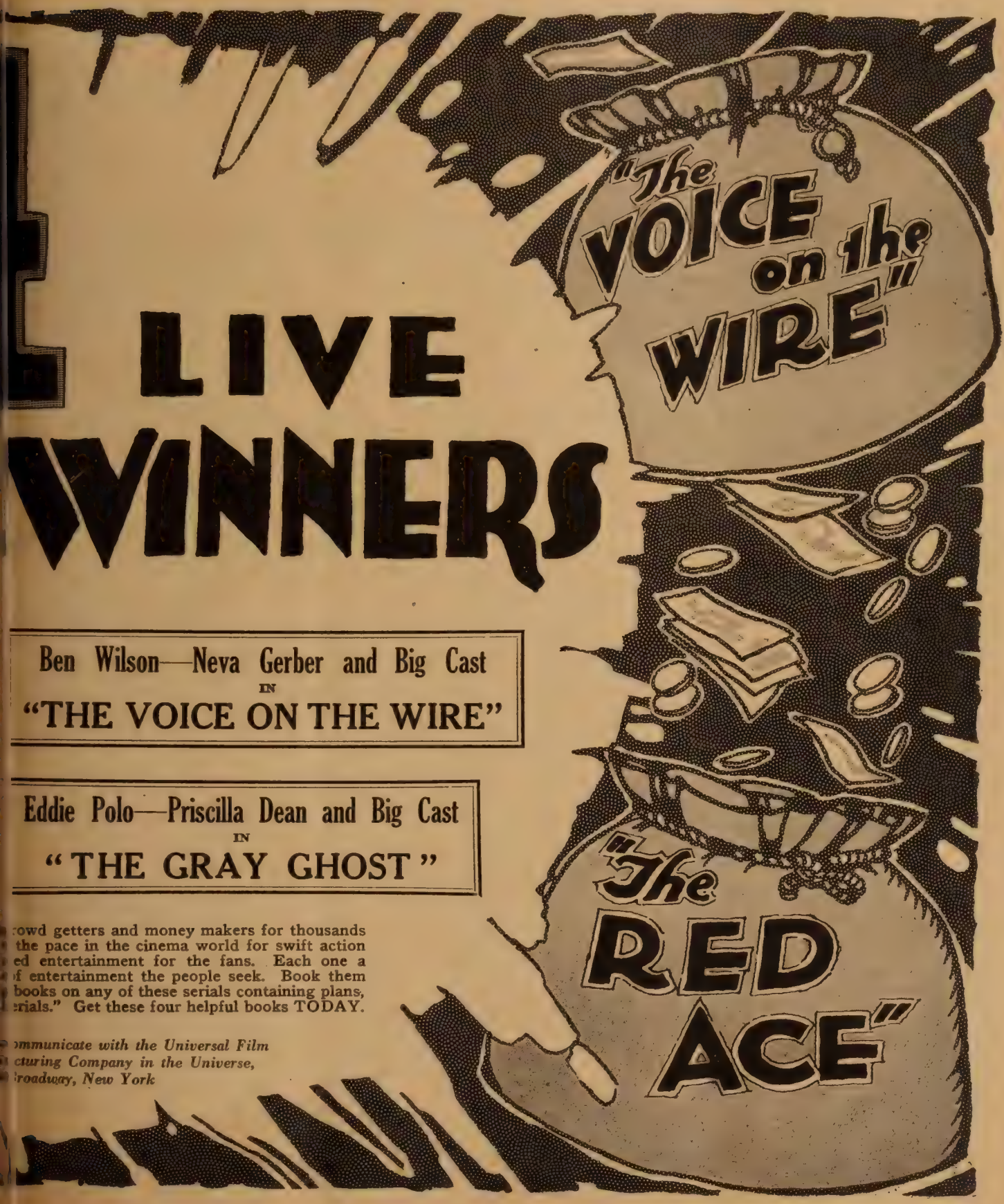
4 BIG SERIAL

Ben Wilson—Neva Gerber—Kingsley Benedict
IN
"THE MYSTERY SHIP"

Dashing Marie Walcamp
IN
"THE RED ACE"

FOUR BIG LIVE SERIAL WINNERS—fou
of Exhibitors—four live wire punch serials t
—thrills—adventure—mystery—punch and hi
winner BECAUSE each brings to the millions the
all. Don't miss one. Ask your Exchange for ad car
suggestions and ideas on "How to put over Univ

Book thru your nearest Universal Exchan
Manufacturing Company, Largest Film
Carl Laemmle, President



LIVE WINNERS

Ben Wilson—Neva Gerber and Big Cast
IN
"THE VOICE ON THE WIRE"

Eddie Polo—Priscilla Dean and Big Cast
IN
"THE GRAY GHOST"

owd getters and money makers for thousands
the pace in the cinema world for swift action
ed entertainment for the fans. Each one a
f entertainment the people seek. Book them
books on any of these serials containing plans,
rials." Get these four helpful books TODAY.

mmunicate with the Universal Film
cturing Company in the Universe,
roadway, New York

"The Bull's Eye" Cannot Be Beat

HARRY LUBLINER

BIOGRAPH THEATRE
2433 Lincoln Avenue

COVENT GARDEN THEATRE
2653 N. Clark Street

KNICKERBOCKER THEATRE
6219 Broadway

MICHIGAN THEATRE
55th and Michigan Boulevard

Lubliner & Trinz

510 Westminster Building

110 South Dearborn Street

Telephones: Randolph 5332, Central 4991

JOSEPH TRINZ

OAK PARK THEATRE
Oak Park, Illinois

PARAMOUNT THEATRE
2648 Milwaukee Avenue

VITAGRAPH THEATRE
3133 Lincoln Avenue

WEST END THEATRE
121 North Cicero Avenue

CHICAGO, FEB. 8, 1918.

UNIVERSAL FILM EXCHANGE,
220 SOUTH STATE STREET,
CHICAGO, ILL.

ATTENTION MR. J. D. RODERICK, SERIAL MANAGER.

GENTLEMEN:

CONGRATULATIONS ON THE RELEASE OF "THE BULL'S EYE" SERIAL. WE HAVE NOW RUN FOUR EPISODES—RUNNING IT AGAINST THE BEST ADVERTISED SERIALS ON THE MARKET, AND ARE HOLDING OUR OWN AND THEN SOME.

"THE BULL'S EYE" IS SURELY SOME DRAWING CARD—EDDIE POLO AT HIS BEST, AND IN POINT OF PLOT AND PRODUCTION AND ACTION, THIS SERIAL POSITIVELY CANNOT BE BEAT.

WISHING YOU EVERY SUCCESS, WE BEG TO REMAIN,

YOURS VERY TRULY,

LUBLINER & TRINZ,
By Martin A. Saxe
(Signed)

AL/MS

ALICE HOWELL

"BALLOONATICS" OF "NEPTUNE'S NAUGHTY DAUGHTER"
"AUTOMANIACS" "HER BAREBACK CAREER"
"SHE DID HER BIT"

IN THE NEW CENTURY COMEDY SCREAM

"O'BABY"

Directed by
J.G. BLYSTONE

BOOK THRU
ANY OFFICE
OF LONGACRE
DISTRIBUTING
COMPANY

MAIN OFFICE

1600 BROADWAY
NEW YORK

News From the Front. What the

Barney Rosenthal and his Red Ace Club, organized in St. Louis with over a thousand members. Barney is under the black cross

Dear Mr. Laemmle:

Under separate cover, I am mailing you a photo of my "Red Ace Club." The children in the photo are only part of the club. On the next Episode I expect to have at least one thousand kids around the office, as I intend to take a moving picture of all school children who have already joined the "Red Ace Club." I find this advertising great and it is helping me wonderfully. The members of the "Red Ace Club" are boosters. They go to the picture shows in their neighborhood, tell the manager they have joined the club and want to see the serial in their theatre. This is positively the best stunt I have ever pulled. I am also doing it with "The Mystery Ship" and "The Bull's Eye."

Barney Rosenthal.

HE'S A JUDGE

Colonial Film Exchange,
Sioux Falls, S. Dak.

Gentlemen—We wish to thank you for sending us such a splendid feature as "The Marked Man," and wish to state that it was one of the finest of Western productions ever run in our house, and we have used all of the Wm. S. Hart features to date.

Very truly yours,
J. C. Lakin,
Winner, S. Dak.

WANTS RETURN DATE

Universal Film Exchange,
Oklahoma City, Okla.

Gentlemen—I have just finished running Harry Carey in "Bucking Broadway." I consider this the best picture of its kind that was ever presented upon our screen. Kindly advise when we may have a return date upon same. In fact, you may book it back to us any Tuesday.

Yours truly,
(Signed) C. R. Sullivan,
Deandi Theatre.
Amarillo, Texas.

CROWDS DOUBLED

Universal Film Co.,
Milwaukee, Wisc.

Gentlemen—I wish to compliment you on your Universal Special Star Features. They are certainly pleasing our people here. We are running Pathes on Tuesday night, but the crowd is just doubled on Friday night when the Universal Special Features are shown. If this keeps up we will give you two features a week.

Thanking your company for the favors shown us in sending good pictures, I am

Respectfully,
Charles Porter,
Wisconsin Veterans' Home,
Wisconsin.

LIKE MONEY IN THE BANK

Film Supply Co.,
Portland, Ore.

Gentlemen—Harry Carey in his "Cheyenne Harry" films is a knockout, and his popularity already makes him as certain as money in the bank, considered from the box office angle.

We have tried him out in three releases, beginning with "Straight Shooting" and ending with "The Marked Man," just closing its run at our theatre.

"Straight Shooting" brought Harry Carey into popularity with a jump. When we booked the second release with him, "The Secret Man," he was already top-notch in popular favor.

In the run of "The Secret Man," the Strand Theatre broke all its box office records for three consecutive days, beginning with a Sunday and running until Wednesday.

When "The Marked Man" opened at the Strand we were prepared for a big run of patronage—but not for anything like the throng that poured into the theatre all day long.

We were obliged to give an extra show on Sunday, and even then were hardly able to accommodate the crowds. We beat everything on theatre row in the matter of attendance that day.

Right now there are few better drawing cards than Harry Carey in this territory, and it isn't going too strong to predict that if he continues in "Cheyenne Harry" features his popularity will eventually out-run and discount all the advertising and all the natural popularity that has made Bill Hart such a prominent film favorite.

Yours very truly,
(Signed) W. B. Armstrong,
Strand Theatre Co., Inc.,
Portland, Ore.

MADE HIS HOUSE PAY

Universal Film Exchange,
Boston, Mass.

Gentlemen—I feel that I owe a great share of my success in a theatre that was left in very bad shape before I secured the lease in May, 1917, and which I finally believe was placed on a paying basis by the following serials, "Liberty," "Voice on the Wire," "Gray Ghost" and on the first episode of "The Red Ace" we turned away several hundred both matinee and night show, and last, but not least, I consider the service and cooperation you extend to exihibtors is 100 per cent. Count me in on all Universal serials.

Yours very truly,
George R. Warren,
Lessee and Manager,
Quincy Music Hall,
Quincy, Mass.

Exhibitors Themselves Think About It.

FROM FAR PENANG

MR. CARL LAEMMLE, President,
Universal Film Manufacturing Co.,
New York City.

Dear Sir—Kindly allow me to comment on your productions. Universal serials are superlative in comparison to any other productions. Such serials as "Lucille Love," "Master Key," "Black Box," "Trey o' Hearts," "Broken Coin," "Peg o' the Ring," "Liberty," "Voice on the Wire," are perhaps without a parallel in the history of the cinema world.

Since the first appearance of Universal pictures here, the demands for films has been for *Universal*. The screening of "Twenty Thousand Leagues Under the Sea" attracted a large crowd of people every night and was very much appreciated.

Yours very truly,
LAN CHIN GHEE,
Penang, Straits Settlements.

SWELL NEWS REEL

LAEMMLE FILM SERVICE,
Omaha, Nebr.

Gentlemen—The Universal news reel last week was absolutely the best of its kind I ever witnessed. Gee, if they could only be that interesting each week. My patrons sure remarked what a swell news reel that was.

Respectfully,
H. E. SWAN,
Kearny, Nebr.

HAD THE ADVERTISING

CANADIAN UNIVERSAL FILM CO.,
St. John, N. B.

Gentlemen—Pleased to know that we will be doing some business with you again. I suggested to Mr. Spencer the advisability of booking the next serial from your office, so you see I have not forgotten the Universal.

You might send me one of the advertising books on this serial by return mail, so that I can order the advertising at once. *Yours is the only company whose serials I have used that had the advertising to boost their serials.* Will need cuts, paper, photos and likely novelties if they are procurable.

Yours very truly,
(Signed) C. J. GALLAGHER,
Charlottetown Theatres,
Charlottetown, P. E. Island.

MAKING FRIENDS

COLONIAL FILM EXCHANGE,
Sioux Falls, So. Dak.

Gentlemen—Enclosed find check. I am much pleased with my shows. You are sure doing fine. They are as good as the best. Keep it up. They are making me friends. The comedy you sent me for last Monday night was the best I ever saw.

Yours very truly,
(Signed) E. W. MAHAN, Prop.,
Regale Theatre,
Salem, So. Dak.

THE LAST WORD IN SERIALS

TELEGRAM

Universal Film Co.,
St. Louis, Mo.

DESPITE WEATHER AND COLDEST DAY SO FAR THIS YEAR OPENED BIG WITH "THE BULL'S EYE" TO STANDING ROOM ONLY. AM CONFIDENT THAT THIS IS THE LAST WORD IN UP TO DATE WESTERN SERIALS WITH A REAL PUNCH. AUDIENCES DELIGHTED.

Fred Corbett,
Mgr. Grand Theatre,
Moberly, Mo.

DRAWS SEVEN MILES

LAEMMLE FILM SERVICE,
Omaha, Nebr.

Gentlemen—If I had a kick of some kind coming the first thing I would do would be to rear up on my hind legs and roar about it, and I expect by this time you have me down as one of the most cranky and disagreeable customers you have on your list. But this letter is not a complaint. It is simply to tell you about how your serial, "The Voice on the Wire," took here. I had people coming to see it from a radius of seven miles. They came so fast I thought I would have to build on to my show house. I was highly pleased with it.

Yours truly,
ED. COLLIGAN,
Crystal Theatre,
Winnebago, Nebr.

AND "WILD WOMEN" COMING

UNIVERSAL FILM MANUFACTURING CO.,
New York.

Gentlemen—Have been trying for quite some time to place Butterfly Features in a ten-cent house; especially the Harry Carey pictures. The Strand, which as you no doubt know, is one of the best houses on the street, has of late used several of our Bluebirds. They finally agreed to look at "Bucking Broadway." We screened it for them Friday—they immediately booked it and pulled off their regular feature for Friday and Saturday and put "Bucking Broadway" on instead—and "Bucking Broadway" was simply a "knockout." The people applauded and in one place actually cheered, and this is no low-brow house. It is, in fact, one of the very best.

"Bucking Broadway" is one of the most pleasing pictures we have ever released and will go over in any house. I certainly believe that it would be a dandy idea to have Carey make more of this type of pictures—say one out of every three or four. "Love's Lariat" was a great picture and in large demand, but "Bucking Broadway" is much better because it contains more action and is much more exciting. You can take a picture like "Bucking Broadway," put it in a house that has not run Carey pictures and it will assure you of bookings on all Carey features.

This is a picture that I really believe we could afford to buy an extra copy of, because with the wild cat bookings and the good it will do us in securing other bookings, it would more than pay for itself. It has landed an account for us on all future Careys at the Strand Theatre here.

Yours very truly,
UNIVERSAL FILM EXCHANGE CO., INC.,
(Signed) Edward Armstrong,
Denver, Colo.

LOSES MONEY ON CAREY

FILM SUPPLY CO.,
Portland, Ore.

Gentlemen—Every time I run a Harry Carey feature, I lose money. I get the house full and about four audiences line up on the sidewalk who can't get in. Consequently I lose all the money they would pay me if they could.

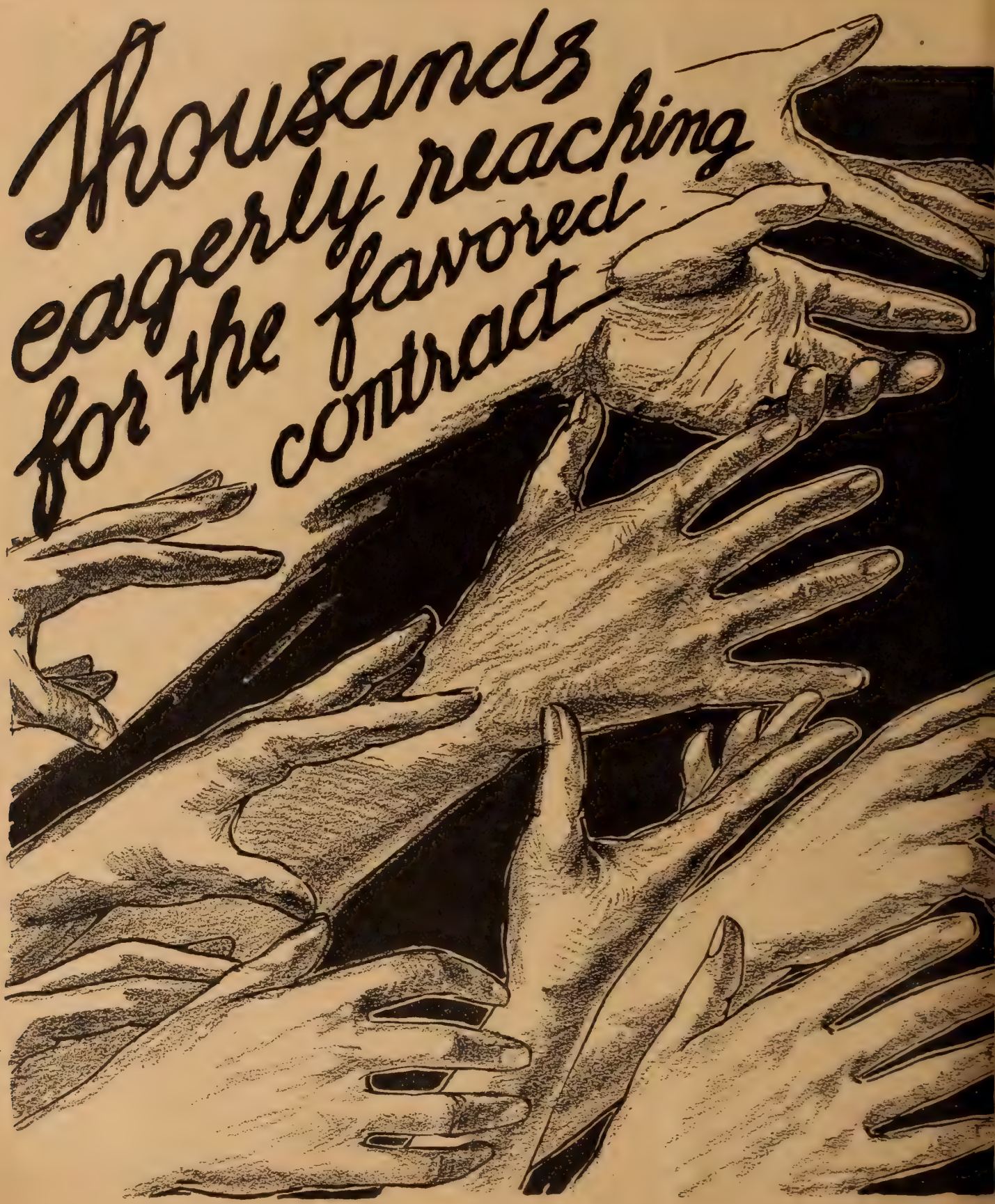
Yours truly,
J. LEWIS ARNOLD,
Star Theatre, Bellingham, Wash.

GOING OVER BIG

UNIVERSAL FILM SERVICE,
Minneapolis, Minn.

Gentlemen—I have just seen the first release of the Finley bird and animal series and I want to tell you that this is the *best stuff of the kind that I ever have seen.*

(Signed) CHARLES G. BRANHAM,
Strand Theatre,
Minneapolis, Minn.


Thousands eagerly reaching for the favored contract

The UNIVERSAL Wonder Serial

"The BULL'S EYE"

featuring Eddie Polo

HERCULES OF THE FILMS

BECAUSE it is crowded with that type of hair raising thrills that the public loves—because it carries a sweet love story—because it grips the populace and holds them like a vise, is the reason that thousands of eager hands are now stretching forth to receive the favored "Bull's Eye" serial contract—

Whirlwind Action

—in every chapter—romance—adventure—plus new and novel stunts makes "The Bull's Eye" the choice of all serials on the market. Out West, Exhibitors actually fought for the favored contract. Take our quiet tip and BOOK NOW before your competitor grabs it away from you.

Book thru your nearest Universal Exchange or communicate with the Universal Film Manufacturing Company, Largest Film Manufactuirng Company in the Universe. Carl Laemmle, President, 1600 Broadway, New York

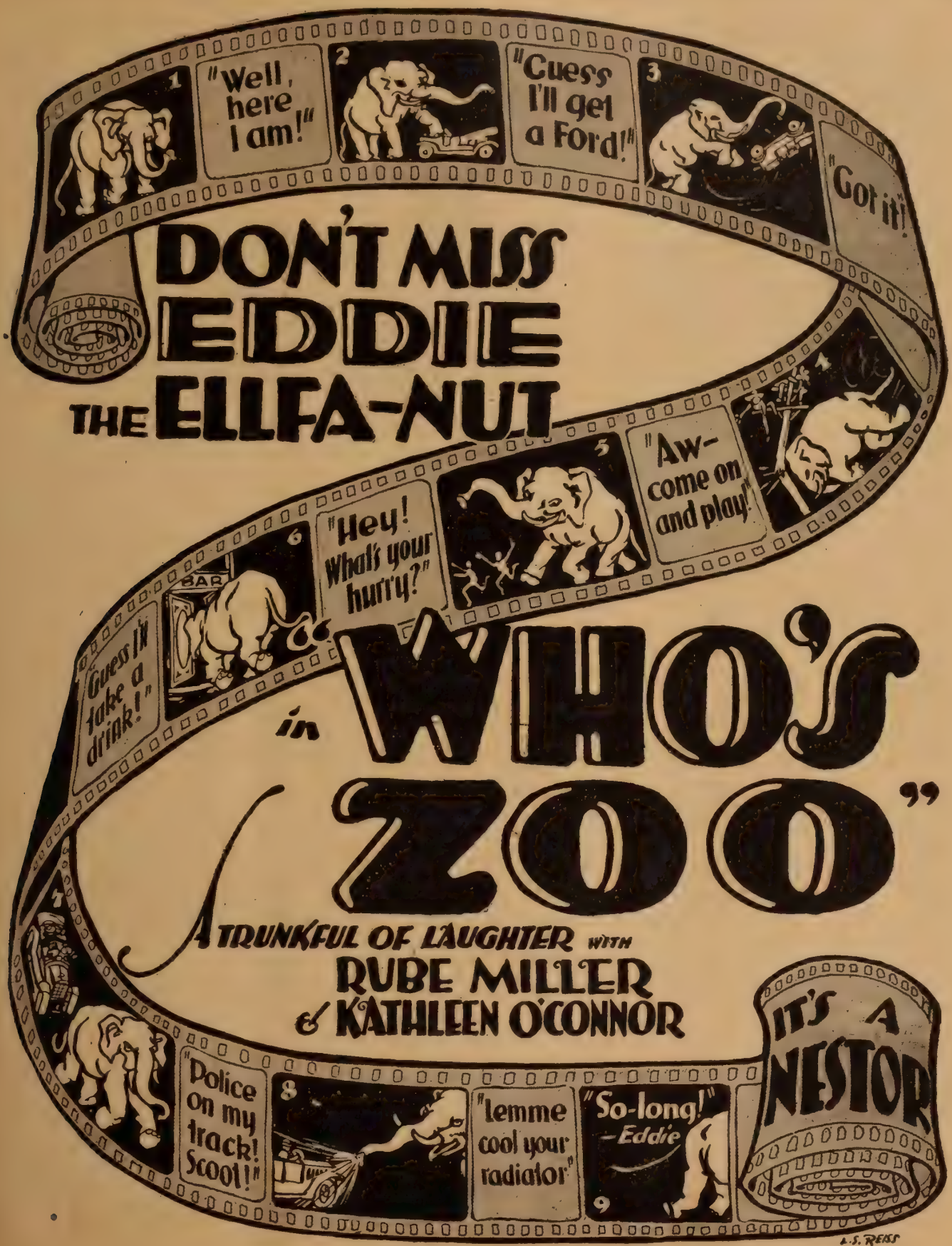
Watch! Wait!

Dorothy Phillips

Special Super-Production

"THE GRAND PASSION"

To be distributed by BLUEBIRD Photoplays Inc., 1600 Broadway, N.Y.


1
"Well, here I am!"
2
"Guess I'll get a Ford!"
3
"Got it!"
DON'T MISS
EDDIE
THE ELLFA-NUT
4
"Aw- come on and play!"
5
"Hey! What's your hurry?"
6
BAR
"Guess I'll take a drink!"
in
WHO'S
ZOO"
A TRUNKFUL OF LAUGHTER WITH
RUBE MILLER
& KATHLEEN O'CONNOR
7
"Police on my track! Scoot!"
8
"lemme cool your radiator"
"So-long!" -Eddie
9
IT'S A
NESTOR
L.S. REISS

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

CAREY TACKLES THE UKELELE FOR "WILD WOMEN" REALISM

THE name Hawaii conjures up but one picture to the imagination, and that picture is the ukelele. Even people who have never been nearer Waikiki than Kankakee, Ill., pretend to rave over the doleful wail of the funny little hybrid violin that wears strings down its shirt-front. And as for Hawaiian atmosphere, there is none genuine without the ukelele. It is a universally recognized brand.

So, when Harry Carey discovered that in his latest play, "Wild Women," which comes to the ——— Theatre on ———, he was to be stranded in Hawaii at the mercy of a bevy of coco-cola girls in shredded-wheat skirts, he forthwith decided to learn to pluck melody from a ukelele to get the real, convincing atmosphere in the role.

He borrowed one from the studio property department and went away by himself. He tried to get on intimate terms with it, but it refused to give forth any sound except an unmusical "pank" once in a while. He was about to give up hope when Molly Malone, his leading lady, happened along.

Now Molly, be it known, can make a ukelele do almost anything, and in a few minutes she initiated Carey into the mysteries of the thing. Once on the right track he picked it up rapidly until now he is able to wicky-wacky-woo on his waily ukelele as well as if he had worn duck trousers, sport shirts and a string of red peppers around his neck all his life.

Publicity Stories for HARRY CAREY in "Wild Women"

The Synopsis of "Wild Women"

Story by Harry Carey and Jack Ford

Scenario by Geo. Hively

Produced by Jack Ford

CAST

Cheyenne Harry.....Harry Carey
Pelon.....Ed Jones
Pegg.....Vesta Pegg
The Queen.....Martha Mattox
The Princess.....Molly Malone
The Boss.....E. Van Beaver
"Slugger" Joe.....Wilfred Taylor

THE heart of Cheyenne Harry, the straightest shooting, hardest swearing, strongest handed cowpuncher west of Denver, was very soft. The former qualities had made him foreman of the Circle Z Ranch; the latter led to the remarkable events which make "Wild Women" an epoch making super feature.

The cook needed $200, and as good cooks were scarce and this one's need imperative there was a strong disposition to help him, but $200 was as hard to raise as hair on the cook's shiny pole, until the invitation to the Rodeo came. Then, in spite of the owner's pleasant suggestion that if they went they needn't come back, they all went off to the Rodeo and won so many prizes that they had to celebrate before relieving the cook's distress. The cook was as eager to celebrate as any and the first to fall for the Hawaiian cocktails which put them all to sleep. The first thing they knew they were all on the Alden Bessie, a short-handed five-masted schooner. The traitor cowboy and the slickest shanghaier out of Shanghai having been shanghaied along with them. The vessel is wrecked and the party is cast up on Dicki Hula Island, where the horribly homely queen, Hula Yoki, rules. She is bound to marry a white man and sets her cap for Harry. Cheyenne, however, has seen the Princess Wykickie, a real beauty, and they two fall in love. A revolution takes place and, by quelling it, Harry obtains from the grateful queen the throne and the right to choose his partner. Just as the Hawaiian dream is floating into this delectable wedding, the boys wake up to the sad realities. They are being swept out of the cafe by the mop boy.

Two Advance Notices For "Wild Women"

"WHAT are those?" cried Harry, with his hand up to his eyes. Across the dazzling sands, shimmering in the mid-day glare, there danced a band of dusky maidens clad in gladsome smiles and Hooverized portions of shredded wheat biscuit. "Them's wild women," said Pelon, and sure enough they were, for the next instant Hula Yoki, queen of Dicki-Hula island, swooped down upon the shipwrecked band, and to Cheyenne Harry's intense astonishment the elongated pie-faced queen proposed to make him king of the island and her consort. That was enough for Harry, and he started to beat it, but as he turned he came face to face with Princess Wykickie. Now the princess was everything that the queen was not, and between his desire to run away from the queen and his new-found admiration for the princess, the shipwrecked adventurer found himself doing a one-step to the music of the ukelele. How he thwarted the queen and won the princess forms the principal theme of "Wild Women," Harry Carey's latest feature, which comes to the ——— Theatre on ———.

"EVER try a Hawaiian cocktail?" "No," said Cheyenne Harry, "but I always try everything once. Let's have it." That's how "Wild Women" began, but before the effects of the ukelele-flavored cocktail had worn off, the imbibers had been shanghaied aboard a sailing vessel, wrecked on the shores of Moonlight Bay, captured by red-pepper-garlanded Hawaiian maidens, threatened with the soup-kettle, and finally married to the finest little ukelele drummer in the person of Molly Malone that you ever did see. And then, just as you are about to reach for your hat, you find it all has been a dream. But dreams like this one which occurs in "Wild Women," which will be seen at the ——— Theatre on ———, come only once in several years. Harry Carey is bringing this one in his next feature. "Wild Women" is one feature in a thousand and may be classed as a comedy Western.

The first feature of this classification to meet with country-wide approbation was "Love's Lariat," also a Harry Carey picture. "Wild Women" has its progenitor gasping for breath.

(Music Cue Sheet on page 40 of Moving Picture Weekly, Feb. 16.)

Putting It Over

A DEPARTMENT OF HELP FOR EXHIBITORS

MORE than two years ago Harry Carey was released in a comedy Western five reel feature named "Love's Lariat." It was a great novelty in its day and made a tremendous reputation; it is still making money. When Harry Carey came under the direction of Jack Ford in his own features, Ford decided to produce a comedy Western that would "knock the spots off" of "Love's Lariat." He set to work and he and Carey wrote the story of "Wild Women," which will be seen for the first time in ——— at the ——— theatre on ———, together. When it was completed and sent to the home office there was no more talk of "Love's Lariat."

Harry Carey's latest production, "Wild Women," is due to electrify the ——— theatre on ——— Both in detail and in story this is the most unusual production, and one that no tired business man can afford to miss.

Molly Malone never appeared any more bewitching than she does as one of the wild women in Harry Carey's astonishing film of that name which comes to the ——— theatre on ——— A flopping Hawaiian hat, the red pepper necklace, the sandals, and the excelsior girdle, are all extremely bewitching, and Molly has dyed her skin to a very fetching coca-cola hue.

Some guy will be sure to come along now and make a whole lot of money out of Hawaiian cocktails. Any cocktail which could produce such a film as "Wild Women" is worthy to become extremely popular with an epicurean taste, but the only way to get the recipe and the effect as well is to see Harry Carey in "Wild Women," in which a Hawaiian cocktail produced one of the seven wonders of the screen. "Wild Women" will be seen at the ——— theatre on ———

For several years "Love's Lariat" reigned supreme in a distinct classification of films. This Harry Carey subject was called a comedy western, and stood unrivaled in a very small but select class. Now the leadership in this class has been snatched away from it by another Harry Carey feature, "Wild Women" which comes to the ——— theatre on ———

"WILD WOMEN" is the best Harry Carey picture which has ever been produced, and that is saying a whole lot, because "Love's Lariat" and the whole string of other big successes have been hitched up to his name. For that reason unusual advertising is called for on this production. Below we have cited a number of ads which have been used very successfully as teaser ads. They can be adapted to your uses just as well. There is also one at the top of the last column for the use of hand bills, throw-aways or mailing cards, although any of the others could be used for this purpose equally as well.

SNEAK AWAY—Sneak away from war news long enough to see that crazy moving picture called

"WILD WOMEN"

A corking good laugh will help you to pull that long face of yours into a regular smile.

It will make you forget the war
It will give you 5 reels of fool fun
It will entertain hardened movie fans.
That's what

"WILD WOMEN"

will do—and that's all.
It's a Harry Carey Production.

If you're down in the dumps
And your brain feels tight,
Why don't you see

"WILD WOMEN"

to-night

For Hand Bills or Mailing Cards

Did You Ever Drink a
Honolulu Cocktail?
See what they did to
HARRY CAREY
and his band of
Cowboys in
Universal's

"WILD WOMEN"

at the
——— theatre
on ———

'Tis a fool thing, this picture—but just the sort of fool thing a tired brain needs now and then.

See
Harry Carey
and beautiful
Molly Malone
in

"WILD WOMEN"

Directed by Jack Ford

And e'en though you have the set of features of a mummy, they'll crack into a smile, I warrant you!

When your bank roll's gettin' tight
With competition hard to fight
And the crowds are gettin' light
Book this thing and boost it right

"WILD WOMEN"

"I laughed my fool head off"
at the crazy stuff in the moving picture called

"WILD WOMEN"

I never saw anything so darned silly in all my life.

BLUEBIRD PHOTOPLAYS INC.
PRESENT
VIOLET MERSEREAU
IN THE THRILLING FIVE ACT
FEATURE PHOTO DRAMA
"MORGAN'S RAIDERS"
WRITTEN & PRODUCED BY
WILFRED LUCAS & BESS MEREDITH

FINLEY NATURE PICTURES

Every week these wonderfully interesting and educative pictures, absorbingly watched by old as well as young, are growing in pulling power. Be sure to show these splendid pictures of Mount Hood, with the forest ranger's station equipped with the amazing OSBORNE FIRE-FINDER by which the exact location of a forest fire can be determined as far as the eye can see. Made under the personal supervision of Wm. L. Finley, Supt. Oregon Fish and Game Commission. Split reel form.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President "The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

Synopses of the Nestor, L-KO Finley, Screen Magazine, Current

Ben Wilson and Neva Gerber in

"THE MYSTERY SHIP"

with Kingsley Benedict

Episode 15

"THE HOUSE OF TRICKERY"

Produced by Harry Harvey

CAST

Miles Gaston.....Ben Wilson
Betty Lee.....Neva Gerber
Jack Fay.....Kingsley Benedict
Harry Russell.....Duke Worne
Colonel LeGage.....Harry Archer
The "Phantom".....Nigel De Brullier
X-19.....Neal Hart

THE crooks corner Miles and Betty, who make a daring leap to the water below, and escape to the hotel. Jack meantime has secured the formula from the Phantom, and is hurrying to join Miles and Betty. Before they reach the hotel, however, X-19, head of the Secret Service in the United States, places a dictaphone in Betty's room, and when she goes in he overhears Betty confess her engagement to Russell, and tell Miles that she can only give him her answer when the treasure is recovered. Miles swears to recover it.

Fay is intercepted by LeGage's men, but successfully hides the formula in a beam under the bridge before he is captured and taken to headquarters, where under punishment he declared that he had given the formula to Miles.

X-19 takes charge of the operations now, and the crooks decide to give a dance at the home of one of their unrevealed members, at which they will get the formula from Ben and get Neva for Harry Russell. Fay, under duress, sends a message to Gaston to bring his papers, but Miles knows of no papers except his government papers, which he brings. After a few dances at the ball Miles and Betty go to the refreshment room and are given drugged wine. Miles is taken to the library and thoroughly searched, and Russell takes Betty upstairs. When Miles recovers he demands permission to search the house. He endeavors to break down the door of the room in which Betty is imprisoned. It is bolted.

UNIVERSAL SCREEN MAGAZINE, NO. 60

SO much credit is given to the American soldier that we are in danger of forgetting the graduates of Uncle Sam's Academy at Annapolis. Screen Magazine, No. 60, most interestingly portrays the work, play and training of an American naval cadet. The work of these future salts evidently suggested a trip to the Aquarium at Battery Park, New York, where the antics of the most interesting variety of fish from the seven seas, Calico Bass, Sea Robins, Black Margates, Gray Snappers, Pompanoes, Sea-Turtles and Butterfly fish may be seen. Every one wants to know why we are having a coal shortage. Screen Magazine takes you into the coal mines of West Virginia, and shows how tremendously this industry which keeps us warm has grown. After a sympathetic view of the animal hospital in London, Willie Hopkins gives us a Miracle in Mud entitled "Nature's Camouflage."

EDDIE POLO in

"THE BULL'S EYE"—Episode No. 4

Still in the Ring

Written by W. B. Pearson

Produced by James W. Horne

CAST

Ed. Cody.....Eddie Polo
Cora Clayton.....Vivian Reed
Lee McGuire.....Hal Cooley
John Clayton.....Ray Hanford
Sweeney Bodin.....Noble Johnson
Nathan Loose.....Frank Lanning
Simon North.....Wm. Welsh

CODY, foreman of the Bull's Eye Ranch, pursued by Sweeney and his cattle rustlers, takes refuge in a small shack and is battling for life against desperate odds, while Cora Clayton appeals to the Sheriff to aid her father. The rustlers explode the shack, closing the entrance at both ends; but Cody, having discovered a secret entrance to the mine, saves himself by barricading the door before the explosion occurs. The rustlers leave, satisfied that Cody is no more, when the cowboys arrive upon the scene of wreckage. Cody fires his few remaining shots through a pipe in the tunnel, attracting the attention of the cowboys, who dig him out. In the meantime the sheriff releases Loose and together with Cora and Lee McGuire they start for Loose's ranch to gain Clayton's freedom. North having been informed of Cody's fate by Sweeney, goes to the Bull's Eye Ranch to make another attempt to buy cattle, but he is greatly chagrined to see Cody alive and happy. Later, Cody hears Cora tell McGuire that he, Cody, is nothing but a big brother to her. A little downhearted, he leaves for the bunk house, and while in the lamplight, in a reflective mood, North attempts to do away with Cody, and the scene fades out as North stands there pointing his gun at him.

"WATCH YOUR WATCH"

Nestor Comedy

CAST

Mr. Dick.....Orrin C. Johnson
Douglas Wiggins.....Ernie Shields
William.....Jack Abbott
Helen, Douglas' wife....Eileen Sedgwick
Alice, the stenographer..Lillian Concord

MR. DICK was the victim of an unbounded admiration for the wife of his general manager, Douglas Wiggins. It was Spring. Love flew in the window and inoculated the entire office. William's love-making took the form of teasing the stenographer. Douglas caught him at it, and his reproof would remind an unprejudiced bystander more of a hug than a beating. Mr. Dick couldn't stand the love sickness any longer, so he went out and bought a very expensive watch for Mrs. Wiggins. Mrs. Wiggins was afraid to accept it, and they compromised on this happy solution. She took the watch to a pawn broker and told her husband that she had found the ticket, and wouldn't he please redeem it for her. But when Douglas saw what a fine watch it was he gave it to his stenographer, and sent William out to buy a dollar watch to give to his wife. You can well see what a terrible situation this put all of these five characters into. By the time they got it all straightened out, Dan Cupid had no more chance in that office than a moving picture photographer on the firing line in France.

"RAMBLES WITH A NATURALIST"

Finley Split-Reel, Nature Study, No. 7

THE naturalist takes a party of children on a ramble, and then shows them through a telescope the things that they cannot see through the naked eye. First they study the life of a frog from the egg found in the shallow water through its development in a jar, to the birth of a tadpole, and the development of the frog itself. Next comes the little newt, or water dog. It looks like a tiny fish at first. He breathes and lives under water. But in the next stage he changes his whole breathing apparatus so that he can crawl out and live on the land. Forsaking the water, the naturalist takes his friends to see the spotted sand piper, the baby night hawk or the bullbat,

Synopsis of The Rough Lover on page 22.
Synopsis of Wild Women on page 33.

"Bull's Eye," "Mystery Ship," Events and Animated Weekly

MACK (AMBROSE) SWAIN

in

"AMBROSE THE LION HEARTED"

CAST

Haroil Hal.....Jack Perrin
Ambrose.....Mack Swain
Lily Lottercoin.....Rae Godfrey
Luther Lottercoin.....Mack Ridgeway
Sad-eyed Sue.....Fay Holderness

(*Copyright*, 1918, *L-KO Motion Picture Company.*)

LUTHER LOTTERCOIN was the cattle king of Cobweb County, the county seat of which was Slumber Valley, and to this solemnly lent vilage came one Haroil Hal, with his bandit band, intent upon letting a little of Lottercoin's blood. Haroil had a perfectly legal wife, but the only way he saw to annex the cattle man's fortune was to marry the daughter. And this he set out to do attired in an ancient title. His calling cards read, Count Lucas De Jazbo, but Lily Lottercoin, the heiress, had set her heart upon Ambrose, and Ambrose had just passed the kindergarten stage in courtship. He was entering upon the post-office-in-the-old-apple-tree grade.

Love-making wasn't Ambrose's bread-winner, for in private life he kept a shoe store for horses, and when he really wanted to get a horse shoe in quickly he pulled it off with his teeth. That is how good Ambrose was. For this and other manifestations of unusual strength Ambrose was created sheriff of the county, and well it was for Lottercoin that Ambrose was the sheriff, for in this capacity he was able to foil Haroil's marriage to Lily, and this fact made Lottercoin more willing to give his daughter to him.

"DON'T BE A SLACKER"

Split Reel

Attached to

"Rambles with a Naturalist"

Finley No. 7

This is the story of a slacker, who gets married in order to avoid the draft. But he finds that married life is much worse than going to war, and he finally decides to join the army and do his bit.

UNIVERSAL ANIMATED WEEKLY
No. 10

"Liberty Boys of 1918*" to Sound Kaiser's Doom.*—New York sees forecast of autocracy's downfall as Fifth Avenue resounds to the martial tread of the 308th Infantry, National Army. —*New York City.*

Boy Scouts of America.—Appeal for Scout Masters to replace those who have joined the United States Army and Navy. There are 295 American boys who are doing efficient war work for Uncle Sam. Will you help them.

Out of the Skies on Skiis.—Daredevil experts thrill thousands with hair-raising feats during 50-mile gale at professional championship meet.—*Cary, Ill.*

Veteran Air Hero to Instruct American Fliers.—Lieutenant Joseph Stehlin, youthful American member of the famous Lafayette Escadrille, winner of the Cross of War, arrives to instruct our boys in aerial warfare.—*An Atlantic Port.*

University Becomes Officers' Training Camp.—Santa Clara University is dedicated as unit of Reserve Officers' Training Corps as cadets march in review.—*Santa Clara, Cal.*

"Fast Steppers" Clash in Thrilling Ice Meet.—"All direct" paces a slippery mile on ice-covered race course, hanging up a new season's record for this exciting sport—*Mt. Clemens, Mich.*

Steel Cars Save Many Lives in Wreck of Omaha Flyer.—Only four persons killed when train of eleven heavy Pullmans is hurled down 30-foot embankment into ditch.—*Granger, Ill.*

Speedy New York Lifts the Lid on "Pep" to Keep Warm.—The sky is the limit, and speedometers are antique curiosities since the Metropolis found a new way to beat the coal shortage. —*New York City.*

Modern Crusaders Drive Turks from Holy City.—Entrance of British troops into Jerusalem, where Christianity was born, marks the end of thirteen centuries of Mohammedan rule. (Official French War Film.)

Japanese Aid U-Boat Hunt.—Sailors from the Mikado's battleships taking part in the war on the treacherous submarine in the Mediteranean, land at Port Said.

Italy's War Chief Reviews French Alpine Warriors.—Alpine Chausseurs, "Blue Devils" of France, pass before General Diaz, Italian Commander-in-Chief, "Somewhere in Italy."

Cartoons by Hy. Mayer, World Famous Caricaturist.

UNIVERSAL CURRENT EVENTS,
NO. 40

Zero Weather and Gale Prove Allies of Uncle Sam.—When army motor transport breaks down iceboat is commandeered and makes fifty-mile trip from Cleveland with repairs in thirty minutes.—*Lorain, Ohio.*

Underground Gentry Dread Four-Legged Police Rookies.—"Man-hunting Max" and his partner of the "Canine Squad" exhibit their skill in apprehending marauding "yeggs" and "porch climbers."—*Detroit, Michigan.*

These Be Wonderful Days on the Old Farm, by Heck!—It ain't all war, gol darn it! as witness this parade illustrating the advance of farm appliances from ancient ox-drawn plow to modern tractor.—*Minneapolis, Minnesota.*

Over the Blood Drenched Battlefields of Verdun.—Heroic defenders of the great French fortress are inspected by diplomatic mission from neutral Spain. —*Verdun, France* (*Official French War Film*).

Monarchs of Scandinavia Form Neutrality Alliance.—The royal yacht bears King Gustav of Sweden to the Danish capital for a conference with the Kings of Denmark and Norway.—*Copenhagen, Denmark.*

Making Hay While the Sun Shines at Zero.—Preparation *last Summer* would have meant *coal this Winter.* Men are needed now to harvest vast ice crops that there may be no shortage this Summer.—*Rockland Lake, N. Y.*

Official U. S. War Film.

Pershing Is Proud Witness as His Boys in Khaki Learn Art of Battling the Boche.—General Petain, President Poincare and General Pershing pay an unexpected vist to one of the Yankee Training Camps.—*"Somewhere in France."* (*Released by the Committee on Public Information Through the American Red Cross.*)

CARTOONS
from the
World's Greatest Newspapers.

"UNDER THE SHADOW OF THE SPIKED HELMET"
By Macauley
in the Butterfield Syndicate.

"IDLE HANDS CAN'T WIN THE WAR MR. PRESIDENT"
By Donnel
in the St. Louis *Globe-Democrat.*

"BUT HE MUST BE THINKING!"
By Sykes
in the Philadelphia *Evening Public Ledger.*

EXTRA!

Huns Torpedo Transport Tuscania with American Troops in War Zone.—Possible loss of 250 men out of 2,173 reported—Survivors landed in Ireland —British warships acted as convoy.

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE

MUSICAL SYNOPSIS *for*

"THE ROUGH LOVER"

A BLUEBIRD PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selections.
			REEL I	
1.	1½	At Screening	2-4 Allegro	Coquette—Onivas. (Intermezzo).
2.	2½	T. Richard's Aunt	3-4 Tempo di Valse	Forget-Me-Not—McKee.
3.	2¾	T. We'll Put On Bathing Suits	6-8 Allegretto	*Caprice—Pryor. (Theme).
4.	3¼	T. So I Catch You Again	4-4 Moderato	Carmencita Shea—Densmore. (Fox-Trot).
			REEL II	
5.	4¾	T. Joy Island	3-4 Tempo di Valse	Valse a La Mode—McClure.
6.	3¼	D. Count Discovers Wife on Raft	2-4 Allegro	Polo Rag—Romberg.
7.	2	D. Spike Meets Richard on Rocks	4-4 Tempo giusto	Boola Boo—Friml
8.	1¼	T. To-night His Spirit	4-4 Grave-Misterioso	Dramatic Tension No. 9—Andino
			REEL III	
9.	1½	D. Spike's Camp	2-4 Allegro moderato	Limber Jack—Richardson.
10.	3	T. Auntie's Seance	4-4 March burlesque	March Miniature—Jacoby.
11.	2¾	T. Even Now I Feel His Presence	6-8 Allegretto	*Caprice—Pryor. (Theme).
12.	1½	D. Count Appears on Lawn	6-8 Allegro	Tarentella—Bohm.
13.	1¼	D. Spike Meets Helen	2-4 Andantino	Un Peu D'Amour—Silesu.
			REEL IV	
14.	3	T. Morning at Joy Island	4-4 Allegretto	Midsummer—McQuarre. (Intermezzo).
15.	2¾	T. He is a Big Coward	2-4 Tempo giusto	Pickins—Kaplan.
16.	2	T. Another Side of Island	4-4 Allegro moderato	Sarah from Sahara—Frey. (Fox-Trot).
17.	1¾	T. Don't Worry	3-4 Tempo di Valse	Valse Poupee—Poldini.
			REEL V	
18.	2¼	T. What About	2-4 Allegro	I Love Sand—Frey. (One-Step).
19.	2½	D. Richard Meets Helen	6-8 Allegretto	*Caprice—Pryor. (Theme).
20.	1¾	D. Girls at Table Eating	2-4 Allegro	Pinkie—Billy. (One-Step).
21.	1½	T. That Fellow	6-8 Allegretto	*Caprice—Pryor. (Theme).
			THE END	* Repeated Selections.

MUSICAL SYNOPSIS *for*

"WILD WOMEN"

A HARRY CAREY PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selections.
			REEL I	
1.	2½	At Screening	2-4 Allegro	La Coquette—Onivas. (Intermezzo).
2.	1¾	D. Opens Letter	3-4 Valse Lente	La Confessione—Margan.
3.	2	T. Jim Mason	2-4 Allegro	Dough Boy—Frey. (One-Step).
4.	3½	T. Rodeo	2-4 Galop	Allegro No. 1—Langey.
5.	2½	T. A Port on Barbary Coast	4-4 Allegro moderato	Sarah From Sahara—Frey. (Fox-Trot).
			REEL II	
6.	3	D. Cheyenne Drinking	2-4 Moderato	Mele Hula—Tyers. (Hawaiian Number).
7.	4¼	T. Leave It To Me	2-4 Moderato	I May Be Gone For a Long Time—Von Tilzer. (One-Step).
8.	2¼	T. Captain Coakley	6-8 Allegretto	Caprice—Pryor.
9.	1¾	D. Boys Landed on Deck	4-4 Tempo di Marcia	March Burlesque—Gillet.
			REEL III	
10.	2	T. Oceans Were Built	3-4 Tempo di Valse	Dreaming—Joyce.
11.	2½	T. I'm Captain	6-8 Con Spirito	Sailing—Marks.
12.	4½	T. It Seems To Me	2-4 Allegro	Polo Rag—Romberg.
13.	2¾	T. Shake I'm For You	4-4 Con Spirito	The Midshipmite—Adams.
			REEL IV	
14.	1¾	T. Night and All's Well	2-4 Andante	In the Gloaming—Harrison.
15.	2¼	D. Fire Starts	2-4 Tempo giusto	Pickins—Kaplan.
16.	1½	D. Boys Land on Beach	2-4 Moderato	*Oriental Dance—Herbert.
17.	3½	T. Wild Women	4-4 Moderato	Yaaka Hula—Goetz. (Fox-Trot).
18.	1½	T. No, I Ain't Crazy	2-4 Allegro	Cutey—Motzan. (One-Step-Intermezzo).
			REEL V	
19.	2½	D. Queen Waiting	2-4 Moderato	Among the Arabs—Langey
20.	3¾	T. Wedding Morn	2-4 Moderato	*Oriental Dance—Herbert.
21.	1¾	T. Strike	4-4 Allegro	Dance of Demons—Rubner.
22.	2	T. So Love Came to Them	4-4 Moderato	Hello Hawaii—Schwartz. (Fox-Trot).
			THE END	* Repeated Selections.

* Repeated Selections.

All selections carried by G. Schirmer, 3 East 43rd Street, New York City.

"The FLASH of FATE"
Electric with marvelous Mechanical Effects
Swift as the Tick of a Telegraph - hugely startling - romantic, - a racker - a gasper!
If you want distinct Novelty Here it is!
Book thru any Universal Exchange or Universal Film Mfg. Co. the largest Film Mfg Concern in the Universe
Carl Laemmle, President
1600 Broadway, New York
Herbert Rawlinson
Production

Mildred Harris
The "Linnie" of "The PRICE of a GOOD TIME" in another Lois Weber Sensation
"The DOCTOR and the WOMAN"
Soon to be released by Jewel Productions

Dorothy Phillips

in "A Soul for Sale"

An actress who has become a truly national figure—

A play with one of the most remarkable plots of many years—

A production so admirably perfect in every detail as to be instantly recognized as a Jewel.

Sure to prove as big in popularity and money as her present towering success, "PAY ME."

JEWEL PRODUCTIONS INC.

1600 Broadway. New York

Watch and wait for this gripping picture of a young girl plunged towards sin by her own mother.

"I hear," writes George Bronson Howard, "that the big melodrama of Society and the Underworld, called

"COME THROUGH"

is one of the surest money getters of many years.

I'M glad to hear this. I ought to be. *I wrote it!* Furthermore, I'm pretty sure I never wrote a better Moving Picture than 'Come Through'—and I've written some little bunch in my time.

AS I see it—the first big reason for 'Come Through' 's howling success is the fact that the 'Possum' was forced by a *man* he'd never seen before to marry a *girl* he'd never seen before—and a *high society* girl, at that!

THE second reason is Rawlinson—who is one of the very few actors I've ever seen who can portray *a perfectly ice-cold devil of a crook* and yet make you realize that he's a gentleman after all. Herbert Rawlinson, as the 'Possum,' is positively *'wicious.'* I'd be afraid of him, myself, even if I did originate him.

Many thanks for the good news as to the big business. May 'Come Through' get through into every house in the country."

Cordially,

George Bronson Howard.

To

JEWEL Productions, Inc.
1600 Broadway, New York.

"WHAT all does Rawlinson do to give 'Come Through' such a whale of a punch?"

"Do? Oh, n-o-t-h-i-n-g! Just burgle a house full of wedding gifts—marry a society girl—dance in a cabaret with the skill of a professional—fool the District Attorney—neatly double-cross a crooked politician—wear his clothes like Beau Brummel—make love like Don Juan—and *fight* like a bunch of howling wildcats!

"In 'Come Through' Herbert Rawlinson is a fascinating cross between a lightning bolt and a happy grin—a six-shooter and a dancing pump. Whatever Herbert Rawlinson has to do in this astounding play of Society and the Underworld he never fails to——

"Come Through!"

What the Critics Said

The New York Tribune said:—	"One is appalled by so much cleverness."
The New York Evening Journal said:—	"The best suspense drama New York has had for years."
The New York World said:—	"A vivid and thrilling screen story, with realism in every foot of film."
The New York Telegraph said:—	"A punch and a dash that should make it a success."
The New York American said:—	"George Bronson Howard's mightiest melodrama—a veritable deluge of events."

JEWEL

North—South—East—West
Every Week—Everywhere
EXHIBITORS BOX OFFICE REPORTS

tell the great success story of

"COME THROUGH"

Nov. 24	Jan. 5
Big-Big-Big-Big	An-Big-An-Big
Dec. 1	Jan. 12
Big-Big-Big-Big	An-Big-An-Big
Dec. 8	Jan. 19
Big-Big-Big-Big	An-Big-An-Big
Dec. 15	Jan. 26
Big-Big-Big-Big	An-Big-An-Big
Dec. 22	Feb. 2
Big-Big-Big-Big	An-Big-An-Big
Dec. 29	Feb. 9
An-Big-An-Big	An-Big-An-Big

What More Do You Want?

JEWEL
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1600 Broadway,
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Sirens of the Sea
a Jewel production

The Moving Picture Weekly

February 23rd 1918
Vol. 6 — No. 2

ALICE HOWELL IN "OH BABY"
CENTURY COMEDY

Price 10 Cents

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Monroe Salisbury
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Very few actors now before the public have won such instant favor as Monroe Salisbury, the virile hero of that fine drama of Outdoors, " The Savage."

And here we have this always-dominating personality in a STILL BIGGER ***picture—in which his wonderful versatility as a character actor will win the heart of every person in your audience. Book this newest Salisbury drama for the*** THRILLS—***the*** ROMANCE—***the*** FASCINATING LOVE SCENES ***which Monroe Salisbury turns into big receipts at your Box-office.***

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ALICE HOWELL in "Oh Baby!"

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In the Great Five Act Dramatic Feature.

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Produced by Elsie Jane Wilson
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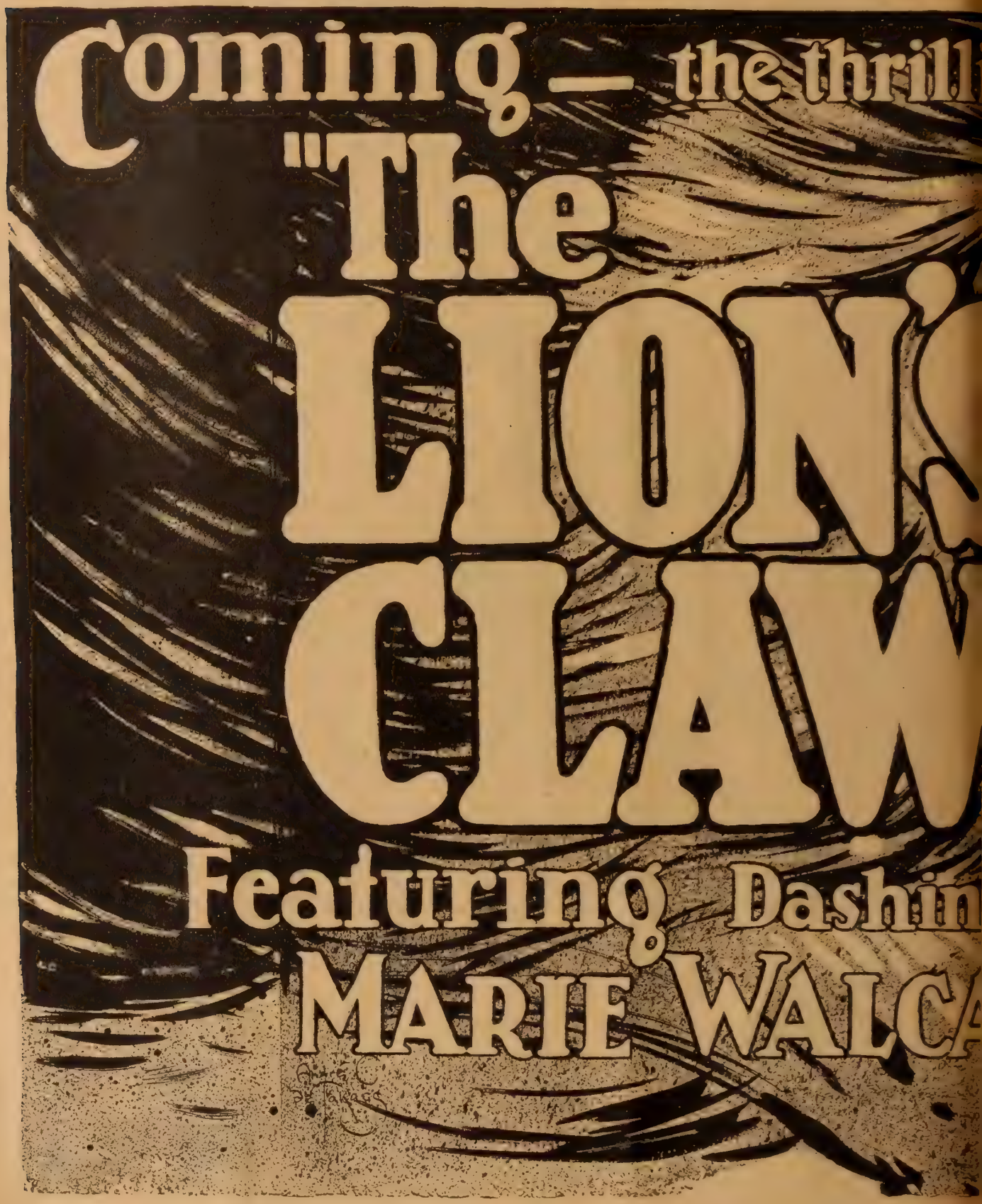
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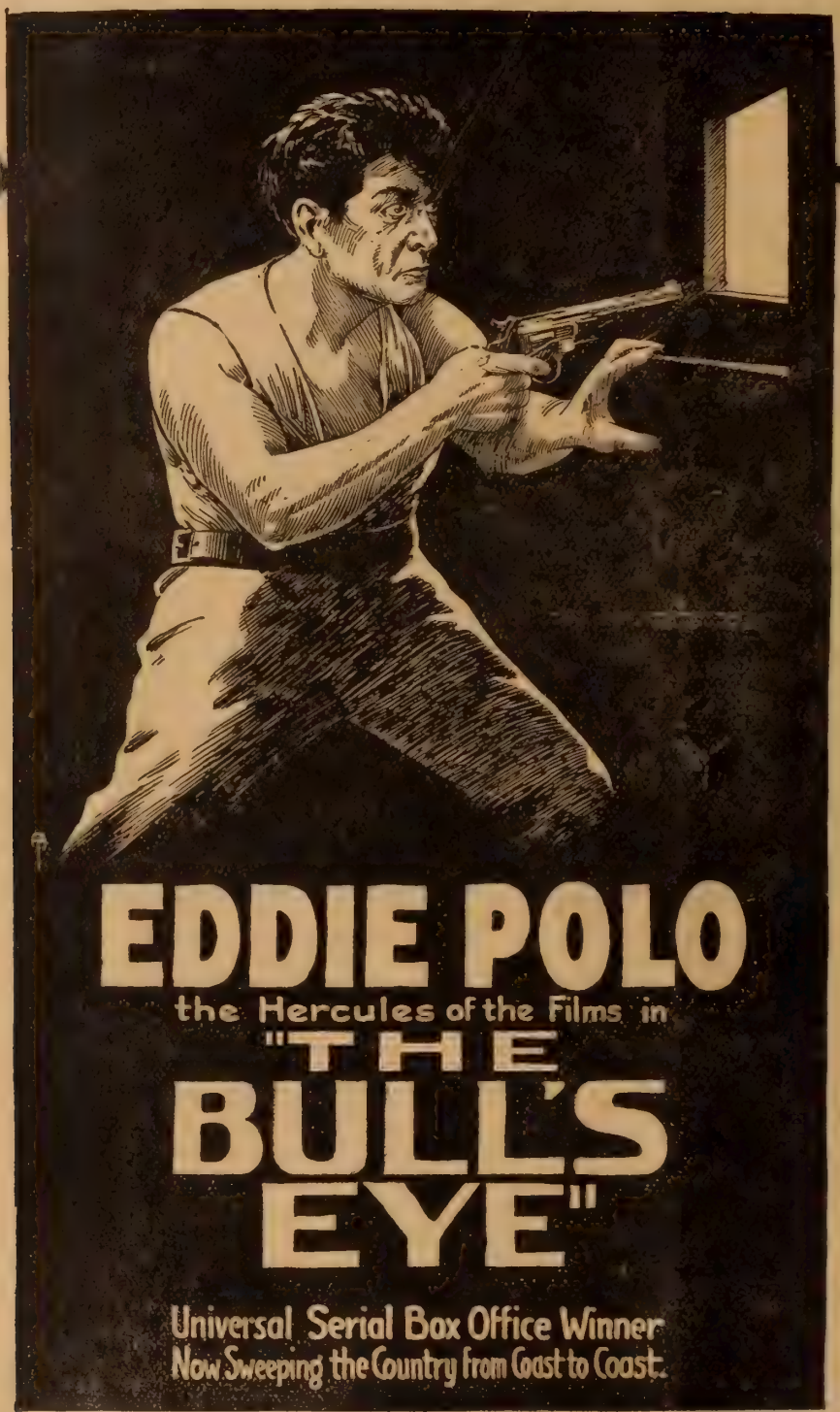
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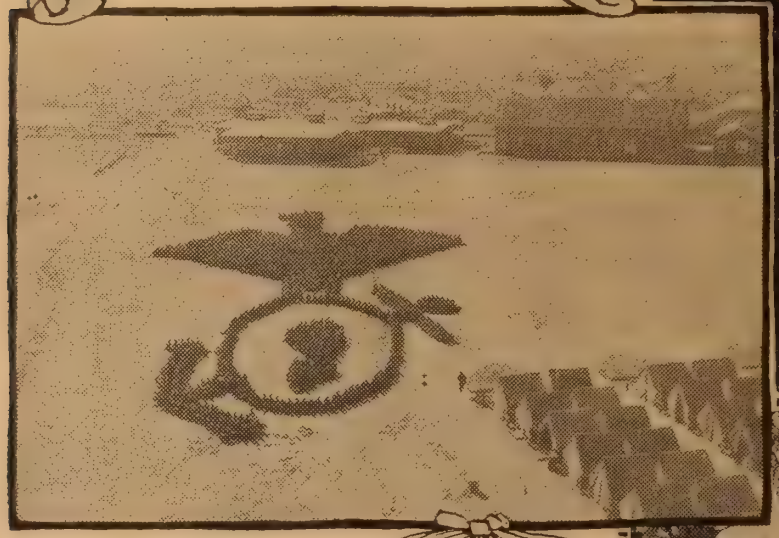

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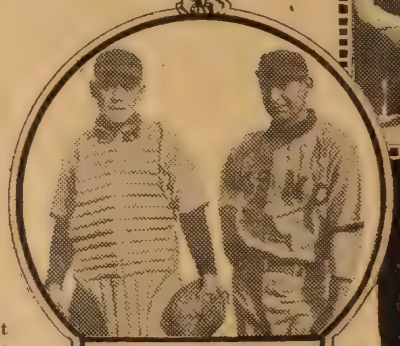

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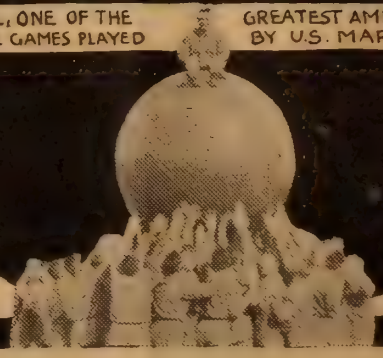

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The MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUBLISHING COMPANY
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
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Vol. 6 FEBRUARY 23, 1918 No. 2

Ask Government Probe for High Cost of Films

American Exhibitors' Association of Michigan, in convention, demand relief by Congress from monopolistic and unfair trade methods.

DIRECTLY in line with Carl Laemmle's recent straight-from-the-shoulder talks, and with the present lively interest of producers in the effort to cut out waste, and to trim sails to war-time conditions, comes the resolution adopted by the American Exhibitors' Association of the State of Michigan at their recent convention in the city of Jackson. These resolutions call for a Congressional investigation into the high cost of film production. In a striking way, and in detailed form, the conditions surrounding not only the exhibitors of Michigan, but of the entire United States, as regards expensive films and expensive stars, was set forth, and they distinctly allege that these expensive films and expensive stars are no better, and no more worth the increased rental, than pictures produced at a more moderate cost. They declare that some kind of immediate control is needed to prevent further increased costs and manipulations of the industry to the detriment of the exhibitor. This interesting document contained some three thousand words, but is aptly summarized by the *Exhibitors' Herald*, from which we are pleased to quote:

"IT sets forth," says the *Exhibitors' Herald*, "that while the closing of many theatres was precipitated by the sudden imposition of extra war taxes, the real cause lies in the excessively high and unnecessary cost of producing film and of film rentals which are imposed by film producers. Most of these theatres, it states, could have remained open to help the Government in the spreading of patriotic propaganda had film service been obtainable at a reasonable cost.

"The aid of the Government is sought on the grounds that through the imposition of high rentals many theatres have been forced to close, and that in this way the United States departments have been deprived of a means of reaching the public with information necessary to the successful conduct of the war.

Exhibitor Creates Star

"Action in the courts is also sought by the exhibitors, founded upon the investigation of various insurance companies, which, as a result, were put under regulation. They believe that exhibitors should have a voice in limiting the salary of stars because of the integral interests of the exhibitor in the drawing value of a motion picture star. The exhibitor, the resolution sets forth, greatly creates this asset and value.

"'That the Paramount-Artcraft pictures corporations and associated companies are of the principal offenders against the best interests of the motion picture business by the manipulation of the star system,' reads that section of the resolution referring to the Zukor companies, 'that they have within the last year secured the exclusive services of many great stars, including Mary Pickford, Douglas Fairbanks, William S. Hart, Marguerite Clark and others, and are charging exhibitors about three times more per engagement for their film rentals of these stars than the prices of about one year ago, when some of these stars were in the employ of other producing companies from whom these stars were taken by reason of larger offers made to these stars, which offers were possible because of the large financial resources of the Paramount-Artcraft company.

"'That exhibitors were getting some of the above stars in pictures equally as good from other producers at less cost about one year ago; that these producers are now paying Mary Pickford a reputed salary of about twenty thousand dollars a week, which we believe is much more salary than a motion picture star is really worth; that one thousand dollars and less per week would be a very just amount of salary for the greatest moving picture star to receive for making pictures continually, and that this is a form of extravagance not in keeping with that economy that should be exercised in times of war and should therefore be discontinued at once.

Seek Monopolistic Control

"'That these same producers have caused the salaries of all motion picture stars and directors to be increased beyond their actual value in order to secure the better stars and directors as they become popular from time to time so that those producers may continue to control the film market by discouraging other producers to leave the field to them alone.

"'That the Paramount-Artcraft companies have used the so-called advance deposit system, combined with the 'star system,' and thereby caused exhibitors to pay prices for film service in amounts more than this service was worth, on the expressed or implied warranty that their film service would be of greater merit and drawing value and increase the box-office receipts under the so-called 'open booking plan' (which is a misnomer); that the experience of exhibitors has been that pictures produced in this 'open booking plan' are no better in drawing value than pictures produced heretofore by the Paramount and associated companies.

"'Therefore, we believe exhibitors have action for redress and damages in the courts because of this expressed or implied warranty which was made when contracts were secured from exhibitors on the so-called 'open booking plan.' Furthermore, we believe that the advance deposit money of exhibitors may not be in safe or proper keeping and that a statement should be forced from these advance deposit producers as to where this money is and what is being done with it.'

Force Increased Admissions

"In another part of the document it is charged that unfair producers, through the paying of high salaries

(*Continued on page* 30)

A gripping Life story by Charles Kenyon author of "Kindling" Margaret Illington's famous stage success

LOUISE LOVELY IN "PAINTED LIPS"

AN *Exhibitor's* success production. A Title that tempts like Youth's first drink—a nationally popular Star—a gripping Story—and a price for it all that gives you the good, big profit that every successful Showman ought to have.

Book thru your local Universal Exchange or Universal Film Mfg. Co.-Carl Laemmle President.-1600 Broadway, New York-

GREETINGS, MR. FOX!

No. 196 Straight from the Shoulder Talks by Carl Laemmle, President of the Universal Film Mfg. Co.

I CONGRATULATE WILLIAM FOX.

Openly, publicly, in the full glare of the spotlight and without a moustache to deceive the eye, I congratulate him. Listen to what he said to a reporter for the New York Evening Post:

"The great film play of the future will not necessarily be spectacular. It will be a straightforward *story*, naturally acted, staged with newly invented lighting effects, and directed without exaggeration. That character of story will appeal to *every clean human mind.*"

In other words, *BLUEBIRDS!*

I congratulate Jesse Lasky. He, also, has spoken to the same reporter. He saith:

"The public is not interested so much in how much a production costs as it is *in the amount*

HELLO, MR. LASKY!

of brains and intelligence which have been applied to the expenditure of that money."

In other words, *BLUEBIRDS!*

I congratulate Editor Johnston of the Motion Picture News. In an interview with himself in his own paper he says:

"The play will be the thing, as it always has been and always must be. And by making the play the thing we shall put the star and the star's salary back where they belong. We shall first acquire *great stories and then select the star to fit them.*"

In other words, *BLUEBIRDS!*

Recently I congratulated the Metro and Pathe for following the lead of the Bluebird policy which from the first has been that "the play's the thing."

More recently I congratulated the Triangle for the same thing.

(Continued on Page 14)

GREETINGS, MR. FOX!

(*Continued from preceding page*)

And now it is a pleasure to welcome Mr. Fox and Mr. Lasky to the fold. The more producers who see the light and begin making *Bluebirds*, the better for the whole business.

The *Bluebird* policy means putting the business back on a profit-making basis — a basis which gives the exhibitor the best possible kind of a show *at a price he can afford to pay*. And he cannot afford to pay any price that does not yield him a profit.

I congratulate everybody on at last waking up to the fact that the exhibitors and producers have been working for the stars — slaving for the stars — paying back breaking salaries to stars instead of paying dividends.

The *Bluebird* has stars, as everybody knows, but not the overpaid kind. Bluebird stars are selected to fit good stories. They always have been and they will continue to be.

The fight to establish the *Bluebird* policy has been the hardest I ever tackled. It has taken

HELLO, MR. LASKY!

two years to accomplish what I hoped to do in a few months.

Exhibitors all admitted that *Bluebird* pictures were remarkably good. They said they were better in the average than any brand on the market. "But," they added, "we *must* be able to advertise a big star in front of the theatre in order to get the people *in*."

The battle to convince exhibitors that the best way to build up a profitable business was to show Bluebirds every week *because of their consistently high quality,* was worse than a battle. It was a war in itself.

At times it looked as though we could not prove our case. At times we seriously considered joining the stampede and engaging stars at fool salaries. But we clung to our policy through thick and thin—*and now the trade papers almost every week tell of some new convert to the Bluebird plan.* Only they don't call it the Bluebird plan. They spring it as an original thought instead of calling it by its right name —*The Bluebird Policy.*

But, whatever they call it, it is the right policy and it means the salvation of the whole industry.

Therefore, once more I rise to remark:—Welcome to the fold! Merry Christmas. Happy St. Patrick's Day. Erin go kippur. Hooray for the bolsheviki! Down with the overpaid star! Up with the whole industry! Congratulations to you. Congratulations to me. Congratulations to everybody!

In other words, *BLUEBIRDS!*

The Value of Comedy in War Time

England taught the United States what it means to keep the people entertained in war time. The public wants laughter. Yours, Mr. Exhibitor, is the supreme opportunity to give it to them.

This NESTOR comedy—"AT SWORDS' POINTS"—will laugh the crowd into your theatre and the dollars into your till. It is built to order for roars of laughter.

Book it thru your nearest Universal exchange. Let 'em know it's coming. Make them eager for it. Play it up like a feature. Great Posters. Speak for it NOW.

"AT SWORDS' POINTS"

A Screaming NESTOR

Book thru your nearest Universal Exchange

Universal Film Manufacturing Company, Largest Film Manufacturing Company in the Universe. Carl Laemmle, President. 1600 Broadway, New York.

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FARNUM
"The Rough Lover"
a Picturization of the captivating Story "Breeze Bolton blows in," - from the Pen of Joseph F. Poland. - Book thru your local Bluebird Exchange or Bluebird Photoplays, Inc. 1600 B'way, N. Y.

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

PRESS SHEET
FOR
Carmel Myers
IN
The Girl
IN
The Dark

Adapted from "The Green Seal"
By Charles Edmund Walk
Produced by Stuart Paton

CAST

Brice Ferris	Ashton Dearholt
Lois Fox	Carmel Myers
Ming	Frank Tokanaga
Lao Wing	Frank Deschon
Strang	Harry Carter
Struber	Alfred Allen
Sally	Betty Schade

THE STORY

(Copyright, 1918, Bluebird Photoplay, Inc.)

BRUCE FERRIS, seated at his desk on a stormy night, is startled by a woman's shriek. He is just in time to rescue a beautiful girl from a group of Chinamen, one of whose number he wounds. In reviving her, he discovers a peculiar Chinese idiograph tattooed into the flesh of her neck. Ming, his Chinese valet, becomes greatly excited, and when Ferris turns his back, slips a ring which bears the same green sign from her finger. But Ferris has seen the action in a mirror. He takes the ring away from his servant and throws him out of the house. Before the girl can tell him anything of her story a man calls to see the girl. As they go to the room where Ferris has left the girl, a scream indicates another struggle. The door is locked. While the stranger attempts to force the door, Ferris jumps in through a window and finds Ming on the floor, slain, with the mark of the idiograph upon his forehead. The girl is again unconscious. When he opens the door his visitor had strangely disappeared. But he soon gets a note from him asking for an interview under safe conduct. Ferris' answer proves a decoy to get the girl into the hands of a well-organized band of Chinamen who already have secured Ferris' strange visitor. By a well-planned trick, the chief of police is enabled to follow Ferris into the band's headquarters, and by overwhelming force capture the stranger, whose name is Strang, and the girl. In the ruins of the highly-organized Chinese underground chamber, Strang tells his story. The girl is his niece born in Thibet, who was left at an orphan asylum with no other means of identification or fortune than the green seal ring which seemed to have caused all the trouble. This ring had been stolen by her father in Thibet, and was the sign and symbol of authority in the land of the Lama. Strang had just obtained the address of his niece through the message which the girl had read in a newspaper asking her to call at Ferris' address.

HE ATE UP THE WINDOW

STUART PATON, like every other director, has had experience of the manly-looking six-foot Apollo who has to have a double in a fight scene so that he will not get his face scratched up. It is his meal ticket and he will not have any more holes punched in it than he can help. So when he was introduced to Ashton Dearholt and told that he might have him to support Carmel Myers in "The Girl in the Dark," which is the moving picture name for Charles Edmond Walk's popular novel, "The Green Seal," he gave him a chance to back out.

"This role calls for three real stunts and they are some stunts and must be done close up. I can't use a substitute. Are you game, Mr. Dearholt?"

"I eat them alive," replied Dearholt, who had just signed a Bluebird contract blank. "The more stunts there are the better I will like this job."

Scene Cut from "The Girl in the Dark"

The first stunt consisted of climbing to the roof of a porch, kicking in a heavy latticed door, knocking out three Chinamen and rescuing the girl by taking her down the way he had come up. It was all carefully explained to Dearholt and he said that he did not need a rehearsal.

"All right," said Paton. "Shoot."

The climb to the roof just warmed the actor to his work, and when he came to the door he did not stop to kick it in as directed. He jumped right through it and landed in the room in a shower of glass and splintered woodwork.

"If there's anything left of that boy," panted Paton as he dashed up the stairs in alarm, "he'll get away with the rest of the stunts all right. He certainly does eat them up."

A visit to the ——— Theatre on ——— will convince any doubting Thomas that Paton was right. "The Girl in the Dark" has many such stunts in which Dearholt shines.

A NEW BLUEBIRD

ASHTON DEARHOLT, who plays opposite Carmel Myers in the Bluebird production, "The Girl in the Dark," which the ——— Theatre takes pleasure in announcing for ——— (date), is a newcomer to Bluebird. However, to the audiences of the ——— Theatre he will seem like a newcomer for a few moments only. It does not take Ashton Dearholt long to implant himself into the hearts of the movie fans. It is predicted that before many moons Mr. Dearholt will be as well known and well liked as any of the stars appearing at the ——— Theatre.

HOW I BROKE INTO THE MOVIES

By Carmel Myers

I DIDN'T. No one can ever say that I broke into the movies. I was chaperoned into them. I also had the advantage of influence of a nature in securing my first engagement. When I presented myself for that first job, I had a bundle under my arm. "Are those your photographs?" asked the director after reading my letter. You see he was a comedy director, and I didn't think he would mind a ltle joke, so I handed him the bundle. He undid it very carefully. It was my school books. If mother had not come in just at that time I don't think I would have been engaged in spite of the latter. You see, mother had told me to meet her at the studio and I came direct from school.

After that she went with me direct for fear I might queer myself by playing a prank on a director or a production manager or a camera man or something. I just about made lunch money in that job. Then, still under mother's chaperonage, I met D. W. Griffith. For months I played in his companies, taking some of the most atmospheric roles ever assigned to a budding screen actress. But I would not have missed that training for the world; you see, I have had none on the stage as a starter. I had to make the best of what training I received there, until I was given leads to play.

Then I met Mr. Laemmle. Even that was through my faithful chaperone. So you see what I owe to her. She has made everything so easy for me that I am afraid that I will never have that exquisite sensation of breaking into anything. Mr. Laemmle told me that he wanted me for his Bluebird Company, and I have played in four of them so far and in one Jewel Production, "Sirens of the Sea." The Bluebirds are "The Lash of Power," "My Unmarried Wife," "The Wife He Bought," and now my latest, "The Girl in the Dark," which comes to the ——— Theatre on ———.

"SASSY" IS AN ACTOR

RECENTLY Carmel Myers, pretty Bluebird star, was the happy recipient of a young fox terrier sent her as a Christmas gift by an admirer in Canada. The little dog lost no time in getting acquainted with every nook and corner of the Bluebird studios in which Miss Myers is employed.

Shortly after the canine's arrival many of the players submitted a name for it. Carmel herself thought it would be appropriate to name the newcomer after its native town and state in honor of the donor, who lives in Saskatoon. So the dog was christened "Sassy" for short.

Sassy has played with Miss Myers in a number of photoplays. He did not hove a role, however, in "The Girl in the Dark," the Bluebird photoplay which comes to the ——— Theatre on ———, but this did not keep him away from the studio, where he is a daily visitor.

Since war was declared on Germany, Carmel Myers, who plays the lead in "The Girl in the Dark," which comes to the ——— Theatre on ——— has given all her spare time to knitting for the soldier boys, and has made a number of sweaters and several dozen pairs of socks. She is particularly adept with the knitting needles, and has taught more than a dozen others among the Bluebird flock to handle them almost as skilfully as she does herself.

"The Girl in the Dark," the Bluebird photoplay adapted from Charles Edmond Walk's popular novel, "The Green Seal," will be shown at the —— Theatre on ———. It is an absorbing and thrilling story directed by Stuart Paton from the screen version by A. G. Kenyon.

The photoplay contains all the ingredients that go into the perfect picture play—suspense, strong love interest, stirring action and baffling mystery in full measure.

Miss Carmel Myers plays the principal feminine role, and opposite her appears Ashton Dearholt, who recently finished an engagement of two years with the American Film Company and who makes his bow in the Bluebird photoplay, "The Girl in the Dark."

BLUEBIRD IDEAS

"THE GIRL IN THE DARK" is a moving picture adaptation of the famous novel, "The Green Seal," by Charles Edmond Walk. This fact should be brought out in advertising, and it will be well to lay stress also on the fact that it was directed by Stuart Paton, one of the best known and most important directors in motion pictures. His "Twenty Thousand Leagues Under the Sea" is known throughout the world. Also Carmel Myers, star of previous Bluebirds, "The Lash of Power," "My Unmarried Wife," and "The Wife He Bought," is becoming very widely known, and is capable of more than ordinary exploitation in connection with this picture.

The central idea of "The Girl in the Dark" is a girl who was branded with the mark "A. Y." on her shoulder. She didn't know the meaning of it, but it bore a magic significance to any Chinaman who saw it. In this fact lies the mystery of the photoplay, and several stunts could be originated to call attention to it. If you have a photograph of Carmel Myers, and particularly one with a terrified or startled expression, you can either make a lobby display with it or use it in the form of an advertisement by putting alongside of it a square or an oval with the letters "A. Y." on it, and this caption:

> **She was branded with a mark which excited the most intense interest of every Celestial. But she didn't know the meaning of her birth-mark, and neither did her protectors. The solution of this mystery will be revealed at the ——— theatre on ———**

This can be used either as an advertisement, a sign in your lobby, or a man could carry the sign through the street.

If you haven't a picture of Carmel Myers, you can get away with this stunt just as well, and it will attract some attention, too. It can be used either for a circular, a card or a large poster. At the top paint a plain black spot about a third the size of the entire white space. Over the black spot put "A Portrait Of" and under the black spot put:

A PORTRAIT OF

"THE GIRL IN THE DARK"

> **You may not recognize her, but you will be mighty enthusiastic over Carmel Myers in the great Bluebird photoplay, "The Girl in the Dark," written by Charles Edmond Walk, and directed by Stuart Paton. It will be seen at the ——— theatre on ———**

For lobby display a small booth could be thrown together, or a box covered either with a black cheese-cloth or painted black, leaving two eye-holes and an openeing below large enough for a hand to come through. On the booth paint in white letters:

HERE IS "THE GIRL IN THE DARK"

and have her hand out through the lower opening a card with the following lettering on it:

> **I'm here—I'm there—I'm everywhere—You'll know me by this mark, A. Y. My name? Don't ask me. I'm afraid. Just call me**
>
> **GIRL IN THE DARK**
>
> **featuring**
>
> **Carmel Myers**
>
> **You can see me at this theatre ———.**

Mr. Exhibitor:

ARE YOU using the Bluebird Ideas which are published for your benefit? There are three on "The Girl in the Dark" on the two pages previous. Cut them out and then tell the Editor of The Moving Picture Weekly how you used them. Thank you.

WILD WOMEN
THE CRAZIEST PICTURE
IN 5 ACTS
A
HARRY CAREY
PRODUCTION
DOPED OUT BY JACK FORD
UNIVERSAL FILM MFG CO.
CARL LAEMMLE ..... PRESIDENT
1600 BROADWAY NEW YORK
If this Picture doesn't make a bigger hit than *ANY* similar class of feature ever exhibited in your theatre, then over 200 leading exhibitors who have shown it are no judge of pictures.

Monroe SALISBURY

Brilliant Star of the Bluebird production—"THE SAVAGE" has flashed into prominence instantly from one end of this country to the other. A Star whose name is rapidly matching up with the greatest film Stars in the photoplay world, featured in this new BLUEBIRD that will afford your patrons an evening of the very highest class of dramatic entertainment.

"HUNGRY EYES"

with Ruth Clifford

BOOK thru your local BLUEBIRD Exchange, or communicate with BLUEBIRD Photo Plays (Inc.), 1600 Broadway, New York City

FINLEY NATURE PICTURES

How much do YOU know of the life of the FROG—or the SAND-PIPER—or the PARTRIDGE? Don't think these absorbing pictures are only for children. Broadway audiences composed almost exclusively of grown men and women out for a good time, find these Finley Nature Studies as interesting as any big feature. Prepared under the personal supervision of Wm. L. Finley, Supt. of the Oregon Fish and Game Commission. Split reel form.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President
1600 BROADWAY

"The Largest Film Manufacturing Concern in the Universe"
NEW YORK

With a magnificent
and receipts in thou
present these four
hibitors who haven't
"The Voice On the Wi
"The Mystery Ship,"
Four Big Universa
played to capacity in
in America and are
abroad—Book and
after another succes
continuous profit.

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and "The Red Ace."
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lay them one right
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PRESS SHEET

For

"Nobody's Wife"

A Louise Lovely Production

Sample Scene Cut from "Nobody's Wife"; Also in Two-Column Size

The Story

Story by R. N. Bradbury and F. H. Clark
Scenario by Chas. Kenyon
Produced by E. J. LeSaint

Jack Darling of the Northwest Mounted Police.....Hart Hoxie
Sheriff Carew of Nugget...Alfred Allen
"Dancing Pete".....Betty Schade
Hope Ross, the girl in the story, Louise Lovely
Tom Smythe.....A. G. Kenyon
Betty Smythe, his wife....Grace McLean

FIND the woman, is the first rule in every police headquarters in every part of the globe when a criminal is "wanted." Alec Young was wanted. He had committed murder six years before. The police had no picture of Alec, but they *did* know that Dancing Pete was his girl and that she had been seen around Nugget. Jack Darling, the handsomest man on the force, was given the assignment to get Young and the suggestion as to Dancing Pete. Not knowing just exactly where Dancing Pete lived, Jack blundered into a cabin where a remarkably pretty girl seemed to be living alone and proceeded to make violent backwoods love to her. By the time he found out his mistake, the lovemaking had made great progress on both, and Hope Ross had consented to help Jack out by permitting him to say he was her husband when he went to the saloon to ask for milk for Hope's baby. It really was her sister's baby, but fear of Jack had impelled Hope to claim it as her own. Jack found Dancing Pete all right and made a date with her. When he kept it, as he thought secretly, two persons were watching—Hope, with jealous heart, and Sheriff Carew, whom Jack had met in the saloon. From cover, as he supposed, the sheriff shot at Jack and wounded him on the arm. Hope had seen it all. Failing to force Dancing Pete to confess, Jack lets her go and ransacks her trunk. Here he finds a photo which convinces him that the sheriff and Alec Young are the same. To trap him in the locality where he was such a power was another matter and he decided to make the sheriff betray himself. Jack plans to hold up and rob the safe with the sheriff's connivance. The plan works. The sheriff is discredited but escapes and to save himself and to get revenge rushes to Hope's cabin and makes her act as his shield from the posse's bullets. Eventually he is forced to surrender and then to the surprise of all it comes out that Hope is nobody's wife—yet.

Alfred Allen's Best Production

ONE of the most thoroughly admired villains and character actors in the whole realm of photoplay is Alfred Allen. His latest role is that of Alec Young, alias Sheriff Carew, in "Nobody's Wife," the Louise Lovely production which comes to the ———— theatre on ————. It is no wonder that Alfred Allen is in high demand at Universal City. His all-around experience as a legitimate actor, dramatic instructor, playwright, professor, dramatic critic and mining engineer, has fitted him peculiarly for every role which he has ever played in the films. In addition he possesses a face which can instantly change from the dourest appearance of evil wickedness and malevolence to one of most kindly, hardy sympathy and understanding.

Although he is the son of a university president, and later taught in his father's university, where he had secured the degrees of A. B. and A. M., he ran away from home in his seventeenth year to go on the stage. Wallack's Theatre in New York, since torn down, saw his debut in a very humble capacity, although in the daytime he attended the Empire Dramatic School, in which David Belasco was an instructor. Years later he became an instructor also in this school. In Los Angeles he was for four years dramatic instructor in the Eagan School. His literary work and teaching was varied by business experience and the ownership of several mines. Although he made very litle money, he acquired a store of knowledge of mining operations which brought him in a return in the shape of two novels, "The Heart of Don Vega" and "Judge Lynch," and several plays. The success of one of these, "The Master Power," brought an offering from the *Dramatic Mirror* to become its dramatic critic. He held the position four years.

George Fawcett, star of "The Frame-Up," which was produced at Universal City about two years ago, introduced Alfred Allen to the picture game. His peculiar qualifications and appearance secured for him an immediate opening, and he has been for the last two years one of Universal City's most dependable character men. He is probably best known throughout the country for his work as "Hell" Morgan, a character which stood out so supremely that the photoplay itself was named for it, although his notable character work in Louise Lovely productions cannot go without notice.

In "Nobody's Wife" Alfred Allen plays the role of a criminal who had so successfully covered up his tracks as to be appointed sheriff and guardian of the peace of a community which respected and looked up to him. A woman was his undoing, through no particular fault of hers, but through the sagacity of the police in looking for the woman in order to find the man. The role is one which virtualy dominates the play, although the hero played by Hart Hoxie is also an outstanding role.

BETTY OFFERED A JOB

BETTY SCHADE, leading character actress with the Universal Film Company and featured player in "Nobody's Wife," which comes to the ——— Theatre on ———, has received an offer to "go into the movies." Honest Injun, and she is proud of it. It happened in this fashion:

Miss Schade, the first Universal war bride, usually rides to Universal City with Priscilla Dean in her car, while her husband, Sergeant Ernest Shields, is learning to plug the Boches in a coast artillery training camp. On this particular morning the girls had a blow-out in front of one of the prominent studios near Los Angeles. A young man saw their plight from the studio door and assisted them with chivalry and efficiency. When the new tire was on he vouchsafed the information that he was an assistant director.

"You girls," he said admiringly, "ought to do mighty well in pictures. We have a ballroom scene on this morning and I need a few more girls who look the part of society folks. Want to try it?"

"That's very flattering, I assure you," said Miss Schade, "but our contracts with the Universal are for exclusive services."

SYMPATHETIC HEAVIES

NOT all of the credit for a film in these days of impartial criticism goes to the star, the leading man or the leading woman. Very frequently the heavy gets his share as well. One notable instance of this is the Louise Lovely production, "Nobody's Wife," which will be seen at the ——— Theatre on ———. In this intensely dramatic and interesting photoplay there are four roles which are almost evenly balanced. They are the roles of Hope Ross, played by Louise Lovely; Jack Darling, of the Northwest Mounted Police; Sheriff Carew of Nuggett, and "Dancing Pete," his girl. Strange as it may seem, the playwrights—for there are two of them, Ronald N. Bradbury and F. H. Clark—have given a measure of sympathy to every one of these characters. The Sheriff and Dancing Pete are the two heavy roles. The Sheriff has been a criminal all his life and is endeavoring to beat back to the straight and narrow path through disguising his former role under that of the sheriff of the community.

His former partner in crime is Dancing Pete, and in order to have her as near him as possible he has given her a cabin and the role of chief cabaret performer in his saloon. The real connection between these two is not suspected by anyone in the community, and all might have gone well had not the Northwest Mounted Police endeavored to run down Alec Young, a criminal who had been "wanted" for six years, through his girl.

Alfred Allen, one of the best character actors in the world, plays the role of Alec Young, alias Sheriff Carew.

Putting It Over

A DEPARTMENT OF HELP FOR EXHIBITORS

THE title of "Nobody's Wife" gains its significance through the fact that Hope Ross, the role played by Louise Lovely, was mistaken by government agents for the wife of a notorious crook whom they were attempting to find through her. Purely as a means of self-protection she turned a ring on her finger around in such a way as to make it look like a wedding ring, and the detective, seeing her sister's baby, came to the conclusion that she was a wife and mother. Under this misapprehension a very ingenious and pretty complication is carried out until, as the climax of the photoplay, the detective says, "Whose wife are you?" and Hope says, "Nobody's wife—yet."

One suggestion for putting over "Nobody's Wife," founded purely on the title, would be to have a young woman, or a number of them, go through the principal streets of the city with a placard on their backs with this lettering on it only:

"NOBODY'S WIFE,"

AT THE ——— THEATRE

ON ———.

This stunt is extremely inexpressive, for the girl or girls you use needn't affect any particular costume or dress, and the placards can be printed very inexpensively.

Here is some copy which can be used either for a sign in your lobby or in several store windows near your theatre. If you have a photograph of Louise Lovely it can be done more effectively than otherwise. It could be laid out somewhat in this manner:

I have a marriage ring, a baby, and have never been married, yet I am

"NOBODY'S WIFE."

One man thought I was a married woman, another man thought I was a Government agent, and still another thought I was jealous. Which one do *you* think I was? Come and see me at the ——— and see how it all ended. I will only remain in town (here the exhibitor can put down what days she will play at his theatre) ———.

OR get a large doll, rag or better material, and place it in your lobby in advance of the showing. Have a placard on the dollie:

"WHOSE BABY,

The suspicions of Jack Darling of the Northwest Mounted Police and also of Sheriff Carew were wrong. You can only discover the Mother if you see "Nobody's Wife,' the Louise Lovely Bluebird," at the ——— Theatre on ———.

OR you can get a quantity of small, cheap dolls and place them in boxes wrapped up in circulars like the above and hand them to your lady patrons in advance of the showing of "Nobody's Wife."

Hart Hoxie, leading man of the Louise Lovely production, "Nobody's Wife," which comes to the ——— Theatre on ———, has a reputation not only for manly comeliness but for remarkable strength and combativeness as well. In "Nobody's Wife" he has little opportunity to display his personal prowess, but so great was his reputation that he was chosen from all the actors on the Coast for a particularly desperate fight with Eddie Polo in an episode of "The Bull's Eye" serial.

Louise Lovely, star of her own production, "Nobody's Wife," which will come to the ——— Theatre on ———, will be remembered for a number of other productions in which she has been starred. Among them are "The Wolf and His Mate," "Painted Lips," "Bobbie of the Ballet," "The Field of Honor," and "The Reed Case," and she will also appear in "The Girl Who Wouldn't Quit" and "New Clothes."

Among the leading men who have played off and on at Universal City for the last three years, none is of more impressive appearance than Hart Hoxie, the leading man for Louise Lovely in "Nobody's Wife," which comes to the ——— Theatre on ———. Hart Hoxie's first Universal production was with Hobart Bosworth in "Fatherhood." He also played with Helen Ware in "Secret Love," in "The Dumb Girl of Portici," in which Betty Schade, who is appearing with him in "Nobody's Wife," also played in "The Three Godfathers." He was cast for the role of the Wolf in "The Wolf and His Mate," the Louise Lovely production immediately preceding "Nobody's Wife," but in the role of Jack Darling he has his most conspicuous and prominent part.

Meestair Exhibitor :—

You taka justa ona leedle tip from me. Eef you no runna my pitch

"MY UNMARRIED WIFE"

you losa de best pitch disa year.... I tella you she maka ona bigga heet in Noo York.

-Carmel Myers

Book thru your local Bluebird Exchange

"MY UNMARRIED WIFE"

Special Posters

"Bring on yer widow I can fix anything"

MACK SWAIN

IN

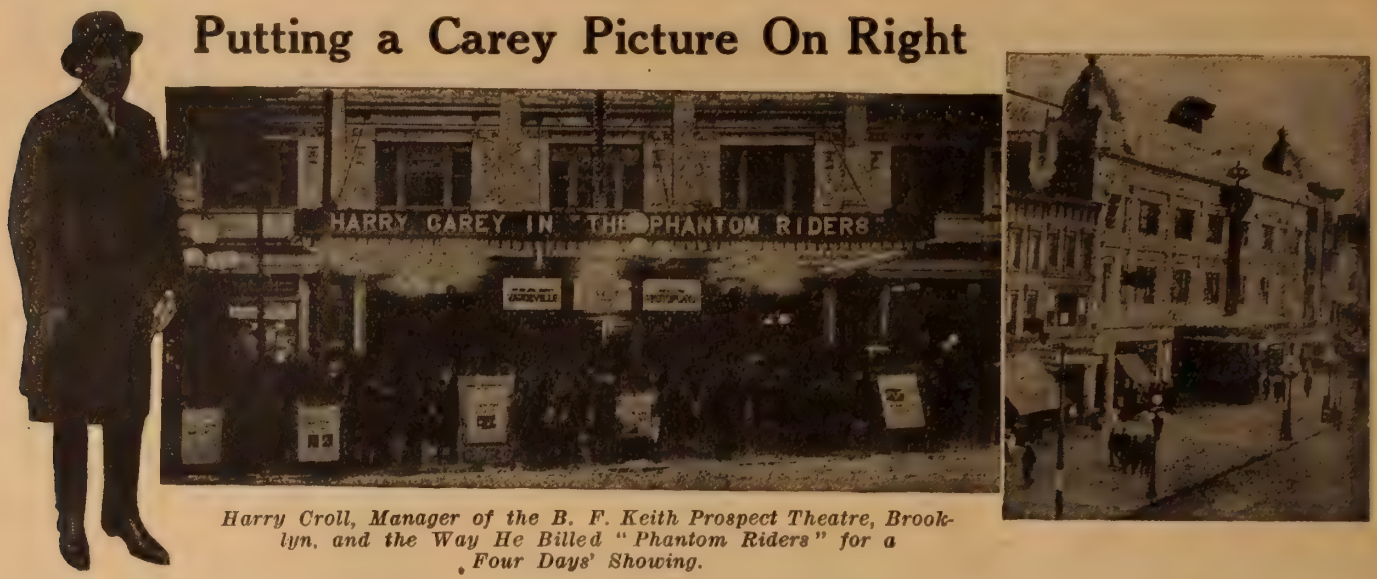
"AMBROSE AND HIS WIDOWS"

is Mack Swain in one of his funny ones. Big, floppy, overgrown Mack as a "widow fixer," is a laughing fest. Comedies being the demand now in wartimes—give your patrons plenty of big yokel Mack and keep them happy and satisfied.

It's An L-KO

Book thru your nearest Universal Exchange or communicate with the Universal Film Manufacturing Company. Largest Film Manufacturing Company in the Universe. Carl Laemmle, President, 1600 Broadway, New York.

Putting a Carey Picture On Right



Harry Croll, Manager of the B. F. Keith Prospect Theatre, Brooklyn, and the Way He Billed "Phantom Riders" for a Four Days' Showing.

AFTER having hung up a box office record which pictures shown at B. F. Keath's Prospect Theatre, Brooklyn, N. Y., in the future will have a hard time to equal, "The Phantom Riders" also established a precedent. This consisted in causing the management to shelve, for the first time in the history of the house, an expensive feature so that the run on the Universal-Harry Carey production could be extended two additional days.

"The Phantom Riders" was booked to be shown at the Prospect Theatre on Wednesday and Thursday when, on the first day the theatre did its best business in months, Manager Harry Croll knew for an absolute certainty that the feature was mainly responsible for the box office receipts.

An expensive feature, in which was presented a famous star, had been booked for Friday and Saturday. Calling up the Universal Film Exchange of New York, Manager Croll declared his willingness to shelve this picture if permission were given him to hold "The Phantom Riders" over for two additional days. The feature was due to be shown elsewhere, but by borrowing a print from Universal's Philadelphia office the exchange was able to grant Mr. Croll's request.

The Prospect Theatre is regarded as one of the finest and most up-to-date houses on the B. F. Keith Circuit. Its seating capacity is about twenty-five hundred and the house caters to a high-class trade, the location being on Ninth Street near Fifth Avenue. The policy of the house is to present pictures in conjunction with vaudeville. That Manager Croll appreciated the drawing power possessed by "The Phantom Riders" is evidenced by his action in taking down the name of the vaudeville act headlined in electric lights out in front and featuring the Universal production up there instead.

In addition to the Harry Carey picture, the Prospect Theatre's screen entertainment included the two reel Alice Howell Century comedy, "She Did Her Bit," and one of Universal's Finley Nature Study subjects. This, according to Mr. Croll, made up the most evenly balanced moving picture programs ever presented at his house.

Harry Carey has long been a favorite with Brooklyn photoplay patrons, although he was born and brought up on City Island, at the entrance to Long Island Sound.

For a long time he held the amateur middleweight championship of New York State, giving up what appeared to be a successful career in the squared circle, at his mother's request. While on the legitimate stage, Carey frequently appeared on the Brooklyn stages. He was author, producer and star by two successful productions.

Government Probe for High Cost of Film Asked (Continued from page 10)

to stars and to directors, have so increased the price of film rental that exhibitors have been forced to increase their prices. It is also charged that these producers hope to gain control of the entire business of producing and exhibiting motion pictures.

"'That the cause of this advance in film rentals,' the resolutions read in this connection, 'results from certain producers who are and have been for some time aiming to monopolize and control the motion picture business in its entirety through the source of the so-called star system.

"'That this star system operates through manipulating, overbidding and contracting for the services of all great motion picture artists and directors by certain producers as these great artists become popular, to the end that motion picture exhibitors in order to have good pictures with good stars for showing in their theatres may be compelled to take film products exclusively of these producers.'

Recall Moore Case

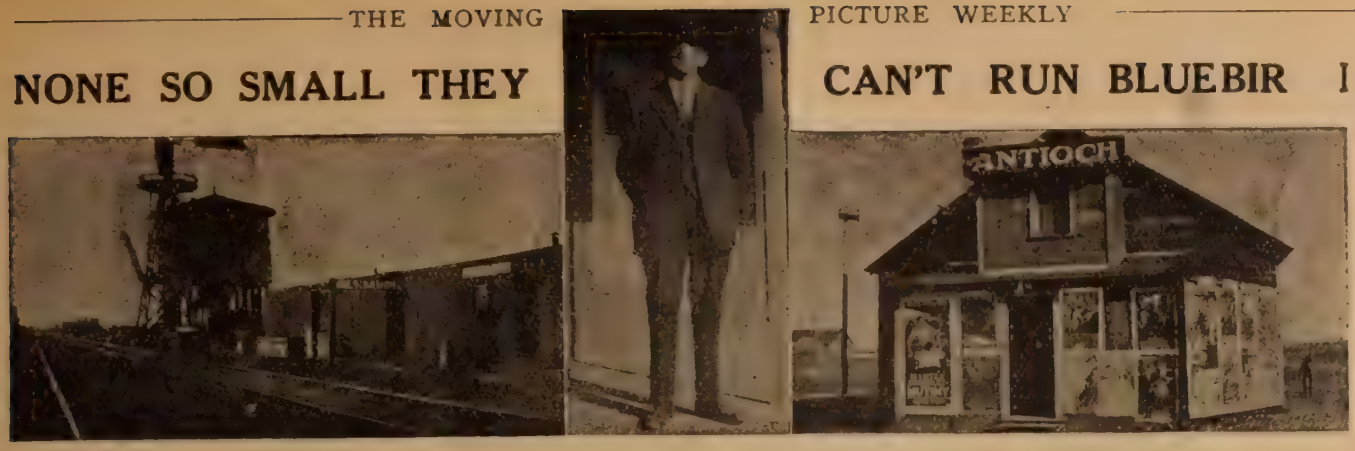
"As an example of this, the document cites the case of Tom Moore, Washington, D. C., exhibitor, who, when informed by the Paramount-Artcraft corporations that he would have to show the pictures of those companies in his houses to the exclusion of all other productions, cancelled all his contracts with the companies.

"Cost of producing pictures has risen from about one hundred dollars for the first motion picture reel, the resolutions set forth, to reels reputed to cost as much as a hundred thousand dollars a reel of one thousand feet. Five-reel productions today, it states, are costing an average of forty thousand dollars, where the cost was only five to ten thousand dollars before the so-called star system came in vogue.

Pictures No Better

"These higher priced pictures, it states, are no better, often not as good, as pictures that were produced at a more reasonable cost before the advent of the star system, and that some kind of immediate control is needed to prevent further machinations and manipulations of the industry.

"An amount estimated to be about one million dollars a month in war taxes, the resolutions set forth, is lost to the Government because of closed theatres, in addition to the loss of the use of many screens and stages in aiding the Government in worthy propaganda work necessary to win the war."



The Antioch (Neb.) Theatre Is One of the Smallest in the World, Yet Runs Bluebirds. Below Is One of the Largest. It Also Runs Bluebirds.

Bluebird Praise from Big and Small

BLUEBIRDS BOTH NIGHTS

BLUEBIRD PHOTO PLAYS, INC.,

Dear Sir: Enclosed you will find a photograph of Mr. Jno. J. Siegel, proprietor of the theatre at Antioch, Neb. Also a picture of the depot and a picture of the theatre.

This man shows two nights a week and both these nights he shows Bluebirds. I believe this is one of the smallest towns in the United States showing features as costly as our program.

Yours very truly,
BLUEBIRD PHOTO PLAYS, INC.,
Omaha,
J. H. CALVERT, *Mgr.*

GREATER THAN MOST SPECIALS

BLUEBIRD PHOTO PLAYS, INC.,
Minneapolis, Minn.

Gentlemen: I want to thank you for the splendid little picture you sent me for the opening one. "The Little Terror" was pronounced by all who saw it the best I had shown in months and personally I thought it was *great* and better than most of the specials. I note that you have "The Greater Law" booked for my use next Wednesday and from the advertising it looks good.

With kindest personal regards, I beg to remain yours very truly,
(Signed) CROCKETT BROWN, *Mgr.*,
Unique Theatre,
Nashwauk, Minn.

A CAPACITY HOUSE

BLUEBIRD PHOTO PLAYS, INC.,
Oklahoma City, Okla.

Gentlemen: Enclosed find check for "My Unmarried Wife," who was here last night before a capacity house. She sure pleased all the other fellows, as well as making money for

Yours truly,
JOHN FLINN, *Mgr.*,
Oklah Theatre,
Bartlesville, Okla.

CLEANED UP CURTIS STREET

BLUEBIRD PHOTO PLAYS, INC.,
New York City.

Gentlemen: "My Unmarried Wife" was such a surprise and went over so big here in Denver that I feel that it deserves mention. The Strand put it on Saturday, Sunday and Monday, and it simply cleaned up Curtis Street and was the talk of the town.

"My Unmarried Wife" not only did a wonderful business for the Strand, but sent their patrons away satisfied and talking. Think it is one of the most pleasing Bluebirds we have ever released and the picture certainly will go a long ways toward making Carmel Myers popular.

Yours very truly,
BLUEBIRD PHOTO PLAYS, INC.,
(Signed) E. ARMSTRONG, *Mgr.*,
Denver, Colo.

The Way They Billed Monroe Salisbury in "Hands Down" at Quinn's Rialto Theatre, Los Angeles.

Carmel Myers
Bewitching Star of that Box Office Winner "My Unmarried Wife"
in "The Girl in the Dark"
A. J. Kenyon's version of Charles Edmund Walk's thrilling mystery novel
"The Green Seal"
Reserve now thru any
Bluebird Exchange or
BLUEBIRD PHOTOPLAYS, INC.
1600 Broadway New York

DOROTHY PHILLIPS
CARMEL MYERS
RUTH CLIFFORD
START A
BLUEBIRD
DAY
VIOLET MERSEREAU
MAE MURRAY
FRANKLYN FARNUM
MONROE SALISBURY
A. G.

SYNOPSES

Ben Wilson and Neva Gerber in
"THE MYSTERY SHIP"
Episode No. 14
"THE MASKED RAIDERS"
Scenario by Blaine Pearson
Produced by Harry Harvey

CAST

Betty Lee.....Neva Gerber
Miles Gaston.....Ben Wilson
Jack Fay.....Kingsley Benedict
The Phantom.....Nigel De Brullier
Harry Russel.....Duke Worne
Le Gage.....Harry Archer

THE "Phantom" comes to the quarters, finds Fay and takes him prisoner. He is handcuffed and put inside the ship. The "Phantom" follows the chase and arrives at Gaston's house just as the crooks are winning the fight. His assistance enables Miles and the Girl to escape. The "Phantom" hurries to his quarters with Fay.

Some of the crooks follow Miles, and he and Betty hide in a box car, which is part of an outbound train. The crooks locate the two and a terrific fight again ensues. Miles is thrown out, but Betty eludes the crook and jumps. Miles revives, rescues Betty and escapes on a handcar.

LeGage revives, calls to his aid "The Hooded Riders," a secret society, and they plan at attack on the "Phantom." Miles and Betty secure an auto and hurry back. The "Phantom" takes Fay to his laboratory and starts working on his experiments. Fay remonstrates with him for not killing the crooks with his scientific knowledge, but the "Phantom" says he is not a murderer. Miles' car runs into LeGage's band and they recognize him. Russel and some of the crooks pursue in cars, while LeGage leads the rest of the men to attack the "Phantom."

The running fight takes place between Miles and crooks and his machine is disabled. He and Betty jump out and run to a building close by—crooks follow. LeGage's men attack but are driven off by the "Phantom" and take refuge in flight. Miles, surrounded by the crooks, jumps across to a neighboring fire escape, and swinging by his knees, prepares to catch Betty as she jumps.

Episode Fourteen of "The Mystery Ship," which appears above, should have been published in the previous Motion Picture Weekly. By mistake Episode Fifteen was published in that weekly instead of Number Fourteen, which is published herewith.

EDDIE POLO in
"THE BULL'S EYE"
Episode No. 5
"THE SWING OF DEATH"
Scenario by W. B. Pearson
Produced by James Horne

CAST

Ed Cody.....Eddie Polo
Cora Clayton.....Vivian Reed
Her Father.....Ray Hanford
Lee McGuire.....Hal Cooley
Sweeney.....Noble Johnson
North.....Wm. Welsh
Nathan Loose.....Frank Lanning

SYNOPSIS

ED CODY is shot by John North, but when Lee McGuire rushes to the scene and picks up the revolver which North had dropped, he is accused of having fired the shot. He swears that he is innocent, and decides to find the man who fired the shot.

North orders Sweeney, head of a band of rustlers, to get more cattle for him. The following morning Clayton's men leave for town. Nathan Loose, sheepman, discovers that his sheep have been stolen, and thinking that Clayton stole them, starts for the Bull's Eye Ranch. At Boulder Pass they meet the cattlemen; and in a gun fight Loose is killed. Cody learns of this and hurriedly leaves, followed by Cora. Believing that he had disposed of Cody, North calls on Clayton to contract for live stock. Clayton accuses him of the attempted murder of Cody, and in the struggle which follows Clayton is shot. Clutched in Clayton's hand is his will, and North, in his hurry to get away, tears off half of it. In the meantime Sweeney kidnaps Cora, who is hurrying to the aid of the cowboys, and Nathan Loose, sheepman, is killed. North sees Sweeney making off with the girl and follows him. The cowboys see this and start after him. He jumps behind a rock and from a point of vantage holds the cattlemen at bay. Cody, however, swings across a chasm on a rope and rescues Cora from Sweeney, who rushes on to precipitate Cody headlong from one of the cliffs.

"AT SWORD'S POINTS"
Nestor Comedy
Written by Arthur F. Statter
Produced by Al Santell

CAST

Bo Brummer, a masher.....Harry Mann
Close Shaver, a barber..Kewpie Morgan
Mrs. Shaver.....Kathleen O'Connor

BO BRUMMER thinks himself a real masher. When Mrs. Shaver, wife of the town barber, comes along, Brummer tries to flirt with her. She ignores him, slaps his face, and goes back to the barber shop to tell her husband, who swears revenge. Brummer follows several girls on their way to the fencing gymnasium, and gains entrance by faking a note that the regular teacher is not coming and that he is to take the class. Once inside he tries to give instructions but Mrs. Shaver arrives, recognizes Brummer, and makes him fence with her. Brummer gets the worst of it and runs away. He finally lands in her husband's barber shop and demands a quick shave. He is badly scared when the wife comes back. Recognizing him, she grabs the razor and Brummer runs out of the shop with the husband after him. He stumbles across an autoped, mounts it and rides away. The barber also mounts an autoped. A duel follows. Finally the two collide. There is an explosion and both are hurled up in the air, where the battle continues until Brummer is felled to earth.

Hughie Mack and Gale Henry in
"A FLYER IN FOLLY"
L-Ko Komedy in Two Parts

CAST

Henrietta Hamaneggs.....Gale Henry
Her Husband.....Hughie Mack
Jasper Junk.....Bobbie Dunn
Maximillian Mudguard.....Russ Powell
Daisy Duckling.....Catherine O'Connor

(*Copyright*, 1918, *L-Ko Motion Picture Kompany*)

JASPER JUNK, the famous author of "The Psychological Dynamics of Telepathic Concordance," had a regular job, too. He read gas meters at $8 per, and this vocation led to the highly exciting "Fyer in Folly" which dragged down in its train the highly respectable Henrietta Hamaneggs, and Hector, her noble husband.

Henrietta had never seen a cabaret, and probably if Hector had been in the enjoyment of a salary which permitted her even an hour's relaxation from the job of feeding him, she would have seen one under such circumstances as to have satisfied her; but it was not so. For that reason she succumbed to the wiles of Jasper Junk, who had accidentally found out that she had $13.49 put away for a trip to Europe after the war. The cabaret people mistook the gas meter student and the janitor's wife for entertainers, and put up with them until Jasper tried to beat it out with Henrietta's purse. But Hector, who was hot on the trail, and Maximillian Mudguard, his boss, overtook them just as the cabaret was getting so hot that all of the ice in the ice-chest was melted and a Johnstown flood threatened. After accounts were all squared up, Mudguard, as a parting salutation to Hector, said, "The next time you let your wife loose, put a gas mask on her."

of L-KO, Nestor Finley, News Weeklies, and Two Serials.

SCREEN MAGAZINE, NO. 61

IF there was ever a patriotic reel of film, Screen Magazine No. 61 is that, and furthermore, it makes patriotic economizing palatable. In the first place, the Screen Magazine shows the country how to increase its supply of pork. A thoroughly up-to-date and modern piggery is interestingly examined. In the second place, the oyster industry, upon which there is no ban at present, is held up as a model of permissible food. In the third, the United States Department of Agriculture presents an official film showing how the horse, although virtually driven from the city streets, is more indispensable than ever in directions which will help win the war. And in the fourth, Democracy's right arm, steel, is interestingly described under pictures from the rolling mill to the finished weapons which are going overseas to destroy the power of the Kaiser. The Screen Magazine ends with a Miracle in Mud by Willie Hopkins entitled "Souls and Soles."

"THE INDIAN FISHERMAN"

Finley Nature Series No. 8

Split Reel by Wm. L. Finley

THE Yakima Indians have tribal fish rights on the falls of the Columbia River at Celilo, and here the tribe obtains their winter supply of salmon each year in the same way that their ancestors did a hundred years ago. The favorite method is scooping salmon up with a dip-net out of the swift current. But the other ancient method of gigging with a pole and hook is almost equally in favor. The Indian believes that he has done enough work in catching the fish, so he allows his wife to carry it home, even across the extremely primitive rope bridge below which a dangerous whirlpool has taken in past generations scores of Indian lives.

THE GRANDEUR OF SWITZERLAND

Split-Reel Scenic

INTERLAKEN is the town between the two famous lakes of the Bernese Oberland, Thun and Brienz. This reel shows the new electric railway leaving Interlaken, going through well-known Swiss towns to Stiffisburg. Of the two lakes Thun is the more beautiful, because the mountains are higher and more imposing. On the opposite shore of the lake we see the Niesen, like a stone pyramid. This has been a favorite ascent of tourists for many years. The famous Funicular railway is the most popular mode of reaching the summit. The town of Oberhofen is also a great tourist resort. The houses here are built of wood, with carved balconies and the typical deep eaves of this style of architecture. Thun is also a very old and pictuesque town, visited by tourists.

UNIVERSAL ANIMATED WEEKLY, NO. 11

Bobbing on the Old Bob-Sled.—It's an ill wind that blows no good, and the gals that blew up this Chicago ice storm brought joy to the hearts of these young folk.—*Chicoga, Ill.*

"Over the Top!" Heroes of Mons Hailed as Saviors of Britain.—Survivors of England's "First Five Hundred Thousand," referred to by the Kaiser as "That contemptible little army," carry home folks by storm.—*London, England.*

Uncle Sam's Soldiers Can Now "Walk on Water."—Private William Deneau, 108th U. S. Engineers, invents life saving suit weighing only one pound and easily adjusted, to foil U-boats.—*Houston, Tex.*

American Sausage Balloons to "Wurst" the Kaiser.—Great stationary gas bags, used to draw a bead on the trench lines of the Huns, are being mastered by student artillery observers at an Army Balloon School.—*Somewhere in the U. S. A.*

Insect Enemy Threatens Cotton Crop.—Department of Agriculture experts inspect and order destroyed hundreds of acres in effort to overcome ravages of pink cotton boll worm.—*Webster, Tex.*

Aviator Narrowly Escapes Death in "Nose Dive."—Amateur flyer trying out machine of his own invention at Pacific Coast port meets with disaster in the air.

Women Rally to Industrial Army of Defense.—No bands play in their honor, but British women are helping to win the war just the same by taking places of men called to the colors.—*London, England.*

Roaring Salvos of Giant Guns Send Yankee Greetings to the Huns.—American artillerymen work with the French veterans on huge "400's."—*Somewhere in France.* (Official French War Film.)

Off for the Italian front. "King Without a Country" Reviews Heroes of Ypres.—Albert of Belgium, one of the most heroic figures of the war, greets General Petain, Commander-in-Chief of the French armies.—*Somewhere in Belgium.*

Cartoons by Hy Mayer, World Famous Caricaturist.

UNIVERSAL CURRENT EVENTS, NO. 41

"Cut a Cord of Wood for Uncle Sam."—Boy Scouts of America cut down trees in nation-wide movement to aid fuel administration overcome coal shortage.—*Fort Lee, N. J.*

San Francisco Celebrates Opening of Tunnel Route.—Mayor Rolph drives first car through new twin peaks bore connecting heart of city with residential section.—*San Francisco, Cal.*

Sailors Learn Cooking from $10,000 Specialist.—The United States Navy needs 2,000 cooks and if you enlist now you may have a chance to learn the art from the Hotel Biltmore chef.—*New York City.*

Enlist in Uncle Sam's Food Army.—If you can't fight you can join the civilian army of food savers, so that those who are fighting may be plentifully supplied. Observe the Food Administration meatless, wheatless and sugar-saving days. Don't Hoard Food! Don't Waste It!

Ex-President Rallies from Severe Operation.—Colonel Roosevelt receives messages of good cheer from Kings, Statesmen, Senators, Generals, Prize-fighters, Clergymen and Cow-Boys.—*New York City.*

400,000,000 *Cigarettes for Our Boys in France.*—Thirty carloads of tobacco, bought by the Government to cheer Pershing's lads in khaki, start on the long journey "Over There."—*Durham, N. C.*

Students Leave Yale to Help Make History.—Wealthy youths, who deserted Old Eli for the United States Marine Corps, leave for the Paris Island Training Station.—*New York City.*

Official U. S. War Film—"Soldiers of the Sea" Can Play as Well as Fight.—Uncle Sam's Marines mix fun with the serious business of learning the art of modern trench warfare.—*Somewhere in the U. S. A.*

(Produced by courtesy of the Marine Corps Publicity Bureau.)

CARTOONS
from the
World's Greatest Newspapers.

"HE SEES A SHADOW"
By Brown
in the Chicago Daily News.

"BILL'S DOGS OF WAR"
By Hungerford
in the Pittsburgh Sun.

"INTERFERING WITH THE WORKER"
By Plaschke
in the Louisville Times.

Synopsis of "The Girl in the Dark" is on page 18.
Synopsis of "Nobody's Wife" is on page 26.

MUSICAL SYNOPSIS *for*

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE

"NOBODY'S WIFE"

A LOUISE LOVELY PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T.)	Title or (D.) Description.	Tempo.	Selection.
				REEL I	
1	2		At Screening	2-4 Allegretto	Gavotte Intermezzo—Bazzini
2	2½	T.	The Bad Country	2-4 Moderato	Sweet Little Buttercup—Baley (Intermezzo)
3	1¾	T.	When Coliseum Falls	2-4 One-Step	Siss-Boom-Ah—Smith
4	2	D.	Jack Enters Cabin	3-4 Valse Lente	*Land of Romance—Herbert (Theme)
5	1¾	D.	Girl Shows Jack Baby	6-8 Lullaby	Slumber Boat—Gaynor
				REEL II	
6	1½	D.	Dance Hall	2-4 One-Step	More Candy—Kaufman
7	1½	T.	Everybody Clear Floor	3-4 Spanish Valse	Espana—Waldteufel
8	4½	T.	Where You From	4-4 Moderato	Allah's Holiday—Friml (Fox-Trot)
9	2	D.	Girl at Fireside	6-8 Lullaby	*Slumber Boat—Gaynor
				REEL III	
10	2	D.	Jack Enters Cabin	3-4 Valse Lente	*Land of Romance—Herbert (Theme)
11	1½	T.	Cherez'	2-4 Habanera	Habanera—Herbert
12	2	D.	Jack and Cow	2-4 One-Step	Dough Boy—Frey
13	2	T.	Of Course it Was Curiosity	4-4 Moderato	Mysterioso—Langey
14	2¾	T.	Your Fellow's a Poor Shot	3-4 Tempo di Valse	Sorority—Caruso
				REEL IV	
15	1¾	T.	I Came to Have You Bandage My Hand.	3-4 Valse Lente	*Land of Romance—Herbert (Theme)
16	3½	T.	That Night in Wigwam	4-4 Moderato	Havanola—Frey (Fox-Trot)
17	1½	D.	Jack and Sheriff Leave Room	4-4 Andante moderato	Dramatic Tension No. 24—Borch
18	1½	D.	Jack and Sheriff Part	2-4 Allegro	Hurry No. 2—Langey
				REEL V	
19	2	D.	Girl in Doorway	4-4 Vivace	Erl King—Schubert
20	1¾	T.	In the Morning	4-4 Andante mysterioso	Dramatic Tension No. 9—Andino
21	2½	D.	Sheriff Escapes by Window	4-4 Agitato	Agitato No. 2—Langey
22	1¾		Girl and Jack	3-4 Valse Lente	*Land of Romance—Herbert (Theme)
				THE END	

* Repeated selections.

MUSICAL SYNOPSIS *for*

"THE GIRL IN THE DARK"

A BLUEBIRD PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T.)	Title or (D.) Description.	Tempo.	Selection.
				REEL I	
1	2		At Screening	3-4 Allegretto	Pas des Echarpes—Delibes (La Source Ballet)
2	2	T.	Girl of Mystery	4-4 Allegro	Dramatic Allegro—Langey
3	2	D.	Girl and Ferris	3-4 Tempo Valse Lente	*Will You Remember—Romberg (Theme)
4	4½	D.	Jap Enters House	4-4 Moderato	Intermezzo—Grieg (Jorsolfar—Dramatic Tension)
				REEL II	
5	2½	D.	Jap Leaves Closet	2-4 Allegro	Allegro Agitato—Keifert
6	2	T.	In the Morning	3-4 Tempo di Valse	Dodola—Frey
7	2½	T.	Leader of Hip Ling Gang	2-4 Moderato	Hop Lee—Caryll (Chinese Characteristic)
8	2½	T.	Sign	3-4 Andante	Andante Dramatic No. 15—Herbert
				REEL III	
9	3	D.	Ferris Enters Detective Bureau	3-4 Allegretto	Andalouse—Pessart
10	2¼	T.	That's Mr. Ferris's Writing	3-4 Tempo di Valse	Destiny—Baynes
11	1¾	D.	Chinaman Enters House	4-4 Andante molto	Dramatic Andante No. 39—Berge
				REEL IV	
12	2¾	D.	Trix and Girl Enter Joint	3-4 Andante	Manuel Menendez—Filiasi (Dramatic Tension)
13	2¼	D.	Auto Stops at Door	4-4 Agitato	Agitato No. 2—Langey
14	2¾	T.	When Darkness Came	3-4 Lento	Valse Triste—Sibelius (Mysterioso)
				REEL V	
15	2	D.	Chinks Attack Ferris	2-4 Allegro Agitato	Agitato No. 49—Shepherd
16	2½	T.	Stall	2-4 Allegro	Hurry No. 3—Minot
17	3½	T.	Seated Before the Fireplace	3-4 Andante cantabile	An Indian Legend—Baron
18	1½	T.	I Am Howard's Brother	3-4 Tempo Valse Lente	*Will You Remember—Romberg (Theme)
				THE END	

* Repeated selections.

Dorothy Phillips

Special Super-Production

"The GRAND PASSION"

Directed by Ida May Park
From the great Romance "The Boss of Powderville" by Thomas Addison

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Dorothy Phillips
Idol of Millions

Dorothy Phillips

LIKE some hugely growing tidal wave with the ocean's whole titanic power behind it, the popularity of this wholesome and thoroughly American star has mounted higher and higher until Dorothy Phillips has become one of the *best liked personalities on the Screen today.* And if there is any single play through which she has grown into this truly national prominence it is the absolutely nation-wide success—

"PAY ME"

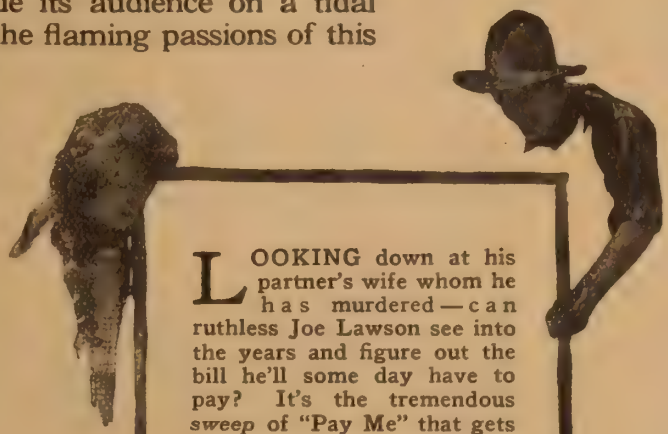
—Passionate
—Vengeance-full
—Swift as lightning
—Tremendous as a tornado.

A dynamic Western drama made by Joseph De Grasse and featuring Dorothy Phillips

Idol of Millions

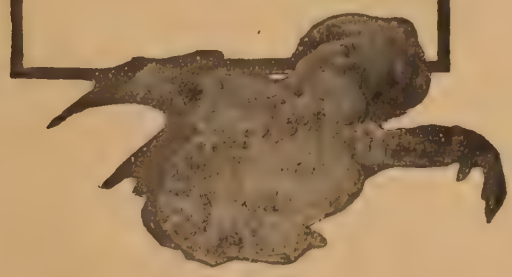
JEWEL PRODUCTIONS INC.
1600 Broadway. New York

FATE, Retribution and Hatred tramp through "Pay Me" on iron heels — make it ride its audience on a tidal wave of power. Yet amid the flaming passions of this mighty drama of a lawless Western camp, the consummate art of Dorothy Phillips makes the flower-like "Marta" one more exquisite figure never to be forgotten by her millions of admirers.



"PAY ME"

LOOKING down at his partner's wife whom he has murdered — can ruthless Joe Lawson see into the years and figure out the bill he'll some day have to pay? It's the tremendous *sweep* of "Pay Me" that gets the money — the terrible, onward march of the big events that start from this fateful beginning. Book "Pay Me" now and give your patrons the mightiest thrill they've ever known. ***Book now!***



THE starting gun of the deadliest battle between men ever shown in a Western film. And the "Killer" has not yet recognized—*his own son!*

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1600 BROADWAY NEW YORK

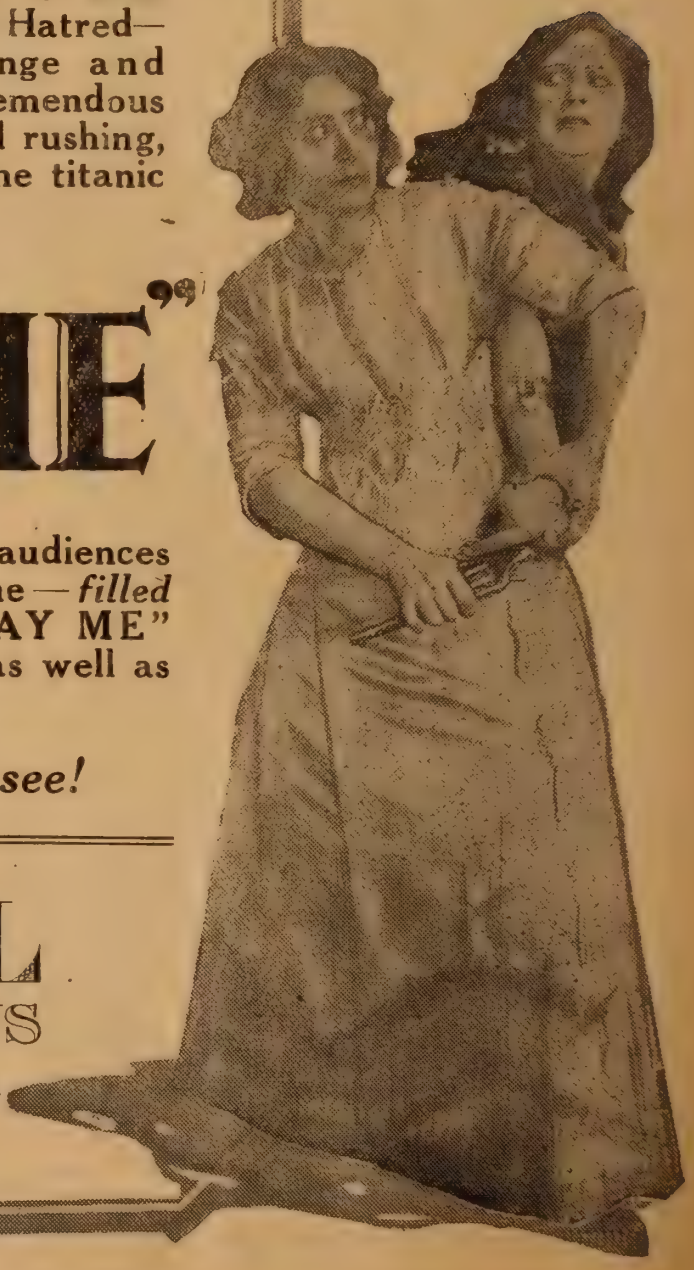
"The swiftest action ever seen on any screen"

There's a whole lot more to "Pay Me" than just that. Here's a play that's a perfect Whirlwind of human passions – a Pike's Peak of a Western drama that towers above everything of its kind ever produced. A picture of Hatred—Greed—Lawlessness—Revenge and Love—all laid amid the tremendous scenes of a boom camp—all rushing, crowding, roaring on to the titanic catastrophe at the end.

"PAY ME"

is a play that sends your audiences away speechless—overcome—*filled up!* And that is why "PAY ME" breaks records on *repeats* as well as on first showings.

Book it today *and see!*



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"PAY ME" has played on the Keith & Proctor Circuit for fifty days. In New York, in the Washington Heights section, it has played at three out of the five big theatres, *all within five blocks radius.* In the Fordham section—exactly the same way. To date, "Pay Me" has played in *ninety per cent.* of all the theatres in New York City. *Act on these facts.* Book—

Dorothy Phillips in "PAY ME"

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Get This Final Fact!
Even if we had the vocabulary of a Shakespeare we couldn't give you any more forceful recommendation of "PAY ME" than to state, simply, that "PAY ME" has made money for every Exhibitor who has shown it.
"PAY ME" will give your Box Office swifter action and more of it than any other Western drama ever screened.
Why not get this sure money NOW?
"PAY ME"
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Cincinnati, O.	402 Strand Thea. Bldg.
Denver, Colo.	1422 Welton St.
Detroit, Mich.	63 Elizabeth St.
Des Moines, Iowa	918 Locust St.
Indianapolis, Ind.	113 W. Georgia St.
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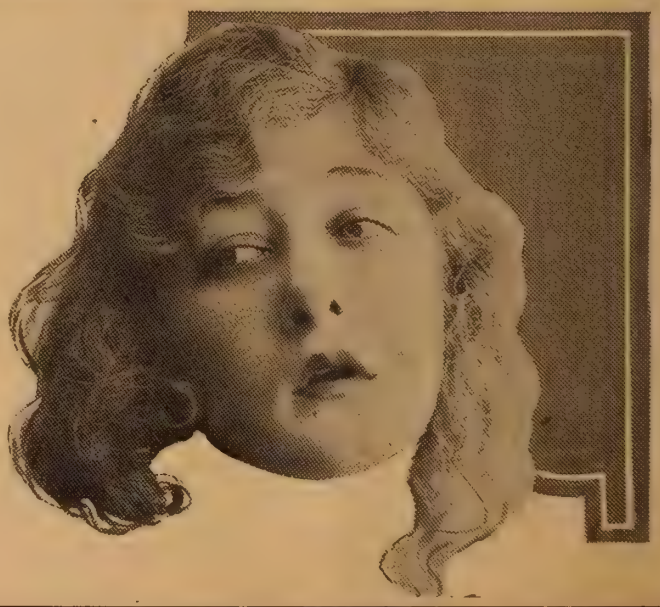
Mildred

"The PRICE of a

The Lois Weber Production that is sweeping the country



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"The DOCTOR and the WOMAN"

a Lois Weber Production that is An Intimate Disclosure of Life as We Live it.

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THE WILLIAMS PRINTING COMPANY, NEW YORK

Vol. 6 — No. 3

March 2nd 1918

The Moving Picture Weekly

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as Dancing Pete in
"NOBODY'S WIFE"
A Louise Lovely Production

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MERSEREAU
BLUEBIRD STAR
A Charming Picture of War-time Dixie-land
Written & Directed by Wilfred Lucas & Bess Meredyth
"MORGAN'S RAIDERS"

The Universal's
Great Adventure
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EDDIE
POLO
in "The BULL'S EYE"

"I'm going to kill you with nothing but these two hands for weapons."
Tense Scene from
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A Tremendous thrill not called for in the scenario.

Thrilling Scene from "The BULL'S EYE"

Four frightened horses hauling a stage coach with Bull's Eye performers in a wild runaway — dashing wildly along the side of a 300 ft. cliff - actually shown in one of the episodes.

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"PAINTED LIPS"

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LOUISE LOVELY

PRODUCTION

BY
THE AUTHOR OF "KINDLING" MARGARET ILLINGTON'S BRILLIANT STAGE SUCCESS

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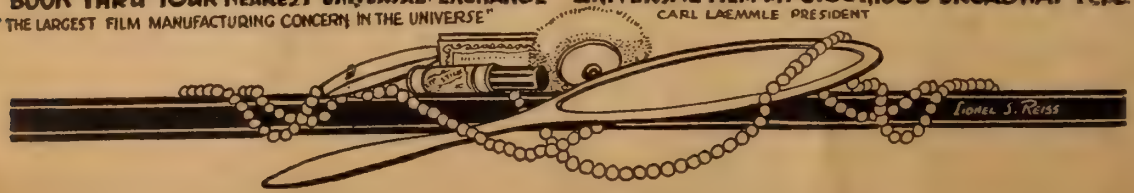
BOOK THRU YOUR NEAREST UNIVERSAL EXCHANGE UNIVERSAL FILM MFG. CO., 1600 BROADWAY N.Y.C.

"THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE" CARL LAEMMLE PRESIDENT



YOU'RE going to get a surprise when you see King Baggot in the Nestor comedy, "I'LL FIX IT." Mebbe you thought he couldn't do this comedy stuff as well as his straight dramatics in pictures, and that's the grand little old surprise you've got coming in the

NESTOR COMEDY "I'LL FIX IT"

that measures up to any single reel comedy seen in a long time.

King gets into a heap of trouble by trying to be a reg'lar little fixer, with each situation funnier than the last. Play this Nestor up to the limit and take advantage of King Baggot's country wide popularity and drawing power.

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MANUFACTURING COMPANY. Largest Film Manufacturing Company in the Universe. Carl Laemmle, President, 1600 Broadway, New York.

This Week "The INDIAN FISHERMAN"
Booking Started Lukewarm
But..... Now going like Wildfire
These are the PICTURES DE LUXE which created the big furore at the RIVOLI, Broadway's magnificent new theatre. Sold at a price that puts the small house on the same prestige footing with the most successful big city exhibitor. BOOK NOW. Split reel form.
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BLUEBIRD
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HEROINE OF THAT
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"MY UNMARRIED WIFE"
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DUCTION.
"The
WINE
GIRL"
A PHOTOPLAY THAT
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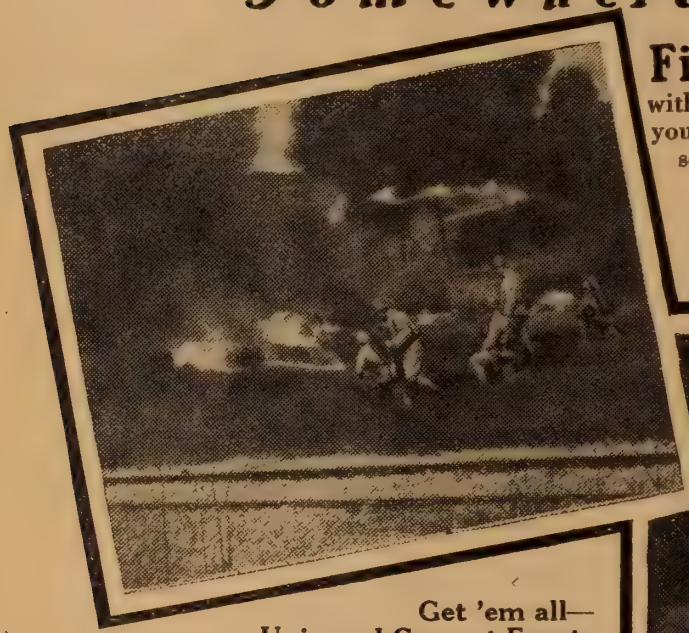
Huge News Scoop Showing Exclusively

liquid fire

as used on the Western Battle Front "Somewhere in France"



First Again! —but, oh, what's the use? We're *always* first—*first* with the big news pictures of our boys in France that your patrons will walk miles through the snow to see. *First*, because there isn't a corner of the universe that our expert cameramen don't cover when the news breaks. *First*, because we know what the public want—*and give it to them first.*

Get 'em all—
Universal Current Events
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REMEMBER—

These Liquid Fire Pictures Are—

Not shown in any other news reel

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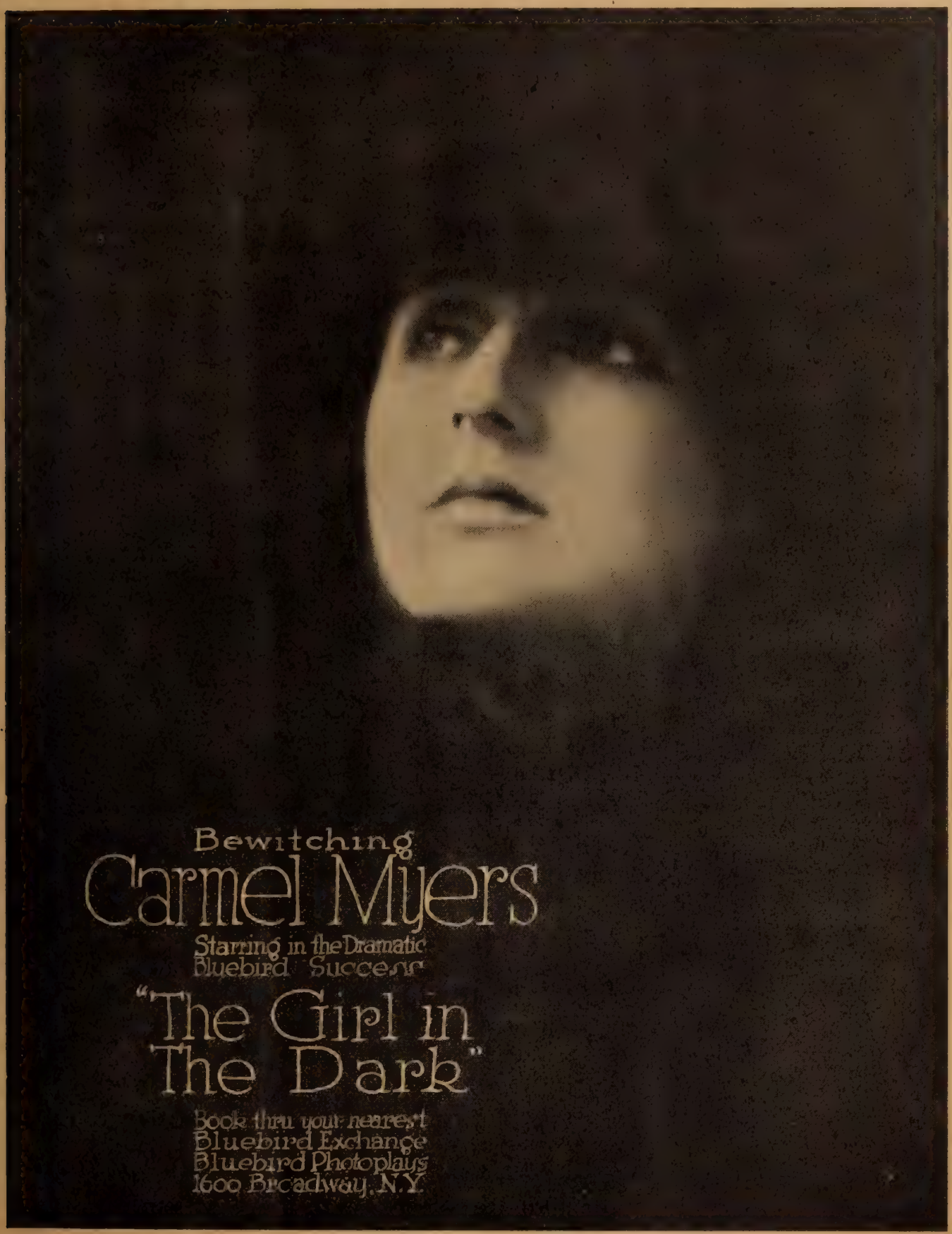
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Carmel Myers
Starring in the Dramatic
Bluebird Success
"The Girl in
The Dark"
Book thru your nearest
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MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

The MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUBLISHING COMPANY
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
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Vol. 6 MARCH 2, 1918 No. 3

Scoutmaster Drive Increases Value of Universal's Boy Scout Serial

THE success achieved by the Boy Scouts of America in their recent campaign to obtain new scoutmasters to take charge of their constantly increasing membership of boys directs new and increased attention to the Universal serial soon to be released in five two-reel episodes, entitled "Boy Scouts to the Rescue, or Aids of the Nation." Sir Robert S. S. Baden Powell, Chief Scout and founder of the British Boy Scouts, and the father of the boy scout movement throughout the world appears in this picture, in fact, the entire production was made under his personal supervision.

The serial has a real plot with constant thrills of interest to everybody—old or young—and cleverly introducing in its action the work done by the boy scouts. The scenario is by Bannister Merwin, author of many successful film plays in England and thoroughly conversant with the boy scout movement, which has enabled him ingeniously to merge their activities into a story of general interest, which at the same time has an especial appeal to the 10,000,000 boys of scout age in the United States, their sisters, parents and friends. It was directed by Percy Nash, equally well known in England as a screen play producer.

Exhibitors showing the serial will have the enthusiastic co-operation of the local boy scouts organizations as the serial will be distributed by the Universal Company under the auspices of the Boy Scouts of America, which now has a membership of close to 500,000 and is making a special drive to increase this to 2,000,000 boys and adults.

Thrilling Liquid Fire Views for Current Events

WHAT is probably the greatest news scoop since the showing of the arrival abroad of our first foreign contingent, is contained in the liquid fire films presented in Universal Current Events No. 42. These pictures are absolutely exclusive with this news reel and show, for the first time, the use of this hellish invention as a weapon of war.

"Awe-inspiring" but mildly conveys the impression which this German invention makes upon the mind of the observer. Originally devised as a method of surprise attack by the Huns, liquid fire as shown in the Universal release, has been improved upon by our Allies and made even more deadly. It will be recalled that the newspapers recently contained announcements of the German desire to agree to banish from warfare the use of this devilish device. After the American public has seen the manner in which its use has been developed by our forces, the reason for this change of heart experienced by the Huns will become instantly apparent.

The picture was made by the military cameramen under the supervision of the United States government and although issued as official United States war film by the Committee on Public Information through the American Red Cross, it will be shown only in Universal Current Events No. 42. Remarkable pictures were taken of the great leaping streams of flame that instantly destroyed everything in their path. German soldiers brave enough to advance in the face of this infernal blast deserve all the trinkets their imperial master has to bestow.

The human side of our army abroad is shown in a series of interesting scenes depicting the manner in which our boys helped French war orphans celebrate a belated Christmas festival. Where the American troops are holding the sector of the front in France all is not work as might be supposed. As great as is the task facing these soldiers of liberty, they still find time to bring cheer to the orphaned babes of our sister republic. Jolly old Santa Claus as we know him, is more or less of a stranger to these little ones, but our boys replace him with the allegorical figure of Uncle Sam, who distributed the gifts from the boxes generously contributed by the Yankee soldiers and which the latter received from the folks at home.

Stirring views of the parade of the 10,000 boys from the training camp at Yaphank, L. I., are shown in this issue of Current Events. The pictures were filmed while our lads were marching down Fifth Avenue in the face of a driving snowstorm.

The tremendous improvement in the general physique and bearing of the men is clearly brought home as the result of Editor Jack Cohn's placing immediately after the foregoing pictures, the scenes taken at the time the boys were paraded down Fifth Avenue prior to their departure for the training camps. By means of clever dissolves, the civilians are transformed into the snow-covered troopers marching through the storm.

Every conceivable angle of this parade is shown from the time the khaki-clad heroes with their field service caps and heavy marching packs led off through the thronged thoroughfare. The lumbering British tank, spitting fire and smoke, armored motor cars, ambulance detachments, field batteries, the officials in the reviewing stand—all are presented on the screen. The remarkable demonstration which resulted in the million observers crashing through the police lines after the conclusion of the parade is also shown.

Other features of Universal Current Events No. 42 include pictures of General Puiperyroux decorating for gallantry, officers of the Third Colonial Division of France which resisted to the last the efforts of the German Crown Prince to reach Paris via Verdun, and Animated Cartoons selected from the world's greatest newspapers. One of these in particular, "Stamp It Down" by Harding, in the *Brooklyn Eagle*, is excellent.

FIRST LIQUID FIRE IN MOVIES

Current Events No. 43 contains the first views of liquid fire, the most hellish invention of the great war.

Under the instruction of the French Veterans the Americans are learning to use this evidence of Kultur against its originators.

The spouting flame against which no troops can stand, is succeeded by wonderful clouds of densest smoke, screening all operations.

STOP YOUR

No. 197 Straight from the Shoulder Talks by Carl Laemmle, President of the Universal Film Mfg. Co.

I SEE by the trade papers that several exhibitors intend to ask the government to probe the moving picture business to chop down the high salaries paid to overpaid stars.

That's Not the Way to Do It

The government is busy these days. And besides, the exhibitors need not turn to the government to remedy a rotten condition when THEY HAVE THE REMEDY IN THEIR OWN HANDS. It's simple:—*Just quit booking pictures containing overpaid stars and rented at exorbitant prices.*

The trouble is that there are still some exhibitors who don't realize what the overpaid star has done to them.

The first thing to do is to examine your expenses and income, and compare them with the expenses and income that your books showed before you

LOSS NOW!

paid ruinous rentals for overpaid stars. And while doing it, remember what I've told you dozens of times, namely, that *the only thing that counts is YOUR NET PROFIT.*

No matter whether you are doing a bigger business with big stars, if your NET PROFIT is less, then you lose!

If you insist upon keeping the overpaid star supplied with limousines, yachts, country homes and Liberty bonds, you can charge it up to folly or charity or patriotism, as you like, but the fact remains that you are USELESSLY SACRIFICING NET PROFIT in order to fill your house *a few times a month* at a cost so great that you lose by the deal.

Possibly it makes you feel good to learn from the press agents that the overpaid stars buy Liberty bonds with the money you GIVE them; but wouldn't it make you feel even better to make some NET PROFIT and OWN THE LIBERTY BONDS YOURSELF?

(Continued on Page 14)

STOP YOUR

(*Continued from page 13*)

You can do it. You can build up a steady, PROFITABLE patronage if you will start right now and show pictures that are offered AT PRICES YOU CAN WELL AFFORD TO PAY.

Give these pictures even HALF THE ADVERTISING that you have devoted in the past to booming the overpaid stars, and your business will yield a real profit, just as it is doing for hundreds of exhibitors who have recovered from the star madness.

The big stars who draw crowds to your house now are so few that you can count them on the fingers of one hand—and have the thumb left over for good measure. But if you have to book other stars who have lost their drawing power to a great extent, in order to get the few that really help your business, your head is off and you have not found it out!

Stars don't make pictures. Pictures make stars. And if you will stop to consider a moment, you will realize that the pictures which really netted you the most profit were BIG STORIES, well

LOSS NOW!

acted, well directed, well advertised—*but without a single star in the whole cast!*

The Bluebird pictures have stars, but none at absurd salaries; none at salaries which force the rental prices higher than you can afford to pay. The Bluebird buys the stories and then finds the actors who fit the parts. Think how utterly silly it is to first have an overpaid star on the payroll and then write a story to fit his height, his weight, his curly hair, his perfectly darling eyes! It is because so much of this has been done that THOUSANDS OF MOVIE FANS HAVE BECOME DISGUSTED WITH PICTURES.

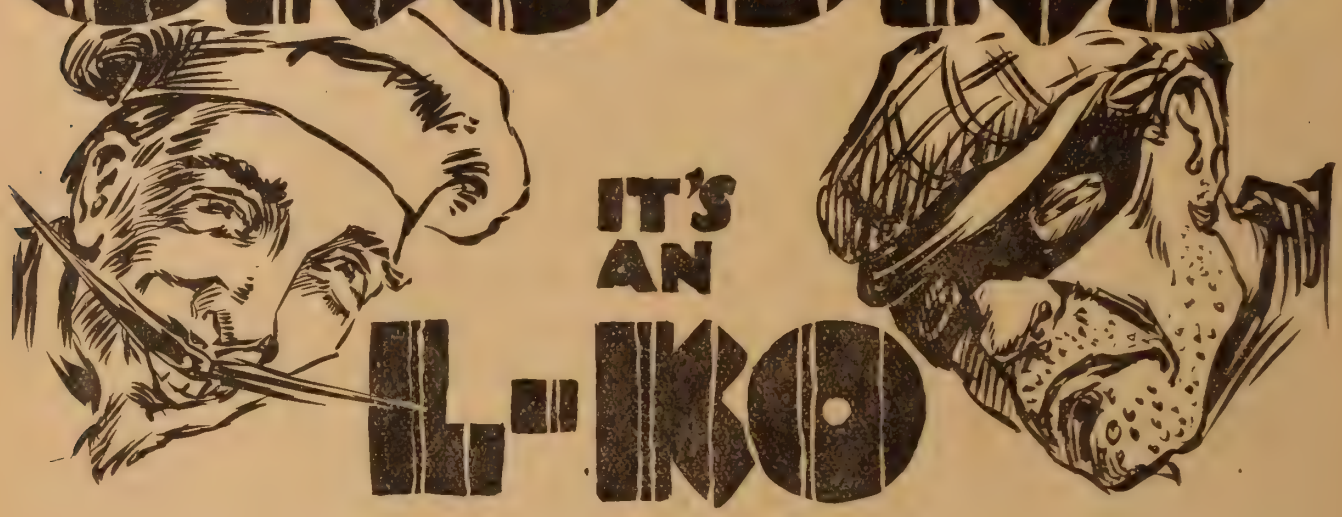
The Bluebird has followed the right policy for two solid years and as a result has produced only two poor pictures OUT OF OVER ONE HUNDRED!

Bluebirds Have the Highest Average in the World

Bluebirds are the finest pictures made and have a consistent record for quality that has amazed the whole trade. They've saved many an exhibitor's head. They will save yours—but you've got to USE them and ADVERTISE them and PIN YOUR FAITH TO THEM before they can possibly do anything for you.

Don't bellyache to the government. Don't ask Uncle Sam to stop your losses for you. You can do it yourself, and the quicker you do it the more profitable for you. Stop your losses and *stop them NOW!*

"COOKS and CROOKS"



GALE HENRY
The Excitable Bean-pole

HUGHIE MACK
The Almost-Balloon

DAVE MORRIS
The Jealous Devil

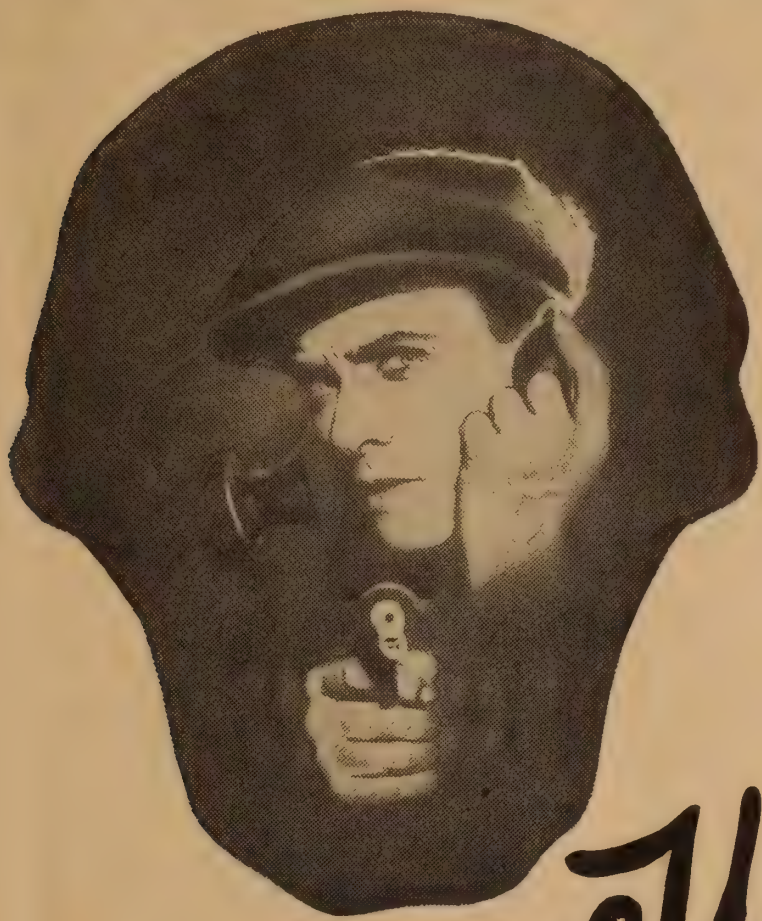
with the fascinating figurios of the little bear-hug L-Ko Beauty Girls and L-Ko *high-class support* will laugh the dollars into your lap till you can't count 'em. Book "COOKS AND CROOKS" and give your box-office an L-Ko grin. Any Universal Exchange. Or communicate with UNIVERSAL FILM MANUFACTURING COMPANY. The largest film manufacturing concern in the Universe. Carl Laèmmle, President, 1600 Broadway, New York.

BLUEBIRD PHOTO PLAYS PRESENT

One of the Biggest Hits of the Season

Herbert Rawlinson

as the man who laughed at death in the great American play



"Brace Up!"

Directed by Elmer Clifton

Book thru your nearest Bluebird Exchange or communicate with Bluebird Photo Plays (Inc.), 1600 Broadway, New York

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

PRESS SHEET for ELLA HALL *in* "BEAUTY IN CHAINS"

an Ella Hall Production with Emory Johnson

ARCHITECT NO LONGER

EMORY JOHNSON, who plays opposite Ella Hall in the Ella Hall production, "Beauty in Chains," which comes to the ——— theatre on ———, has been playing in pictures for three years. Johnson is a straight unhyphenated American of the best type, born in San Francisco in 1894. He thought he wanted to be an architect, and was educated for that profession in the University of California. However, exclaiming, "I care not who makes the houses for the people so that I can make their movies," he shut up his books and went into pictures. He had a handsome face, and a fine figure, six feet two inches tall; he was a fencer, swimmer, horseman and boxer—what was the use of confining himself to an architect's office? Universal saw his screen possibilities, and his three years' work has won great popularity for him, and given him a firm footing in the field of motion pictures. In "Beauty in Chains" Johnson plays the Spanish sweetheart of Rosarito, the role enacted by Ella Hall.

MOTHER TURNS VILLAINESS

No one would suppose that the sweet, pathetic little mother who brought tears to the eyes and a lump in the throat of all saw "Mother o' Mine" could ever portray a villainous character. Yet in "Beauty in Chains," the Ella Hall production which will be seen at the ——— Theatre on ———, Ruby Lafayette is the arch-villainess of the photoplay, scheming against her own granddaughter, and being chief conspirator in a plot to kill the young hero. This proves conclusively that at the age of seventy-five Ruby Lafayette is still a great actress.

The Synopsis

DONA PERFECTA is the patron saint of the sleepy little town of Orbajosa. Friend of the poor, patroness of the church, the wealthiest inhabitant, Dona Perfecta was the law. But her outer appearance of benevolence and piety hid a nature grasping, bigoted and vindictive. Her right hand man was the Notary, Don Cayetano, who held hopes of a union between his son, Jacinto, and Rosarita, the granddaughter of Dona Perfecta. Rosarito, full of life is kept under the thumb of her guardian. She has been betrothed to Pepe Rey since she was a baby, but has never seen him. The announcement that Pepe is coming to visit his intended, therefore, creates intense excitement for everyone in the household. The two fall in love at once; but in a week things begin to happen. Pepe's frankness is noised abroad and the town regards him as a fop and a scoffer; he is reported to be an athiest and a revolutionist; he loses his position; Rosarito is kept away from him and finally he is involved in a trumped up scandal with three girls in the village. But every fresh attack makes him more determined to win Rosarito. Finally he suspects his aunt, Dona Perfecta, and she ultimately proves the arch villain, even going so far as to order a jealous lover of one of the girls to kill Pepe. But the young man comes off triumphant and effects a daring elopement with Rosarito.

Adapted by E. J. Clawson from Book by B. Perez Galdos

Produced by Elsie Jane Wilson

CAST

Pepe Rey Don Jose	Emory Johnson
Dona Perfecta	Ruby LaFayette
Rosarito	Ella Hall
Don Cayetano	Winter Hall
Jacinto	Maxfield Stanley
Licurgo	Harry M. Holden
Caballuco	Geo. E. McDaniel
Juana Troya	Gretchen Lederer
Lieut. Pinzon	Wm. Hakeem

IN A SPANISH SETTING

"Beauty in Chains," the coming Ella Hall Production, which will be presented at the ——— Theatre on ———, is laid in a Spanish setting. This is the first time in her career that Ella Hall has played the role of a Spanish beauty, but her success in carrying out this role leads one to believe that she might thrive in a Spanish castle.

Universal's wonderful permanent settings came in handy in putting on "Beauty in Chains," and so did the Spanish houses which are so abundant in and around Los Angeles. Of course the street scenes to be true to life could not be found growing wild, so to speak, but one of Universal City's justly famous settings, which are always left standing is a Spanish street, which has often represented Spanish, Peruvian and Mexican atmosphere. Almost the whole of the film was shot in this one street. Europe in America has no more brilliant example in pictures than in "Beauty in Chains." Elsie Jane Wilson, who directed this unusual picture, selected all the exterior sets which the well known city of make believe could not supply, and any Spaniard would feel quite at home in supposing that he had been looking at a scene taken in sunny Spain.

10 YEARS IN PICTURES

Ella Hall, star of the Ella Hall production, "Beauty in Chains," which will delight audiences of the ——— theatre on ———, though only twenty years old, has been playing in motion pictures since the industry was in its infancy. Miss Hall made her picture debut about ten years ago, under the direction of David Griffith. With every productio she has played her popularity has multiplied, until now she is one of the foremost stars, and one of the most versatile, appearing on the screen.

LITTLE ELLA HALL'S LONG (FILM) CAREER

Ella Hall, though twenty years old, can still play the parts of a woman or a child. She has been upon the stage or in pictures since she was a very little girl, but a glance at her career shows that she is progressing consistently toward greater things. In each picture in which she appears she shows to better advantage, and each time she is given a more advantageous part.

Years ago Ella Hall was chosen by David Belasco to play a principal part in his production of "The Grand Army Man." This was her first stage experience. She understudied Mary Pickford in "The Warrens of Virginia," and following this engagement appeared with Isabel Irving in "The Girl Who Has Everything." While playing with Mabel Taliaferro, Miss Taliaferro suggested to her that in motion pictures was the great opportunity for her.

Shortly after this she began her career in pictures. She first worked under the direction of David Griffith with the Biograph for two years. For one year she was with the Reliance under Jack Kirkwood and then joined the Universal forces, where she is now one of Universal's prominent members.

Miss Hall scores her latest and greatest hit in the new Ella Hall production, "Beauty in Chains," which will be run at the ——— Theatre on ——— (date).

FROM A SPANISH NOVEL

The story of "Beauty in Chains," starring Ella Hall, which will have its first run at the ——— Theatre on ———, is taken from a popular Spanish novel, "Dona Perfecta," written by B. Perez Galdos. Having made a tremendous reputation for itself in Spain, the book was later published in various other languages, and has now had a world-wide circulation. Audiences of the ——— Theatre will be impressed with the story, which proved such a splendid vehicle for motion picture production.

AN ALL STAR CAST

"Beauty in Chains," the Ella Hall production which is booked to play the ——— Theatre on ———, is played by an all-star cast, headed by Ella Hall. Emory Johnson, who takes the lead in support of Miss Hall, has become very popular through his success in the "Gray Ghost" serial, and other prominent roles in which he has recently appeared; Ruby LaFayette touched the heart of every movie fan who saw "Mother o' Mine," in which she played the appealing role of the sweet little old mother; Gretchen Lederer has had such an asosrtment of roles, that she offers a new treat every time she appears; and Winter Hall and Harry Holden, old Universal standbys, never fail to add to the attractiveness and interest of a photoplay.

PUTTING IT OVER

A Department of Help for the Exhibitor

IN putting over "Beauty in Chains" there are a number of advertising angles of which advantage can be taken. In the first place, Ella Hall has been a Bluebird star, and her pictures will in the near future again be released under the Bluebird brand. At the present time they are released under her own name. Ella Hall is a name which has been accumulating popularity for the last ten years, and is one now to be reckoned with wherever films are shown. In addition to Miss Hall there are Gretchen Lederer, Emory Johnson and Ruby LaFayette, all of whom have been heavily advertised, and whose names mean much in the picture world.

"Beauty in Chains" was adapted from a Spanish novel called "Dona Perfecta," written by B. Perez Galdos. It was directed by Elsie Jane Wilson, who has produced a number of extremely artistic, enjoyable and popular films.

For a lobby display stunt, get either a lithograph of Ella Hall, or a large photograph of her, place it in your lobby without her name or the name of the picture. Get some chains of any size or description from the junk shop if you can't get them at any other place cheaply, frame the picture in these chains, and hang this placard underneath:

WHO IS THIS GIRL?
WHAT FILM DOES SHE REPRESENT?
SHE WILL BE HERE ON ——— (Date).

A few of these pictures thus ornamented in store windows to take the place of window cards should be effective and not expensive. It would not be difficult to get a girl to walk around the principal streets with a number of light chains draped about her over her shoulders and around her waist, and in such a way as to make considerable noise when she walked. On her back put a placard stating:

"BEAUTY IN CHAINS" is coming TO THE ——— THEATRE on ———
FOLLOW HER THERE.

THE NEWLYWEDS

The two leading roles in the Ella Hall production, "Beauty in Chains," which comes to the ——— Theatre on ———, are played by Ella Hall and Emory Johnson, who quite recently became man and wife. In this new photoplay they are sweethearts, betrothed to each other. It wasn't a difficult matter for them, therefore, to make a success of their respective roles. All they needed to do was just to act naturally.

WORKING ON SUPERSTRUCTURE

Though she has been a director of motion pictures for little more than two years, Elsie Jane Wilson stands in the front rank of the profession. She is one of the very few successful woman directors in the field today.

In private life Elsie Jane Wilson is the wife of Rupert Julian, one of the foremost directors at Universal City, and one of the most prominent in the entire motion picture industry. Mr. and Mrs. Rupert Julian are at the present time working together on the production of a superfeature, which is bound to make a tremendous sensation the world over, owing to the greatness of its patriotic theme. They are not yet ready to give out the title or story, but it is safe to say that it is a production which will take the country by storm.

GRETCHEN LEDERER AGAIN

ELLA HALL is to have once more the support of beautiful Gretchen Lederer in one of her feature productions. When "Beauty in Chains" makes its visit to the ——— Theatre on ———, Miss Lederer will be seen as the beautiful Spanish girl whose innocent flirtation with Ella's fiancee is so distorted that it forms the main complication of the story which appeared first as a popular novel by B. Perez Galdos. Miss Lederer will be remembered for her work in "New Love for Old."

WHAT'S COMING

After "Beauty in Chains," the Ella Hall production which comes to the ——— theatre on ———, patrons of the ——— theatre may look forward to a splendid program of high-class features, chief among which will appear Harry Carey in "Thieves' Gold," Louise Lovely in "The Girl Who Wouldn't Quit," and "The Magic Eye," with Little Zoe Rae. "Thieves' Gold" is a story of a lonely cowboy who was inveigled into a highway robbery, and who won his way back to the right trail through the influence and encouragement of a girl's appealing eyes. "The Girl Who Wouldn't Quit" is a moving picture adaptation of James Oliver Curwood's story, "The Quest of Joan."

Don't Overlook the Stunts and Stories on "Beauty in Chains" on pages 18 and 19.
Cut Out and Use the Stories in your Newspapers: try the Stunts in your Lobby and on the Street. Put it over.

How can a beautiful girl live in the same apartment with her husband without his knowing that she is his wife?

One of the biggest Hits of the Season

A SUPER-BLUEBIRD

CARMEL MYERS

with KENNETH HARLAN in

MY UNMARRIED WIFE

AN AMERICAN PLAY WITH FRENCH DRESSING

FROM A RECIPE BY FRANK R. ADAMS

Book thru your local BLUEBIRD Exchange or BLUEBIRD Photoplays, Inc. - 1600 Broadway, New York

Letters From Many Satisfied Jewel

SPLENDID SATISFACTION

JEWEL PRODUCTIONS, INC.,
Los Angeles, Cal.

Gentlemen: I don't know when I have played a picture that gave such splendid satisfaction as "The Price of a Good Time."

I wonder what some of the so-called stars must think of this picture that would have been perhaps curtailed to suit their capabilities. While in this Miss Weber has selected her types and presented as near a perfect picture product as it has been my lot to see in many moons.

My only regret is that she is not able to give us at least one each month, if such a thing were possible.

The pleasure of meeting patrons coming out from this picture is a bright spot in the exhibitor's grind. Keep me in mind for anything you have that is even half as good.

Fraternally,
J. E. RICKARD, *Mgr.*,
Hip Theatre,
Phoenix, Arizona.

A LETTER THAT DREW

Dean Collins, advertising manager of the Film Supply Co. of Portland, Oregon, sent out to the entire mailing list of J. Lewis Arnold, manager of the Star Theatre, Bellingham, Wash., a letter which bore great results and which is commended to every exhibitor who is to run "The Man Without a Country." Mr. Arnold said, "There was nothing left for me to do but count the money."

Here is the letter:

Dear Friend: J. Lewis Arnold, manager of the Star Theatre, in your city, is presenting on January 17, 18 and 19 a patriotic feature that you cannot afford to miss.

"The Man Without a Country"—you are familiar with the classic story by Edward Everett Hale, has been made alive for you in this great Jewel Production, and the showing of this film has swept audiences off their feet with patriotic enthusiasm wherever presented.

In New York and various Eastern cities, it was made the basis of great recruiting campaigns.

It was the first motion picture ever presented in the national theatre at the foot of Washington Monument, and this presentation was attended by the president, his cabinet and all the leading Government officials.

In Corvallis, Oregon, it helped add an immense amount to the returns on the Liberty Loan drive.

In the Globe Theatre, Albany, Oregon, it played to the largest crowd that had ever filled that theatre.

In Grant's Pass, "The Man Without a Country" outdrew the popular Douglas Fairbanks, playing in an opposition theatre.

The inclosed circular will give you a slight idea of the character of the film.

In closing, we remind you again that "The Man Without a Country" is a patriotic feature that you will be eager to see. It will grip you and stir you like the blare of bugles and the flash of the flag.

You will want to see it again—and you will want to have all your friends see it.

Yours for the best pictures produced,
JEWEL PRODUCTIONS, INC.

TALK OF THE TOWN

JEWEL PHOTO PLAYS,
Denver, Colo.

Gentlemen: The excellent feature, "Come Through," has given great satisfaction to all—to the box office, patrons, and every one. It is the talk of the town. During the run of the picture at our theatre the weather was fierce. The last night of the showing it was 10 degrees below. We in the box office and lobby wore our wraps all evening. Still we had a good house.

We sure like the Jewels.

Yours very truly,
MRS. ASHBURN,
Princess Theatre,
Sterling, Colo.

A DANDY PICTURE

CONSOLIDATED FILM & SUPPLY CO.,
El Paso, Tex.

Gentlemen: "The Man Without a Country" is a dandy picture. We had one of the best houses in several months and every one seemed satisfied.

Yours very truly,
PRINCESS THEATRE.
Silver City, New Mexico.

MORE THE SECOND DAY

JEWEL PHOTO PLAYS,
Denver, Colo.

Gentlemen: Just a line to say that "The Price of a Good Time" did more the second day than the first. It is a very good picture, one that pleased everybody, and gave universal satisfaction.

Yours very truly,
(Signed) L. C. SHEPARD,
Majestic Theatre.
Pueblo, Colo.

WENT OVER BIG

JEWEL PRODUCTIONS CO.,
Portland, Ore.

Dear Sir: Your splendid production "The Man Without a Country" went over big; this too in spite of the fact that Douglas Fairbanks in "Wild and Wooly" was being shown at the other theatre.

If your other specials are as good as this one, I shall be glad to book them. I hope to be able to give you a date for "Sirens of the Sea" in a very few days.

Thanking you for your assistance and co-operation in presenting this production, I am,

Yours very truly,
ALMA P. WOLKE.
Joy Theatre.
Grants Pass, Ore.

ENJOYED IT HIMSELF

MR. DEAN COLLINS,
Portland, Ore.

Friend Collins: The Jewel, "The Man Without a Country," got over well. The Union took up the free admission stunt which you so kindly suggested, and it was a winner. The theatre was as full of kids as Uncle Sam is of trouble, and they certainly whooped her up at the thrilling places. I enjoyed the picture myself as I seldom do a film. So many of these patriotic films drag in the flag like the old cavemen used to pull their wives home from paw-in-laws, that it was a distinct relief to see a picture which let a story work up to its own climax.

Yours very truly,
R. W. FISHER.
Walla Walla Union.
Walla Walla, Wash.

EVERY JEWEL IS GREAT

JEWEL PRODUCTIONS, INC.,
Des Moines, Ia.

Gentlemen — Having run seven of your Jewel pictures, will say that each and every one is great. Nice clean shows and sure money getters.

Yours truly,
EDW. AWE.
Strand Theatre.
Fort Dodge, Ia.

PLEASED CRITICAL AUDIENCE

JEWEL PRODUCTIONS.
New York City

Gentlemen: "The Price of a Good Time," which we played recently for a period of three days, is *a splendid picture, excellently handled and directed.*

It is not at all suggestive as the title might imply, and we were very pleased to show this picture to our critical audience.

We wish we could get more pictures of this kind and it ought to do a big business wherever shown.

Yours very truly,
(Signed) A. L. SHOLSMAN,
Eighty-first Street Theatre,
New York City.

Exhibitors Which Speak for Themselves.

IT MADE A KILLING

"THE PRICE OF A GOOD TIME" was booked into the Blue Mouse Theatre, St. Paul, for four days. But it made such a killing that the theatre made a successful effort to keep it for the entire week. At the end of one of the most successful runs they had ever experienced, Mustard & Rowe, managers of the Blue Mouse Theatre, sent this letter to the Jewel Productions Company:

St. Paul, Minn.
January 12, 1918.

JEWEL PRODUCTIONS,
Hennepin Avenue,
Minneapolis, Minn.

Gentlemen — I would like to congratulate your Company on the *clean, beautiful, excellent feature* we have just finished running from your studio, entitled "The Price of a Good Time," featuring Mildred Harris and an excellent cast of players. This is one of the *nicest box office attractions we have had the good fortune to run at the* Blue Mouse Theatre. There is not an objectionable scene in the entire production and we have had many high compliments on the high morality of the play and the way it is put together. I consider it an attraction for the best houses in the land and one that will *talk* for the theatres that run it.

Yours truly,
MUSTARD & ROWE,
Managers.

BREAKS BOX OFFICE RECORDS

JEWEL PRODUCTIONS, INC.,
Portland, Ore.

Gentlemen — We have broken the box office record on *each successive day* for *four* days in the Strand Theatre running the first of the Jewel Productions that we have been privileged to book—"Sirens of the Sea."

This remarkable run comes on the heels of a record-breaking attendance in the earlier part of the week, and in the face of keen competition of big feature productions in rival theatres in the immediate vicinity.

From the artistic standpoint "Sirens of the Sea" *sets a new mark* in water picture production.

Audiences appeared to be simply carried away by the magical beauty of the story and the scenes in the fairy-story of the mermaids.

"Sirens of the Sea" lends itself wonderfully well to attractive spectacular advertising and looks like a certain winner from the box office viewpoint, in *any* theatre that may book it.

Yours very truly,
W. B. ARMSTRONG,
Strand Theatre,
Portland, Ore.

Broke All Records at the American

FATHERS —— MOTHERS —— SISTERS —— BROTHERS

Fathers — Mothers — Brothers — Sisters

2 —— MATINEES —— 2
9:30 and 2:30
AND
2 —— SHOWS —— 2
AT
NIGHT
7:15 and 8:30

At the
AMERICAN THEATRE
ORCHESTRA MUSIC
Both Afternoon and Evening

There is a Special Matinee at 9:30 for the children only, and at which time we are going to give away a big goose to the child who holds the ticket with the lucky number.

Admission.....15c.

Fathers — Mothers — Brothers — Sisters

"THE MAN WITHOUT A COUNTRY"

THE PLAY OF THE HOUR

Endorsed on its opening night by officers of the U. S. ARMY and NAVY in New York. The Cabinet of the U. S. Government and 25,000 people HEARD John Alton say: "DAMN THE U. S., I WISH I MAY NEVER HEAR OF THE U. S. AGAIN."

This is a picture that all children from 6 years and up, which they are going to study in school or already have studied it, and if fathers and brothers can't serve at the front they must serve at home and stand by the men at the front. By seeing this picture.

A WARNING TO SLACKERS—A MESSAGE TO PATRIOTS —A ROUSER OF THE NATION

FATHERS —— MOTHERS —— SISTERS —— BROTHERS

Jewel Productions, Inc.,
Des Moines, Ia.

Gentlemen: Enclosed please find my ad. on "The Man Without a Country." This picture broke all records, and everybody was well pleased with the picture. Yours very truly,

C. M. FREDERICKS,
American Theatre,
Belle Plain, Ia.

BEST CROWD OF SEASON

JEWEL PRODUCTIONS,
Chicago, Ill.

Gentlemen — In behalf of the local American Defense Society and myself, I wish to thank you for the production, "The Man Without a Country," which we played at the Crystal Theatre at great business, in fact, we had better crowds than with any other feature we have shown this season.

In view of the fact that this was for the benefit of the A.D.S., I gladly gave the use of my theatre, and services of all, to the cause, and if you have such a picture, that we could play again, please let us know at once.

Again thanking you for past favors, and hoping that this feature will be shown in every theatre in the United States, as it should be, I remain

Yours very truly,
(Signed) DEWEY S. LAMKIN,
Mgr., Crystal Theatre,
Hickman, Ky.

ADMIRES "COME THROUGH"

The Manager, Superba Theatre,
Los, Angeles, Cal.

Dear Sir—Pardon the liberty I take in writing you this letter, but I simply want to express my admiration for the wonderful picture I saw at your house last night, namely, "Come Through." It has everything to commend itself to the general public—the story has continuous action, and logical situations. The photography is excellent, with well-chosen locations; and the cast has been selected with fine discrimination—every character a type, Mr. Rawlinson, as the crook, scoring a great success.

In closing, allow me to congratulate you on the clever manner in which you advertised this picture throughout

Wishing you the continued success you so richly merit, permit me to re-

Yours truly,
(Signed) H. L. SNYDER,
Los Angeles, Cal.

COMING

FEARLESS-DASHING MARIE WALCAMP

IN

"THE LION'S

CLAWS

THE UNIVERSAL SERIAL THRILLER

PREPARE for another WINNER—Take advantage of the advance time right now while you're reading this ad—to communicate with your nearest Universal Exchange for reservation booking for your house on "THE LION'S CLAWS."

It's another Universal serial that carries the wallop—that contains the pulling and holding power—a story of wild jungle life, saturated with an international spy plot that carries you from Metropolis to the wilds and back to Metropolis again. And again you will have—dashing

MARIE WALCAMP

to draw capacity for you. A world wide Star of popularity and power. Star of "THE RED ACE"—Star of "LIBERTY"—a wild reckless Star who risks her neck among wild beasts to enable you to keep your audiences thrilled for 18 weeks.

A great big Advertising and Publicity campaign book will come to you shortly. This book tells everything. Packed full of novel ads—stunts and ideas to help you put over "THE LION'S CLAW'S" for 18 weeks of capacity business. WATCH FOR THAT BOOK. If you don't get a copy write us immediately. It's a gold mine for you for profits. WATCH AND WAIT.

Book thru your nearest Universal Exchange. Or communicate with the Universal Film Manufacturing Company, Largest Film Manufacturing Company in the Universe.

Carl Laemmle, President, 1600 Broadway, New York.

Gale Henry and L-KO Beauty Girls

INSTEAD of featuring any particular L-Ko Comedy in this notice we simply advise you to act with us on one of the lessons of the war and show pictures that will make people *forget their troubles.* Worried exhibitors in France, England and Italy have found in these days that *good comedy pays the rent.*

Gale Henry Hughie Mack Dave Morris

and their high-class support, have the benefit of the most experienced stage direction in the history of the business and the result is a line of highly amusing, clean *comediettas* any one of which you can book and be sure of a good profit and excellent entertainment.

Book thru your nearest Universal Exchange. Or communicate with the Universal Film Manufacturing Company, Largest Film Manufacturing Company in the Universe. Carl Laemmle, President, 1600 Broadway, New York.

L-KO

A Few More Bluebird Comments

Mr. Carl Laemmle, Pres., Universal Film Mfg. Co., New York City.

STRAND
THE POPULAR THEATER
TODAY ——TOMORROW
DOROTHY PHILLIPS IN HELLMORGAN'S GIRL
WM. S. HART IN "HORNS AND HOOFS." CURRENT EVENTS.

An adv. for the famous Bluebird Special in Denver Star

It's fourth appearance on Curtis Street, Denver, in addition to playing numerous suburban houses and still doing nicely. Thank you.

DEAR MR. LAEMMLE:—

Our Bluebirds are now being used in all of the best houses in this territory, and furthermore, they do the business. Right here in Denver it seemed as if we almost had to beg the good houses to consider them, but we have had a first run house since January first and our pictures so far shown have done the best business of any brand of features shown in this theatre. I not only can *tell* the exhibitor that our pictures will do as much, if not more business than any other brand of features, but I can *prove* my assertions.

Another thing that makes the future more bright is that exhibitors are coming to see that "The play's the thing." You were just two years ahead of the times when you started hammering on "The Play's the Thing," because there is no doubt but that the high salaried star is rapidly becoming a thing of the past and while exhibitors do not want to acknowledge this, they realize that it is gradually becoming true.

The Strand Theatre, which is our first run house, formerly handled Fairbanks, Hart, and all of the big stars, and they lost money all the time, whereas now they are making money.

Undoubtedly you can realize, Mr. Laemmle, what this means to us in this territory. Take the last six weeks here in Denver, I believe that I would be safe in stating that our Bluebirds have outdrawn Artcraft, Paramount, or any other single brand of features or star features shown on Curtis Street.

Yours respectfully,
UNIVERSAL FILM EXCHANGE CO.,
By Edw. Armstrong, Mgr.,
Denver, Colo.

WANTS TWO A WEEK

BLUEBIRD PHOTO PLAYS, INC.,
Denver, Colo.

Gentlemen: I received the Bluebird, "Morgan's Raiders," and wish to thank you very much for the trouble and inconvenience you were put to. Now I have something very important to take up with you, and that is, can you supply us with two Bluebirds a week, until we catch up on the regular program? I could use some of the Bluebird specials if you would care to start us in. I want to give you all of my account, if possible. If you can so arrange to put me in line, I would prefer Thursdays for the new starting of the Bluebirds, and continue Sunday for Bluebird also.

Trusting you will consider this carefully, I am

Yours very truy,
LEO BERTOLERO, MGR.
Ford Theatre,
Lead, South Dakota.

WANT COMEDY-DRAMA

The following is a copy of an article in the Hyannis, Neb., paper following the play, "The Little Terror," at the Gaiety Theatre.

"The Little Terror," a Bluebird film comedy-drama, presented at the Gaiety Theatre Tuesday night, satisfied everyone present, and fully demonstrates that the comedy-drama class of film plays pleases a Hyannis audience better than rough stuff, tragedy, or love-sick doin's in which the "stars" get a bull pup grip on each other's lips and hang on until they lose their breath and their lives are saved only by having to make room for the next act.

NONE SO CONSISTENT

Vancouver, Wash.

FILM SUPPLY CO.,
Portland, Ore.

Gentlemen: We change our program every day in both of our houses and have occasion to use nearly everything in the film line—that's fit to use—and in the nearly three years that we have had the "Birds" we can say without any hesitation that there is no other regular program as consistently good as our "Bluebird Night." Our patrons (through the medium of the box-office) tell us very forcibly what they like—and what they don't like and the continued increase of receipts, week in and week out, for over two years, shows the Bluebird a winner over all of them.

In behalf of our patrons as well as ourselves, we wish for the continued success of the Bluebirds.

Respectfully yours,
U. S. A. THEATRE CO.,
Per J. A. MCGILL.

NOTHING TO BEAT BLUEBIRDS

BLUEBIRD PHOTO PLAYS, INC.,
Omaha, Neb.

Gentlemen: I think "Anything Once," "The Scarlet Car," or any other production starring Franklyn Farnum, is certainly a winner. We have been lucky in securing some of the very best plays lately. I don't think there is anything to beat the Bluebirds. The last booking is O. K.

Yours very truly,
O. VAN HOUSEN,
Favorite Theatre,
Schuyler, Neb.

MORE THAN SATISFIED

FILM SUPPLY CO.,
Portland, Ore.

Gentlemen: We are more than satisfied with the business we are doing on Bluebirds, and we want to keep up the gait. You need not be afraid of our cancelling for we are increasing our Sunday business wonderfully since taking them on.

Yours very truly
RIALTO THEATRE,
Medford, Ore.

CUT OUT ALL OTHERS

FILM SUPPLY CO.,
Portland, Ore.

Gentlemen. During the strike in the paper mills here I cancelled all service except Bluebird and Universal. As long as I am running the theatre and can get Bluebirds and Universals, I will run them. For the duration of the strike I have cut my show down to four days, retaining merely the days when I am running your productions.

Yours very truly,
W. H. DUBHAM,
Grand Theatre,
Camas, Washington.

a charming
ELLA HALL
production

"BEAUTY in CHAINS"

EVERYBODY loves Ella Hall — girlish, sweet and adorable—and everybody knows the clean, bright, satisfying type of play in which they can always count on seeing her. That's why we say—Book this sunny modern romance in which Love and Youth laugh at locksmiths and let your patrons laugh, weep, thrill and be thoroughly happy with them, and you happy, too, at the Box Office receipts.

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MFG. CO.

Largest Film Manufacturing Company in the Universe

CARL LAEMMLE, President

1600 BROADWAY, NEW YORK

Book this Louise Lovely Production

"Nobody's Wife"

GRANTING that the Story is *big*—that the Acting is *fine*—that the Continuity and Direction are *there*, you'll agree every time that it's

THE TITLE THAT TELLS

And *that's* where the UNIVERSAL makes *extra money* for you that other producers fail to give you—for no one else has the knack of *adding* to a great picture and a nationally popular Star a *title* that will pack your house in a blizzard.

Book this splendid Louise Lovely Production thru your nearest Universal Exchange. Or UNIVERSAL FILM MANUFACTURING COMPANY. Carl Laemmle, President, 1600 Broadway, New York.

"The RED ACE" "The GRAY GHOST"

Some serials feature *men* and some feature *animals*, but that high-speed ticket-seller, "THE RED ACE," *out-features all competitors* by riveting every eye on dashing

Marie Walcamp

the most daring, reckless, fearless, steel-nerved heroine before the public today—a leading woman whose ice-cool courage and utter defiance of all personal risk wins wholesale admiration in every thrilling episode from first to last. *Right now* is the time to book this

Great Foreign Spy Serial

and boost it *to the limit.* You'll do a business with this *up-to-the-minute plot* and *superbly dashing lead* that will sweep you off your feet.

It grips 'em! Grabs 'em and holds 'em—makes them *suck in their breath* every time the Gray Ghost slips like a wraith through his pursuers fingers—makes them *thrill with sentiment* when beautiful Priscilla Dean and Emory Johnson go through their appealing love scenes—makes them *yell with delight* when Eddie Polo hurls six-footers over his head, pulls feats of physical strength that grow more dazzling every week.

A Housepacker from Coast to Coast

Every house that has played "THE GRAY GHOST" has stood 'em up regularly every seven days for sixteen cash-collecting weeks. Book, then advertise this unbeatable *Star Cast:*

Priscilla Dean
Emory Johnson Eddie Polo
Harry Carter

UNIVERSAL FILM

The Largest Film Manufacturing Company in the Universe

IONAL·SERIALS·

"The MYSTERY SHIP"

The name is right! The Serial of *New Mechanical Effects*—the Serial of *Baffling Photographic Wonders*—the Serial of *Constantly Growing Mystery*—the Serial that never "lets down," but keeps *mounting* and *mounting*. Give them this *NEW STUFF* in Serials and add these big, nationally-known names:

Ben Wilson

Neva Gerber Kingsley Benedict

With a High-Speed Cast and Fresh, "No-repeat" Locations for Every Crowded Episode.

Best of all—here's a Serial that grips the *oldest* as well as the *youngest*, because it's packed with *super-natural events* that even a spirit medium couldn't explain.

Don't do another tap till you've booked "THE MYSTERY SHIP" and insured yourself your greatest-of-all serial profits for four months and a half. Competition with this marvel-story simply *wilts*.

"The VOICE on the WIRE"

In spite of *every new competing Serial*, the grandly thrilling "VOICE ON THE WIRE" is giving serial-lovers all over the United States and Canada the most exciting moments of their lives—is pouring the dollars into, not hundreds but thousands of Exhibitors' tills.

Nervy

Ben Wilson

Pretty

Neva Gerber

and their

Big, High-Speed Cast

will give your audiences *Novelty—Excitement—Romance*—in an unsurpassable series of lightning-like episodes raised to the *n*th power of money-getting by triple A1 stage direction and settings.

Before even thinking of any new competing Serial book "THE VOICE ON THE WIRE" and solve your serial problem for sixteen golden weeks.

MNFG. COMPANY

1600 Broadway, New York

Carl Laemmle, President

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

RUTH CLIFFORD IN ANOTHER BLUEBIRD

Ruth Clifford, daintiest of Bluebird stars, pretty as well as talented, will next appear in 'Hungry Eyes" to be presented at the ———— Theatre on ————. The star of this Bluebird will be Monroe Salisbury, who has appeared with Miss Clifford in several recent productions—"The Savage," "The Desire of the Moth," and "The Door Between" being numbered among the productions in which this artistic couple have triumphed. Rupert Julian who directs Bluebirds will also enact an essential role in "Hungry Eyes," leading a supporting organization selected because of individual fitness for the roles assigned. "Hungry Eyes" tells a story of love and romance in the cattle country, and its scenic environments will present some of the most beautiful vistas to be found in Southern California.

A RUPERT JULIAN BLUEBIRD

There will be a Rupert Julian Bluebird at the ———— Theatre on ————, with Monroe Salisbury as the star. Theatregoers who recall the beauties of "Mother O'Mine," "A Kentucky Cinderella," "The Savage," and other photoplays which Mr. Julian has directed will know that a Rupert Julian production means the ultimate in screen artistry.

Monroe Salisbury, one of the handsomest of screen stars, will be supported by Ruth Clifford in presentations of "Hungry Eyes" at the ———— Theatre on ————, with Rupert Julian, who directed the Bluebird feature, heading a skillful supporting organization.

Publicity Sheet On "HUNGRY EYES"

Starring

MONROE SALISBURY

with

RUTH CLIFFORD

Based on Elliott J. Clawson's romance, "His Wife in Arizona." Produced for Bluebird Photoplays by Rupert Julian.

Mary Jane Appleton.....Ruth Clifford
Bessie Dupon.....Gretchen Lederer
Nellie.....Reta Pickering
Dale Revenal.....Monroe Salisbury
John Silver.....Rupert Julian
Dudley Appleton.....W. H. Bainbridge
Jack Nelda.....H. A. Barrows
Pinto Dupont.....George McDaniel

The Synopsis

DALE REVENAL, of Louisiana, came to the ranch of Dudley Appleton ticketed as a horse thief, but highly recommended by Appleton's old-time friend, John Silver. On this recommendation Appleton gave him a job. The handsome Southerner commands the instant love of Mary Appleton, who is sought in marriage by Jack Nelda, owner of an adjoining ranch. Nelda's life has been anything but saintlike, but nevertheless Appleton favors his suit, and does his best to make Mary Jane like it too. His suit seemed easier, because Revenal, realizing his unworthiness, had allowed Mary Jane to believe that he had a wife and two children in Arizona. Nevertheless, Nelda plans to kill Revenal, and summons him to a trap in the adjoining camp. At this point Silver appears on the scene, and when Mary Jane tells him of Revenal's admission to her, he starts after him with both guns. He runs afoul of the Nelda party, however, and when he is through there are two unwarned funerals in the camp. As Silver is replacing his shooting irons, a radiantly beautiful female steps from a stage coach. Silver conducts her gallantly to the doctor's office, where Revenal, badly wounded, is regaining consciousness, under Mary Jane's ministering hand. The newcomer swoops down on him, but Revenal weakly holds her back. "Ladies and gentlemen," he said, "My wife from Arizona." "Nonsense," said the puzzled beauty. "I am his sister.' And the admiring look on Silver's face foretold two weddings instead of one.

"Hungry Eyes" is the title of the Bluebird photoplay coming to the ———— Theatre on ————, with Monroe Salisbury the star and Ruth Clifford his featured leading lady. Heading the supporting company will be Rupert Julian, who also directed the production. Elliott J. Clawson wrote the story from which "Hungry Eyes" was created, laying its stirring scenes in the cattle country with love and jealousy the elements that inspire the gripping interest from beginning to end.

Stirring dramatic episodes involving two stars of Bluebird photoplays, at the ———— Theatre on ————, will be reflected with beautiful scenic backgrounds, created by nature in the foot-hills of the Sierra Nevadas, at Seven Oaks, Cal., where Director Rupert Julian took his company to create "Hungry Eyes," a gripping story of the cattle country in which Monroe Salisbury will be starred with Miss Clifford his principal supporter. That "Hungry Eyes" is a Rupert Julian Bluebird will bring assurance of delightful entertainment to those who recall "The Desire of the Moth," "The Savage," "A Kentucky Cinderella" and numerous other photoplays that Mr. Julian has created with these two as his stars in the Bluebird series.

"Bluebird Day" at ———— Theatre on ————, will bring Monroe Salisbury and Ruth Clifford as the stars of "Hungry Eyes" to delight the friends they have made in previous appearances in Bluebirds—a combination of artistry that has been tested to the entertainment of multitudes in several recent Bluebirds. It was in "The Savage" that they first appeared together, that clever work being followed by "The Desire of the Moth" and, later on, by "The Door Between." The forthcoming attraction, "Hungry Eyes," will have the producer, Rupert Julian, to play an important part, supported by Gretchen Lederer, W. H. Bainbridge, Arthur Tavares, H. A. Barrows and George McDaniels.

BLUEBIRD IDEAS

IN advertising "Hungry Eyes," don't overlook the greatly increased popularity of both Monroe Salisbury and Ruth Clifford. Their past successes such as "The Desire of the Moth," "The Savage," "The Door Between," and "Hands Down," have made them one of the very strongest attractions in the photoplay world today. Although this is an original story, Rupert Julian has introduced one of his delightful John Silver characters, with his long mustachios and longer guns. This is a wonderful advertising trio.

For stunts, one effective one would be to have your entire lobby a mass of eyes of different sizes and colors. Any amateur artist could paint eyes such as this would have to be either on a sheet of canvas which would form the back of your lobby, or on beaver board, which you could tack up all over the place.

Or your printer can make you a cheap face mask, if you cannot buy them already made, in quantities, in your city. Have a mask of thin cardboard or heavy paper, just sufficient to cover the forehead, eyes and nose, when held in front of the face. (It is not necessary to have strings or to tie the mask).

Over the eye holes print

SEE

"HUNGRY EYES"

and beneath the eye holes print the name of your theatre and date you will show the picture.

Distribute these in advance in your theatre or have them distributed in the streets or your town or city.

They can be made of paper and a large quantity printed cheaply. Have the eye holes punched sufficiently large to show the eyes behind them.

Or have a man wear a black robe and only have his eyes show—also at the back paint two more eyes—just as if he had eyes at the back of his head—let him go around your neighborhood with a sign which could read something like this:

DON'T FAIL TO SEE

MONROE SALISBURY

AND RUTH CLIFFORD

in the Bluebird Masterpiece

"HUNGRY EYES"

A thrilling and gripping photoplay of love out West

Now showing at the ..... Theatre

HOW I BROKE INTO THE MOVIES

By Monroe Salisbury

(Star of "Hungry Eyes")

"AFTER finishing a season as leading man with Nance O'Neill which ended on the Pacific Coast, I came to Los Angeles to look at some property that I later bought. At the time I was signed for a New York production on the legitimate stage; I had my trunks packed, when I dropped into the Alexandria Hotel to send a telegram announcing my intention of starting at once. As I was passing through the lobby, Cecil De Mille stopped me and said: 'Why not stay here with us and work in moving pictures?'

"I thought he was either joking or insulting me, because at that time any one in the theatrical line outside the legitimate drama was considered beyond the pale. But Mr. De Mille said, 'Mr. Salisbury, I'm absolutely serious in this offer—we think you'd be splendid in pictures.'

"I asked Mr. De Mille what he meant by 'we,' The answer was, 'Jesse Lasky and myself. We are forming a company to do feature films of five reels each, opening with 'The Squaw Man' and starring Dustin Farnum.'

"At that time a five-reel feature was considered extremely experimental. But Mr. De Mille offered me a figure which was more than I was to receive in New York City and for a fifty-two weeks' engagement instead of thirty. I wired to New York, was released from my contract and accepted my first moving picture engagement. I was quite positive I wouldn't enjoy the work but on account of the ranch I had purchased I was content to stay in Southern California.

"Just to show what I thought of moving pictures before I entered them, here is a little incident that happened in Venice-by-the-Sea in California. I was sitting on the beach one afternoon when I received one of the shocks of my life. I saw a company of actors coming down the boardwalk in their make up and costumes—and *in the bright day light at that!* One actor in particular loomed up above the others on account of his height and I felt ashamed to think that any one in the theatrical profession would appear before the public like this in the open. I hoped that I never would fall so low that I would be forced to do anything similar. The big actor passed. It was my friend Hobart Bosworth, with whom I had acted in New York City earlier in the season.

"In just one week I was doing that very same thing that Hobart Bosworth was doing. So, it shows that you never can tell from where you sit how your portrait is going to look.

"After playing 'Alessandro' in 'Ramona' and 'Conrad La Grange' in 'The Eyes of the World,' I had an offer to act with Tyrone Power in 'Shenandoah,' playing Henry Miller's role of 'Kerchival West.' I accepted this offer to go back to my old love. Well, the rehearsals didn't seem the same as formerly, and I couldn't imagine what was the matter. It finally dawned upon me that the painted rocks and trunks of trees that shook when you went near them, the vivid grass mats all seemed theatrical and unreal after acting before the camera. From that rehearsal I was completely won over to motion picture acting and work.

"I have had the good fortune to act not only under the great stage directors in the legitimate drama, both in this country and abroad, but I have been in pictures under Cecil De Mille, Oscar Apfel, William De Mille, Frederick Thompson, Jesse Lasky, Raol Walsh, and Donald Crisp, and thoroughly as I enjoyed acting under their direction, equally, if not more, have I enjoyed the six pictures which I have just finished under Rupert Julian at the Bluebird studios. Each one we are endeavoring to make as complete as possible. Mr. Julian takes unlimited pains and care to see that every detail is absolutely correct."

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

"Hungry Eyes" at the ———— Theatre on ————, is advanced as an example of Bluebird's best efforts at photoplay production. Monroe Salisbury will be the star with Ruth Clifford his leading lady. Rupert Julian, who directed the production, will also play an essential role, heading a company chosen especially for individual fitness to enact the various characters. There will be a large and active cavalcade of riders and cattle rangers to give dash and color to the scenes.

Advertising Lines For "Hungry Eyes"

Beautiful Scenes in the Sierras
Daintiest of Bluebird Stars
Another Rupert Julian Bluebird
Produced with Beautiful Scenery
Reflecting Vistas of the Sierras
Scenes in the Sierra's Foothills
Featuring Beautiful Photography
Love Reforms a Jail Bird
Ruth Clifford—Dainty Bluebirder
"The Play's the Thing"
Thrills and Sensational Scenes
Fast Riding and Straight Shooting
Dan Cupid in the Saddle
True Love Finds the Way
Sold Out by His Sister
Thrilling Romance of the West
Passing of the Old West
Trust and Faith Wins the Day
The Open Door to Happiness
Bluebirds for Happiness
Jealousy and Intrigue Outdone
Thrilling Scenes; Exciting Episodes
Bluebirds Never Disappoint
Bluebirds—The Best Photoplays
Bluebirds Always Worth While
It's a Bluebird—Don't Miss It

ARE you using the Stories and Stunts on the Features? On the pages preceding this one are Stunts and Articles for publicity on "Hungry Eyes." *Use them.*

"The Mystery Ship" Booking Strongly

BOOKED IN VAUDEVILLE HOUSE FOR FULL WEEK

THE Victor Film Service has booked "The Mystery Ship" serial into the Priscilla Theatre in Toledo, Ohio, for a week's run. The Priscilla is the largest vaudeville house in the city, and it is an entire departure for a house of this character to play a serial picture, and particularly to book it for an entire week's run.

The Priscilla is doing a large amount of advertising throughout Toledo, and is plastering its own advertising space with "Mystery Ship" posters and other advertising matter. The managers of the theatre were very enthusiastic over the showing for the first week. Interest has continued to grow. The experiment has been fully justified in their estimation.

PACKS HIS HOUSE

To Whom It May Concern—

This is to certify that I am showing "The Mystery Ship" serial at my theatre each week on Monday and Tuesday, and it *simply packs my house*, and we have turned over two hundred people away in one evening. My theatre seats 410 people and when I took over this theatre a little over a year ago, about seventy-five people were all that were there each evening.

Part of my success is due to the splendid drawing power of "The Mystery Ship," as it is *the best serial* I have ever shown.

Yours truly,
P. MORRIS,
Temple Theatre.
Toronto, Canada.

BIGGEST MONEY MAKERS

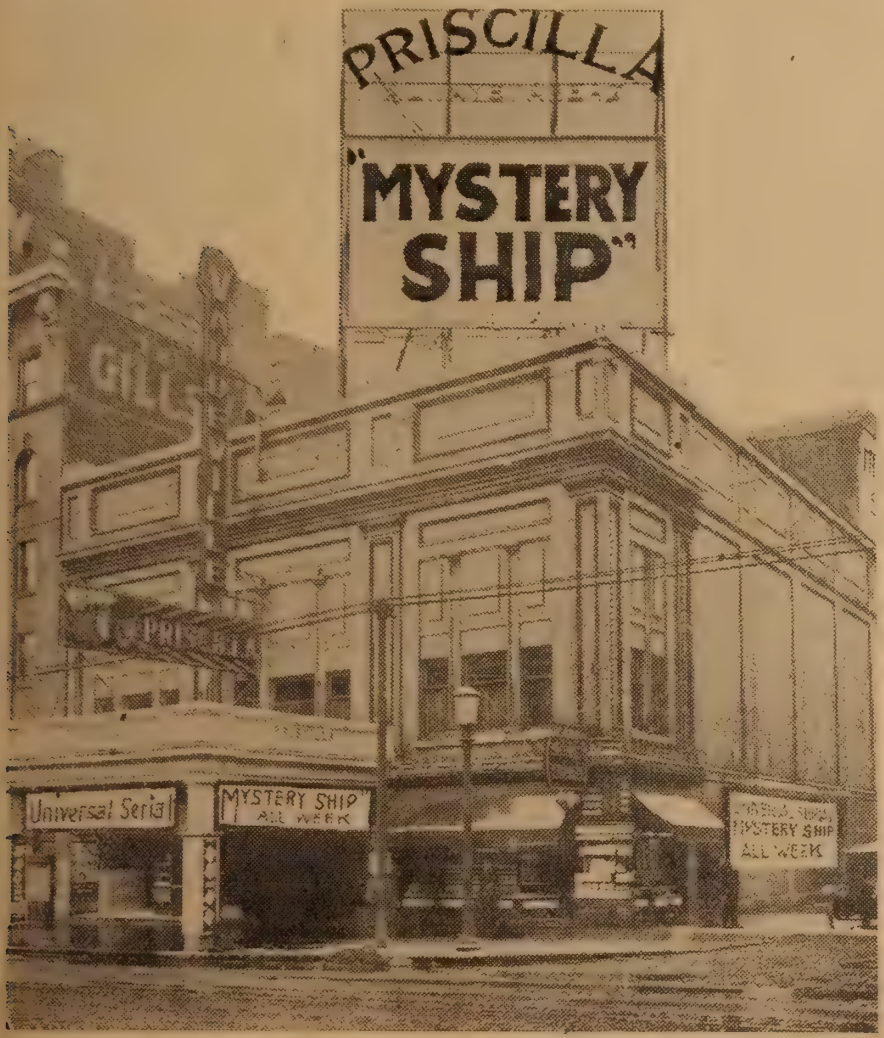
UNIVERSAL FILM & SUPPLY CO.,
St. Louis, Mo.

Gentlemen: I am glad to have this opportunity in giving praise to the recent serials which the Universal has produced, and which were the biggest of money makers for me since I have operated the Savoy, and that covers five years.

"Liberty" was my greatest money maker. It took like wild-fire, and this, in my opinion was by its own merits. "The Red Ace" and "The Mystery Ship" which I am running now on different dates are proving *great attractions*. I attribute my success to a great measure with "The Red Ace" to showing the first episode of this picture in conjunction with the last episode of "The Gray Ghost," thereby getting big advertising, and holding it throughout.

However, I want to say that I have never failed to make money on any serial of the Universal's, and I have played every one of them. I made arrangements to-day to book "The Bull's Eye," and from what I heard, it's a big winner.

Yours truly,
(Signed) LOUIS KERASOTES,
Manager Savoy Theatre.
Springfield, Ill.



Priscilla Theatre, Toledo, O., Books "The Mystery Ship" for a Solid Week

Heralds

on "The

Mystery Ship"

The great Universal serial success of proven merit, with *Ben Wilson, Neva Gerber,* Kingsley Benedict, and a cast and story of tremendous and cumulative drawing power.

AT CUT RATES

We have taken over the stock of heralds in the hands of the printer, and are closing them out at a loss. Help yourself at

85 Cents per Thousand

while they last

PURCHASING DEPARTMENT

UNIVERSAL FILM MFG. CO.

1600 Broadway, New York

How could anyone be a rough lover with a beautiful girl like this?

Yet—

FRANKLYN FARNUM

in the Bluebird Photo Play

"The ROUGH LOVER"

FRANKLYN FARNUM

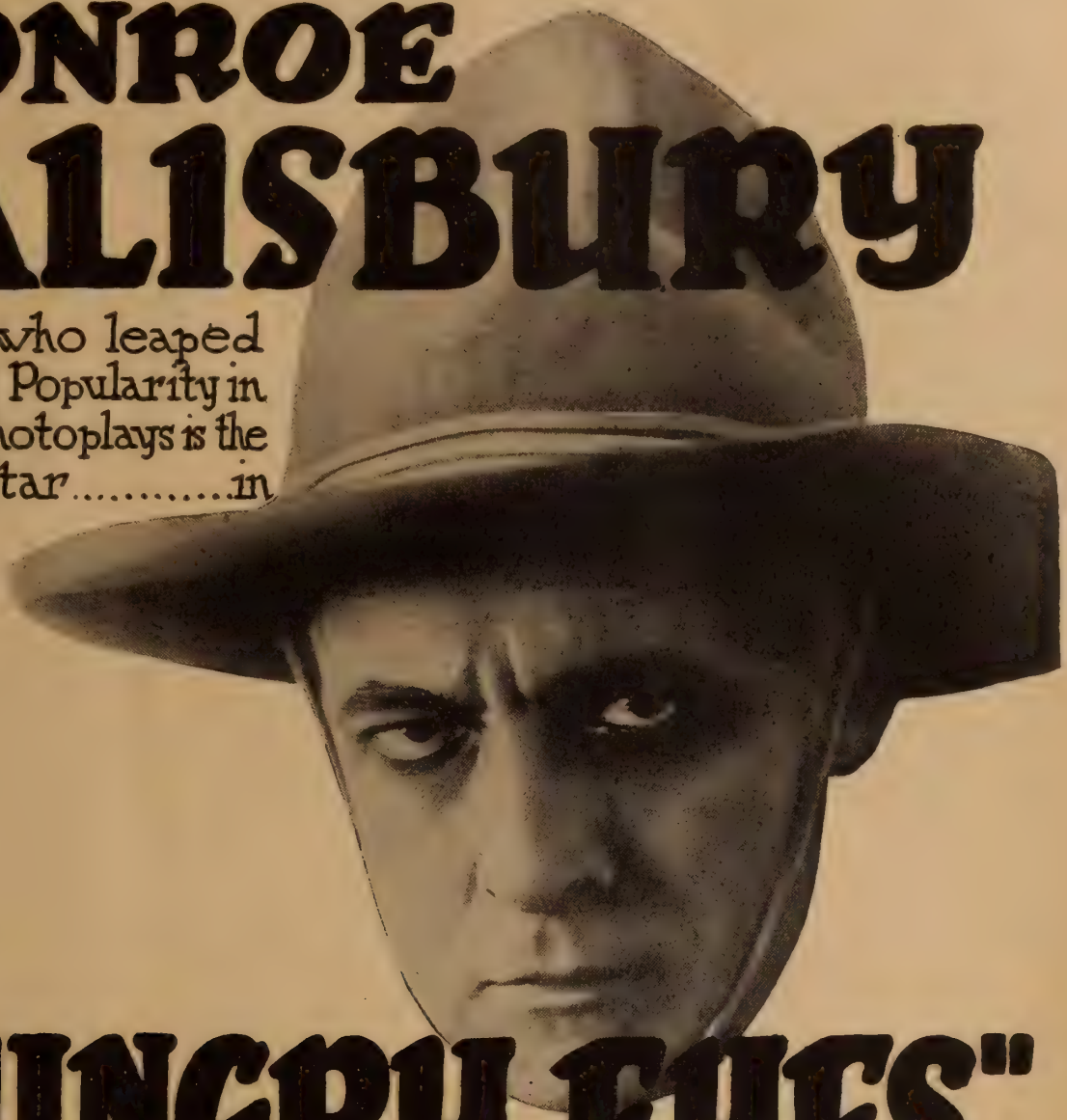
drives the poor girl nearly frantic for five reels and only hands her the irrepressible "Farnum grin." Book this hugely diverting drama for the audience-pulling *class* of this Star with the winning smile.

Any Bluebird Exchange, or

BLUEBIRD Photoplays, Incorporated, 1600 Broadway, New York

MONROE SALISBURY

The Man who leaped into instant Popularity in Bluebird Photoplays is the brilliant Star.....in



"HUNGRY EYES"

a Western Bluebird with Punch and Action

Book thru your local Bluebird Exchange or Bluebird Photoplays, Inc.....1600 Broadway New York

P. S. —Reports coming in from theatres in all sections of the country show that the Salisbury pictures are going over as big as the highest salaried Star productions and are making as much money for Exhibitors as the out-of-all-reason-priced features, yet YOU can book these Salisbury pictures at a price that enables you to make a profit and show the classiest features on the market.

SYNOPSIS of the L-Ko, and Serials Released

EDDIE POLO in
"THE BULL'S EYE"
Episode No. 6
"ON THE BRINK"

Written and Produced by James Horne

CAST

Ed Cody.....Eddie Polo
Cora Clayton.....Vivian Reed
Sweeney.....Noble Johnson
North.....Wm. Welsh
Lee Maguire.....Hal Cooley

SWEENEY sees Ed's men coming to the rescue and with a huge effort throws Cody over the cliff. Several cowboys go for Ed and the rest for Sweeney. Ed revives and orders his men after Sweeney, who is captured. The boys start to string him up, but Cora begs them to turn him over to the law. Although reluctant, Ed consents and all return to the ranch house. Cora now learns of her father's death, and is almost prostrated. Ed proves a firm friend in her bereavement. Sweeney is put in the bunk house with one of the boys guarding him.

Lee has been captured by the outlaws, who are at their quarters waiting for Sweeney. North learns of Sweeney's capture and fearing he will talk offers a reward for his rescue. The outlaws set out on the rescue. In the confusion Lee escapes and starts for the ranch.

One of the outlaws overpowers Sweeney's guard, releases Sweeney and the two join the men. Cora comes outside and is seen by Sweeney, who dashes by, picks her up and runs out. Ed sees him escaping, calls the boys who hotly pursue. Ed's horse is shot and horse and rider roll down a slide, but Cody manages to get back to the cliff.

Sweeney comes to the railroad. He holds up the engineer, starts the train and is escaping when Ed rides up. Ed makes a flying leap to the train, and a hot fight takes place on top. The engineer revives and Cora begs him to take a hand. He starts for the top of the train. The outlaws have taken another engine and follow Sweeney. Sweeney sees he is hemmed in by Ed and the engineer, and as the train passes a drawbridge, leaps off. Ed, determined not to lose him, follows.

"THE MYSTERY SHIP"
Episode 16
"THE FORCED MARRIAGE"

Written by Blaine Pearson

Produced by Harry Harvey

CAST

Miles Gaston.....Ben Wilson
Betty Lee.....Neva Gerber
Harry Russel.....Duke Worne
LeGage.....Harry Archer
The Phantom.....Nigel De Brullier
X19.....Neal Hart
Jack Fay.....Kingsley Benedict

MILES breaks in the bolted door. Russel pretends that Betty has come to the room with him willingly. Playing his part, he offers to marry the girl. Miles protests but Hinkle, the outraged host, says if he doesn't consent he will call in reporters and spread the scandal. Miles cannot bear to see the ceremony performed and hurries away, while a minister among the guests performs the ceremony.

The Phantom returns to the ship where he secures a box of dynamite. The explosive is placed in the kitchen, fuse lighted, and the Phantom goes up to rescue Betty, who manages to escape through the window. LeGage is hiding in the house, and after reporting his progress to him, Russel leaves for his own house. Betty, followed by the Phantom, runs into Russel, who captures her and takes her with him.

Meanwhile the crooks' house is blown up, and LeGage goes. Russel proposes to the crooks to break away from LeGage, and they agree. Betty telephones Miles, but Russel enters and jerks her away from phone before she can give her location. The Phantom, arriving at the den, manages to free Fay's bonds and returns to the ship. Fay escapes and hurries to where he hid the formula, but is followed by one of the crooks. The Phantom follows the two. Miles finally locates Betty's whereabouts, and notifies the police. He reaches the house just as the crooks arrive. Miles releases Betty, but is intercepted by the crooks before they can escape. During the fight the police arrive, and in the confusion Miles and Betty escape. Fay recovers the formula, only to be held up by LeGage's partner, who demands it at the point of a gun.

MACK (Ambrose) SWAIN in
"AMBROSE AND HIS WIDOW"
L-KO Two-Reel Komedy

Directed by W. S. Fredericks

Under the Supervision of J. G. Blystone

CAST

Ambrose.....Mack Swain
Doctor Despatchem.....Jack Perrin
The Nurse and Maid.....Rae Godfrey
Dicky Birdseed.....Dick Smith

(*Copyright* 1918, *L-KO Motion Picture Company*)

AMBROSE had nothing in view. So when a peculiar proposition was put up to him, he was as ready to embrace it as anything else. The proposition was to marry a beautiful woman and unostentatiously die within twenty-four hours, leaving her to enjoy a fortune which could only be hers in case she was a widow.

This proposition was put up to him by Dr. Despatchem, who thereby hoped to get a sufficient slice of the inheritance to enable him to marry his lovely combination assistant, nurse and maid.

All went well at first. Ambrose, with cheeks chalked to a sepulchral whiteness, dressed in the habiliments of a chronic consumptive, was safely married to the fair one, and with her hustled away to a mountain resort to die. But of course, Ambrose had no idea of dying, and Dr. Despatchem's attempt to blow him up with a bomb was a most brilliant fizzle. The dynamiter was dynamited by his own explosion.

Finally Ambrose, driven from pillar to post in the hotel in the doctor's frantic endeavor to keep him out of his wife's sight, was cornered by his bride while in the arms of another woman.

"Haven't you the decency to refrain from flirting on the first day of our married life, and you with only eight hours yet to live?" she hurled at him. And then to her astonishment she saw that the man she had thought to be a consumptive was a very handsome and robust specimen of humanity.

"Why, hubby," she cried, "you're handsome." Snatching off the funereal gear, she led him downstairs and to the doctor. "My husband has decided to live, and we're off on our honeymoon," she said. "The inheritance can go hang instead."

KING BAGGOT in
"I'LL FIX IT"
Nestor Comedy

KING WORTHINGTON was a fixer by nature. Furthermore, he had nothing to occupy his mind in the hotel where he lived. And when he perceived a young lady being rudely told by the manager that she could not take her dear little fox terrier up to her room, he very gallantly declared, "I'll fix it."

It didn't occur to him to ask the matrimonial status of the lady. Without more ado he placed the feebly-resisting puppy in one of the lady's handbags, and marched proudly by the manager, and up to the lady's room. As he was graciously acknowledging the lady's thanks, her husband walked in, and was most unceremoniously ejected by the proper Mr. Worthington.

Before King discovered that he had become mixed up in a family quarrel he had been chased over several roofs, jumped off a fire escape from the fourth story, had disarranged the ele-

Nestor, Finley, News Reels Week of March 11

vator service and the police and fire departments, and started a suit for divorce, all over a curly little white dog. What was more to the point, too, he had to "fix it" with the police.

THE GEYSERS OF YELLOWSTONE PARK

Finley Nature Study No. 14

UP to the season of 1917, tourists traveled through Yellowstone Park by stage coach. The time of the trip has been reduced from five days to three by the introduction of automobiles. The Upper Geyser Basin covers an area of about four square miles. There are twenty-six geysers and four hundred hot springs, a number unequalled anywhere else in the world. Old Faithful Geyser, the Old Faithful of Yellowstone, plays regularly every hour, spurting hot water and steam to a height of 150 feet. Some geysers play continually, but most spout spasmodically, and one must be careful to avoid a hot shower bath. Near some of the geysers is a small hot spring which is very active just before the geyser plays, and is called an "indicator." Giant Geyser is the highest in the world.

THE FLOWER OF THE ORIENT

Split-reel Scenic

THIS interesting reel takes us into far-away Japan. The Geisha girl there takes the place of our chorus girl. The Geisha girl, on account of wearing a most elaborate coiffure, dresses her hair only once a week. She is the center of attraction of all Japan. We are taken into a picture theatre, an umbrella shop, and into the ghetto of Japan.

UNIVERSAL SCREEN MAGAZINE, NO. 62

SCREEN Magazine No. 62 offers the innovation of a continued story. In its pictorial representation of industry, the editor naturally came plumb up against the making of a newspaper, and so intricate and interesting did the process appear, that it seemed impossible to put it all into a single chapter of the magazine. Therefore it has been divided into three. The first installment shows the wood pulp extracted from the forests of the mountain, and turned into paper, delivered in huge rolls at the door of the newspaper office.

Scarcely less interesting is the turning of American youth into aviators for service in France. Dummy engines and gear shifts are cleverly used to instill confidence into the beginner.

A vaudeville act is interjected, illustrating the intelligence of monkeys, and to what a degree of proficiency they can be trained.

The United States Government film showing the tremendous danger which the forests of the United States run with careless hunters throwing matches and cigarettes about, is also an interesting and instructive picture. The United States has established an efficient service of forest rangers to prevent the destruction of huge tracts of immensely valuable timberlands.

The magazine closes with a Miracle in Mud by Willy Hopkins, entitled "Mother's Liberty Bond."

UNIVERSAL ANIMATED WEEKLY, NO. 12

Father Knickerbocker Helps Poor "Kiddies" Keep Warm.—Wood gathered by Mayor's Committee is cut and distributed to the unfortunate to tide them over the coal shortage.—*N. Y.*

Vernon Castle, Idol of Broadway, Dies for King and Country.—Originator of modern dancing, a captain in the British Flying Corps, is killed by a collision in the air while acting as an instructor to Canadian cadet aviators. —*Benbrook Field, Tex.*

Earthquake Wreckage Like German "Kulture." — Hundreds of persons killed, many injured and millions of dollars in damage done when succession of earthquakes lay Guatamalan Capital in ruins.—*Guatemala City.*

Young America Will be Ready When Called to Arms.—Boys in all parts of the country, too young for military service, are following the example of these California lads and organizing rifle clubs.—*Los Angeles, Cal.*

Gift of a Dreadnought is Made to Great Britain.—New Zealand presents great battleship of that name to mother country with best wishes for "speedy victory in the war."—*Auckland, N. Z.*

Pay Your Income Tax NOW! It is a Patriotic Duty!—By filing your income tax return immediately you will help the Government and, indirectly, the boys "Over There."

King Winter Fails to Block Anti-U-Boat Campaign.—Dynamite is resorted to when ice threatens to prevent launching of merchant ships badly needed in the Allied War on the murderous submarine.—*Toronto, Canada.*

African Tribesmen Battle for World Freedom Under Tri-Color. — White-robed Moroccan Cavalry and Algerian Infantry leave for France to take their places in the human dam holding back the tidal-wave of the Huns.—*Somewhere in Morocco.* (Official French War Film.)

Cartoons by Hy Mayer, World Famous Caricaturist.

UNIVERSAL CURRENT EVENTS, NO. 42

In the Smoking Crater of an Erupting Volcano.—Remarkable views of a volcanic disturbance showing the crater before and during eruption, procured at great risk by daring cameraman.—*The Ruthine Mountain Range, N. Z.*

Tears and Cheers Greet National Army Troops in Great "Victory March."—With stalwart, soldierly bearing, the boys of the Metropolitan Division, many of whom left for camp round-shouldered and flat-chested, prove the wonders of a few months training.—*New York City.*

They'll take the "toot" out of Teuton when they get "over there."

Secretary of the Navy Daniels and Brig.-Gen. Johnson, Commander of the Division.

Uncle Sam Plays Santa to Baby Victims of War.—French "kiddies" orphaned and homeless, sacrificed on the altar of Prussian war-lust, are the Christmas guests of American troops.—*Somewhere in France.* (Official French War Film.)

Sub.—Thoughts of little ones at home lend vigor to the work.

Jolly old Santa Claus, as we know him, is a stranger to these "kiddies," but Uncle Sam takes his place.

"Somewhere in France" Rest America's Hero Dead.—An American Mission visits the graves of the first United States soldiers to die on French soil in the name of liberty.

Heroes Who Saved France Are Honored in Review.—General Puipeyroux decorates for gallantry officers of the Third Colonial Division which resisted to the last the efforts of the German Crown Prince to reach Paris via Verdun.

Fighting for Freedom in France! (Official U. S. War Film).—Liquid fire, the most hellish invention of the great war, is turned by the Allies against the barbarous Huns, who first used it in "civilized" warfare to the sickening horror of the entire world.

(*Released by the Committee on Public Information Through the American Red Cross.*)

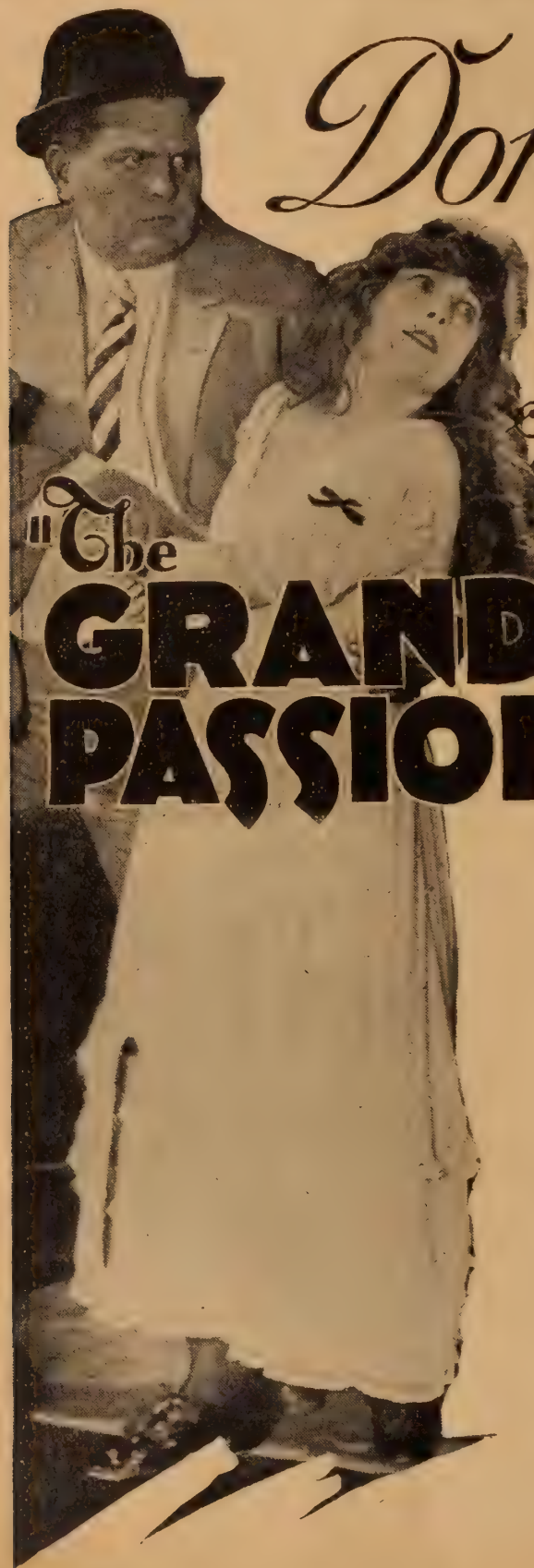
French veterans instruct Pershing's lads in the use of this murderous example of Teutonic culture.

Preparing these instruments of the devil to release the all-consuming flames against which resistance fails.

Like the dragon's breath of old, these spurting gasps of flame turn troops in their path into charred bits of human flesh.

A leaping river of liquid fire, like an irresistible blast from the infernal regions.

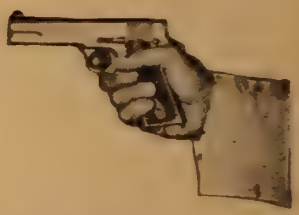
CARTOONS
from the
World's Greatest Newspapers.



Dorothy Phillips

Special Super Production

"The GRAND PASSION"



A DRAMA so huge with human passion — so throbbing with intensity —so packed with high speed action as to be rivalled only by that other tremendous, money-winning Dorothy Phillips play of the lawless West, "PAY ME."

The story of a beautiful girl for whose love a masterless Boss reformed himself and revolutionized his town. From Thomas Addison's great romance, "The Boss of Powderville." Produced by Ida May Park.

Book this big play thru BLUEBIRD Photoplays, Incorporated, 1600 Broadway, New York, or your nearest Bluebird Exchange.

Say, but she was sore when she saw her hubby flirting with that "hussy"—and the cyclone that followed was "a thriller"—and you see it all in that speedy NESTOR—

"Eddie Get the Mop"

It's the kind of a comedy that keeps the populace in good humor—that takes their minds off of war and its attendant depression— It's the kind of comedy the people want— Shure—

It's A Nestor

—and that's all we need to say. NESTORS are staple-sure fire laughing fests. Book "EDDIE, GET THE MOP," and give it a boost. Tell 'em about it. It's good. Your patrons will like it.

Book thru your nearest Universal Exchange, or communicate with the Universal Film Manufacturing Company. Largest film manufacturing company in the Universe. Carl Laemmle, President, 1600 Broadway, New York.

MUSICAL SYNOPSIS *for*

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE

"BEAUTY IN CHAINS"

AN ELLA HALL PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T.) (D.)	Title or Description.	Tempo.	Selection.
			REEL I		
1	3		At Screening	3-4 Spanish Valse	España—Waldteufel
2	2¼	T.	The Temptation	2-4 Allegretto	Amerinda—Smith (Intermezzo)
3	3	D.	Rosorita and Lui in Garden	3-4 Leento	Spanish Dance—Moszkowsky
4	1½	D.	Enter House	2-4 Andantino	Serenade—Moszkowsky
			REEL II		
5	2½	D.	Pepe Rey Arrives at Station	2-4 Allegro moderato	Granada—Lun (Andalusian Two-Step)
6	2¼	D.	Pepe Rey Meets Officer	2-4 Tempo di Marcia	Ride of the Janissaries—Finck
7	3½	T.	You Had Better Go Ahead	2-4 Habanera	*Habanera—Herbert
8	1½	T.	A Week Passed	3-4 Tempo di Valse	*Come with Me—Velverde (Land of Joy) Theme
			REEL III		
9	2¼	T.	The Most Trivial Events	9-8 Molto Agitato	Dramatic Tension No. 44—Borch
10	2½	T.	Three Days Have Passed	3-4 Tempo di Valse	*Come with Me—Valverde (Theme)
11	3¼	T.	His Position Lost	2-4 Habanera	Habanera—Bizet (Carmen)
			REEL IV		
12	2¼	D.	Pepe Rey and Dona	3-4 Allegro	Intermezza—Granados
13	2	T.	I Have Decided to Leave Tonight	3-4 Allegretto	Serenade Espagnole—Bizet
14	1¾	T.	They say You Are Going Away	2-4 Allegretto	A La Cubana—Bizet
15	1½	T.	Do You Know Who I Am	4-4 Moderato	Appassionata No. 47—Berge
16	2	D.	Pepe Rey and Rosorita Meet	3-4 Tempo di Valse	*Come with Me—Valverde (Theme)
			REEL V		
17	1¾	T.	Morning	4-4 Allegro	Passepied—Delibes
18	2	T.	This Is a Dangerous Business	2-4 Andante grazioso	Pizzicato Bluette—Lack
19	1½	D.	Rosorita Receives Letter	3-4 Poco Agitato	Misterioso Dramatique No. 54—Borch
20	1½	T.	Kill Him	2-4 Allegro	Furioso No. 11—Keiffert
21	2	T.	You Are a Notary	3-4 Tempo di Valse	*Come with Me—Valverde (Theme)
			THE END		

* Repeated selections.

MUSICAL SYNOPSIS *for*

"HUNGRY EYES"

A BLUEBIRD PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T.) (D.)	Title or Description.	Tempo.	Selection.
			REEL I		
1	1½		At Screening	4-4 Allegretto grazioso	Dans Les Roses—Barthelemy
2	2½	D.	Ranchmen Jumping Rope	4-4 Moderato	Havanola—Frey (Fox Trot)
3	2½	T.	The Etiquette	4-4 Delicatamente	Andalouse—Pessard
4	1½	T.	Each Man Was Made for One Woman	4-4 Moderato	*If It Should Be You—Schroeder
5	1¼	T.	Jack Nelda	3-4 Tempo di Valse	Springtime—Drumm
			REEL II		
6	3	D.	Mary Jane Joins Dale	4-4 Moderato	*If It Should Be You—Schroeder
7	1½	D.	Appleton and Mary Jane	3-4 Lento	Twilight—Cesek
8	3	T.	Each Man	4-4 Moderato	*If It Should Be You—Schroeder
9	1½	T.	Mary Jane's Courtship	3-4 Andante sostenuto	Romance—Mildenberg
10	1½	T.	My Name's Dale	4-4 Molto moderato	Dramatic Andante—Berge
			REEL III		
11	1½	D.	Mary Jane and Dale	4-4 Moderato	*If It Should Be You—Schroeder
12	2¾	D.	Street-Riders Pass	2-4 Giusto	Pickins—Kaplan (One-Step)
13	2¼	T.	Pinto Dupont, Outlaw	3-4 Allegro	Intermezzo—Granados
14	1½	T.	With Morning	2-4 Vivace	Le Retour—Bizet
15	1¼	D.	Pinto and Nelda, Plotting	4-4 Moderato	Misterioso No. 3—Andino
			REEL IV		
16	4¾	D.	Men on Steps Talking	4-4 Moderato	Woodland Whispers—Czibulka
17	1½	T.	He Broke Your Heart	4-4 Allegro	Gavotte—Raff
18	1½	D.	Pinto and Nelda Enter Saloon	2-4 Habanera	Habanera—Herbert
19	1¾	D.	Dale Enters Saloon	3-4 Andante	Andante Dramatic No. 15—Herbert
			REEL V		
20	1½	D.	Externor—Stage Stops	2-4 Allegretto capriccio	A Curious Story—Frommel
21	1¼	D.	Girl Alights	2-4 Agitato	Agitato No. 2—Andino
22	3	T.	Only a 44 in Shoulder	2-4 Andante moderato	Romance—Karganoff
23	1½	T.	One Rosy Morning	4-4 Moderato	*If It Should Be You—Schroeder
			THE END		

* Repeated selections.

patriotism

The patriotic picture with the most money in it for Exhibitors is "The MAN without a COUNTRY"—for the simple reason that the story from which Thanhouser made this noble drama of today has been read by more men, women and children in the United States than any other book ever published, with the solitary exception of the Bible. It's a Jewel!

surprise

The photodrama which is the richest of all modern plays in money-getting Surprise is that astounding picture of Society and the Underworld, called "COME THROUGH"—written by Geo. Bronson Howard, and featuring Herbert Rawlinson. There has never yet been a Critic who did not say "COME THROUGH" was one of the cleverest melodramas he had ever seen. It's a Jewel!

intensity

Of all present-day high-pressure plays of Love and Business, one of the most superbly intense is the gripping picture made by Ralph Ince from the famous stage play, "THE CO-RESPONDENT," written by Alice Leal Pollock and Rita Weiman. In the exceptionally dramatic situations of this power-filled picture Elaine Hammerstein wins every heart. It's a Jewel! Any Jewel Exchange or 1600 Broadway.

Dorothy Phillips in "Pay Me!"

PUNCH!

A DEATH GRAPPLE for a woman's life and soul!

No weapons—only four naked hands. The self-made, clean-living boss of the lumber men against "Bad" Jepson. Will he win—or will he lose

Ask yourself if ever there lived a man or woman who sat unmoved at the sight of a strong man striving with all his power to down the forces of Evil with his bare hands.

"Pay Me" has the punch of a knockout that's clean.

JEWEL PRODUCTIONS INC.

1600 Broadway. New York.

"The Fight Scenes in PAY ME! were stupendous Dorothy Phillips like a fair jewel — always lovely"

New York Tribune

"Pay Me" at Broadway

Dorothy Phillips Admirable in New Film Production

"Pay Me," a Jewel production, which opened at the Broadway Theatre last night, is important principally because it brings as the featured player beautiful Dorothy Phillips.

There is a legend which tells of a merchant who sold his goods by saying that any one who did not admire them was either stupid or unfit for his position, and that is the way we feel about Dorothy Phillips; She is the sort that commands attention the moment she appears on the screen.

The first time we saw her was some years ago in a trifling little picture in a small theatre, and we don't remember the name of either; but we do remember the name of the player, for we went out to the box office and asked for it. We sort of felt as though we had discovered Miss Phillips, for we predicted then that she would be a star, and she is.

In "Pay Me" she is like a fair jewel in a rough setting, but she is always lovely. "Pay Me" is a melodrama of the sort that people like very much if they like it at all. It is a Western play, with Lon Chaney as the usual bad man, a type which he is quite an adept at portraying.

William Stowell is entirely too husky to suit our idea of a hero, and it seems by comparing dates in the play that he must have been only nineteen years old. He appears to be decidedly well grown for his years, even for a climate like Nevada. But why cavil, for the fight scenes were stupendous and there was plenty of action in every foot of film.

Was it the fault of the lighting, one wondered, or hastily applied make-up that brought out the artificial defects so clearly? Hal Curtis's gray locks were plainly white paint, and his beard was palpably false, and some of the others wore make-up that was not up to the standard.

Evelyn Selby gave a good performance as Hilda Hendricks and Clare du Brey was a handsome Nita, and there was always Dorothy Phillips to look at.

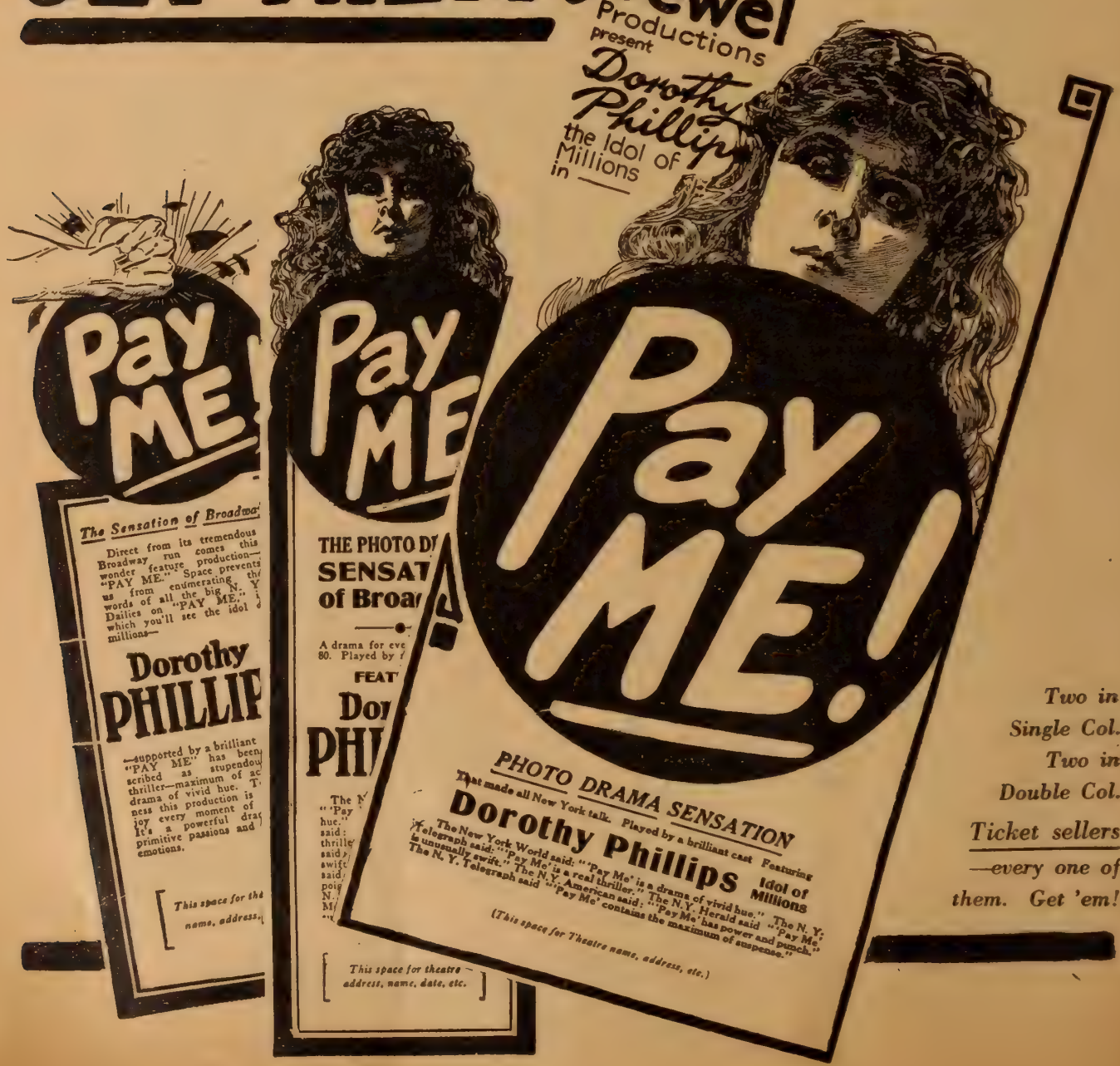
The Wideawake Exhibitor Says:

"A Big Success on Broadway Means a Big Success for Me"

These Smashing, Dominating "Pay Me" Newspaper Ads.

GET THEM!

—power packed little giants that drive the crowds thru your doors!


Jewel Productions present Dorothy Phillips the Idol of Millions in
Pay ME
Pay ME
Pay ME!
The Sensation of Broadway
Direct from its tremendous Broadway run comes this wonder feature production—"PAY ME." Space prevents us from enumerating the words of all the big N. Y. Dailies on "PAY ME," which you'll see the idol of millions—
Dorothy PHILLIPS
—supported by a brilliant
"PAY ME" has been
scribed as stupendou
thriller—maximum of ac
drama of vivid hue.
ness this production is
joy every moment of
It's a powerful dra
primitive passions and
emotions.
This space for the
name, address,
THE PHOTO DR
SENSAT
of Broa
A drama for eve
80. Played by
FEAT
Dor
PHI
This space for theatre
address, name, date, etc.
PHOTO DRAMA SENSATION
That made all New York talk. Played by a brilliant cast Featuring
Dorothy Phillips Idol of Millions
The New York World said: "'Pay Me' is a drama of vivid hue." The N. Y. Telegraph said: "'Pay Me' is a real thriller." The N. Y. Herald said "The N. Y. Telegraph said: "'Pay Me' is unusually swift." The N. Y. American said: "'Pay Me' has power and punch." The N. Y. Telegraph said "'Pay Me' contains the maximum of suspense."
(This space for Theatre name, address, etc.)

Two in Single Col. Two in Double Col.

Ticket sellers —every one of them. Get 'em!

PUBLICITY THAT IS SURE TO PAY

WITH "Pay Me" comes everything you want and as much as you want in the strongest-pulling publicity that high class advertising ability can devise.

On no account fail to use the Single and Double-column ready-made ads—two of each. No other advertisement of any kind whatsoever, even in twice this space, can "kill" the smash of these layouts. "Pay Me" will do the killing this time.

In Press Matter, "Pay Me" brings you a great volume of reading matter so shrewdly written as to be not only instantly accepted, but asked for. Jewel Productions is one concern which will not stand for "sloppy" press notices. This matter—the most valuable of all advertising—comes to you bright, newsy, clever, carefully set up. We spend our money on it because we know that you will profit through this extra care and we will have made another life-long friend for Jewel.

As to the Cuts of "Pay Me," alive with thrill and power—any live Editor will be tickled to death to run them. Show 'em and leave 'em—that's all.

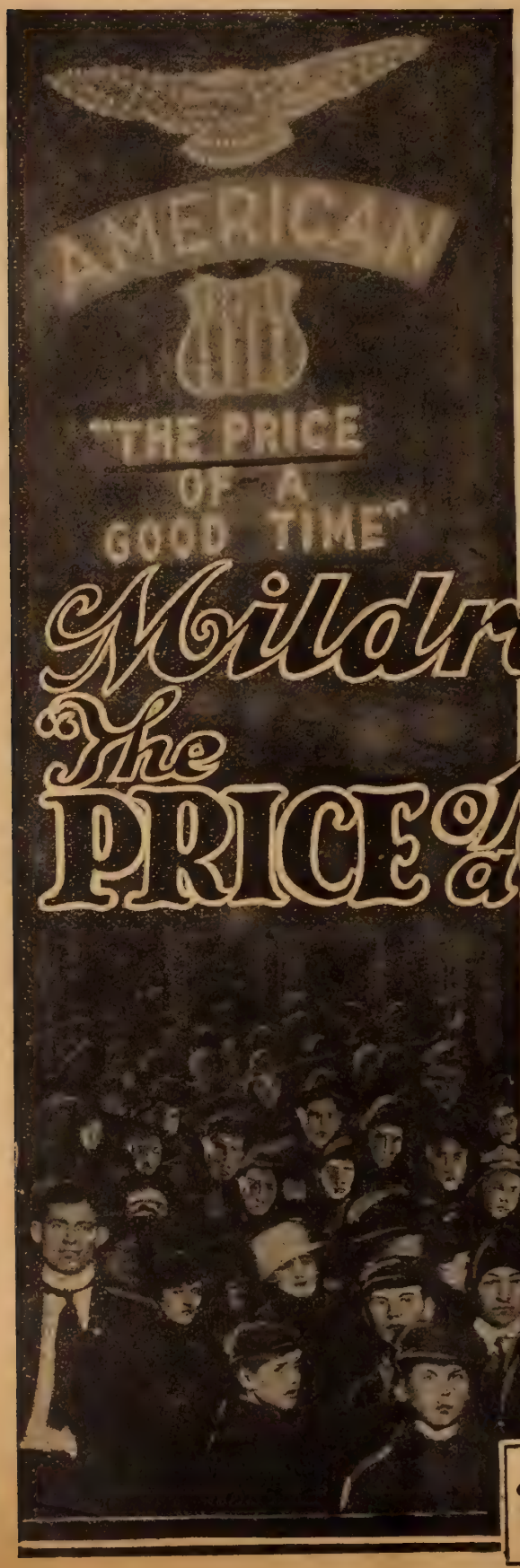
The Posters are absolutely in a class by themselves. They stun you with their mental shock.

Write us. Get samples of all this publicity. See how you can sow your field for "Pay Me" and reap your biggest crop.

Book Dorothy Phillips in **"PAY ME"**

— Idol of Millions —

Jewel Productions, Inc. 1600 Broadway, New York



Booked for Three Days Held for F-I-V-E!

Butte, Montana.

Mildred Harris

In the nation sweeping Lois Weber Production

"The PRICE of a GOOD TIME"

Protect every penny of your sure profit in this play. Book this greatest money-getter of 1918 for at least twice your ordinary run--and book now!

JEWEL PRODUCTIONS INC
1500 Broadway, New York.

"SIRENS OF THE SEA"—a seductive alluring, delicious eye-feast of beautiful women in all the abandon of the primitive. An absolutely certain money-getter. *The Posters do it!*
JEWEL PRODUCTIONS, INC.
1600 Broadway
New York
Sirens of the Sea
-a Jewel production

"The DOCTOR and the WOMAN"?

Do you know why Doctors sometimes suddenly disappear?

Why should a famous physician suddenly sacrifice friends, fame and fortune—disappear to hide his head in shame from his fellow practitioners?

Every grown woman you know will be *on edge* for this tremendous drama, and every audience will send in another *still bigger*.

See Beautiful MILDRED HARRIS

in the coming Lois Weber production

"The DOCTOR and the WOMAN"

An Intimate Disclosure of Life as we live it.

Picturized from the Two-million-Readers Serial "K," by Mary Roberts Rinehart, published in book form by Houghton, Mifflin & Co.

Remember the tremendous "first-run" clean-ups of "THE PRICE OF A GOOD TIME" and reserve for this *newest* Lois Weber Winner *now*.

Coming from JEWEL Productions Inc.

THE WILLIAMS PRINTING COMPANY, NEW YORK

The Moving Picture Weekly

Vol. 6 No. 4
March 9th
1918
Price 10 cents

Mildred Harris in "The Doctor and The Woman"
Jewel Production

"Can you imagine me living in the same house with my husband without his knowing it ?"
Book & Boost
"My Unmarried Wife"
and give your patrons the treat of the season - It's a Bluebird with, —
Carmel Myers
Book thru your nearest Bluebird Exchange
Bluebird Photo Plays, Inc. 1600 Broadway N.Y.

a hit!

in a thousand theatres

Eddie Polo

and **Vivian Reed** in

the Universal's

big serial smash

"The Bull's Eye"

playing capacity everywhere.

how about you?

Book thru your nearest Universal Exchange, or communicate with the

Universal Film Mfg. Co.

"Largest Film Mfg. Concern in the Universe"

CARL LAEMMLE, President

1600 BROADWAY NEW YORK

"So-you try to kill me eh?"

Tense Scene from

The BULL'S EYE"

Thrilling Western Serial Featuring

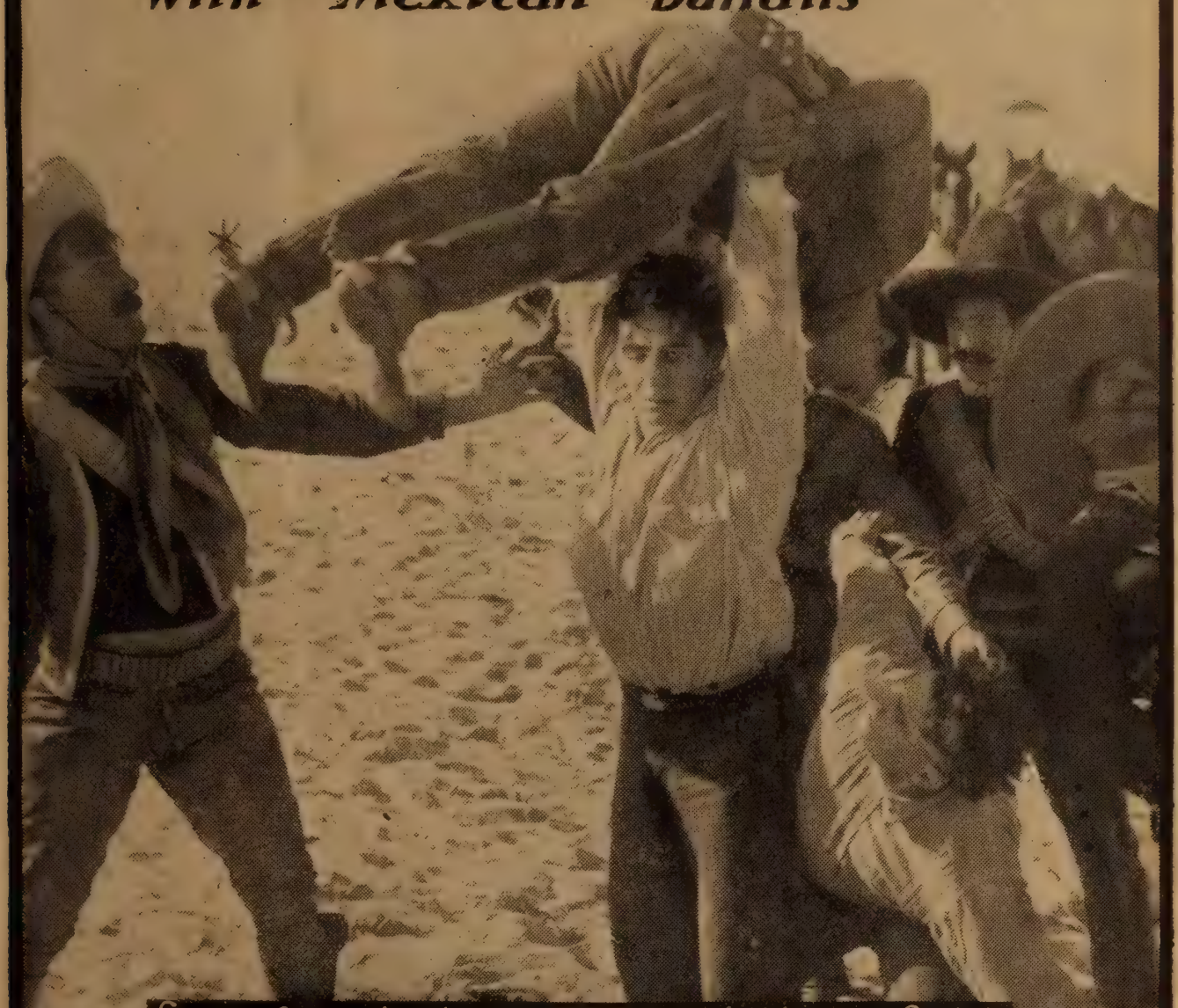
Eddie Polo

and Dainty Vivian Reed

Now Playing Capacity in Thousands of Theatres

Book thru your local UNIVERSAL EXCHANGE

Polo's battle for life
with Mexican bandits



Scene from the thrilling Universal Western Serial

"The BULL'S EYE"

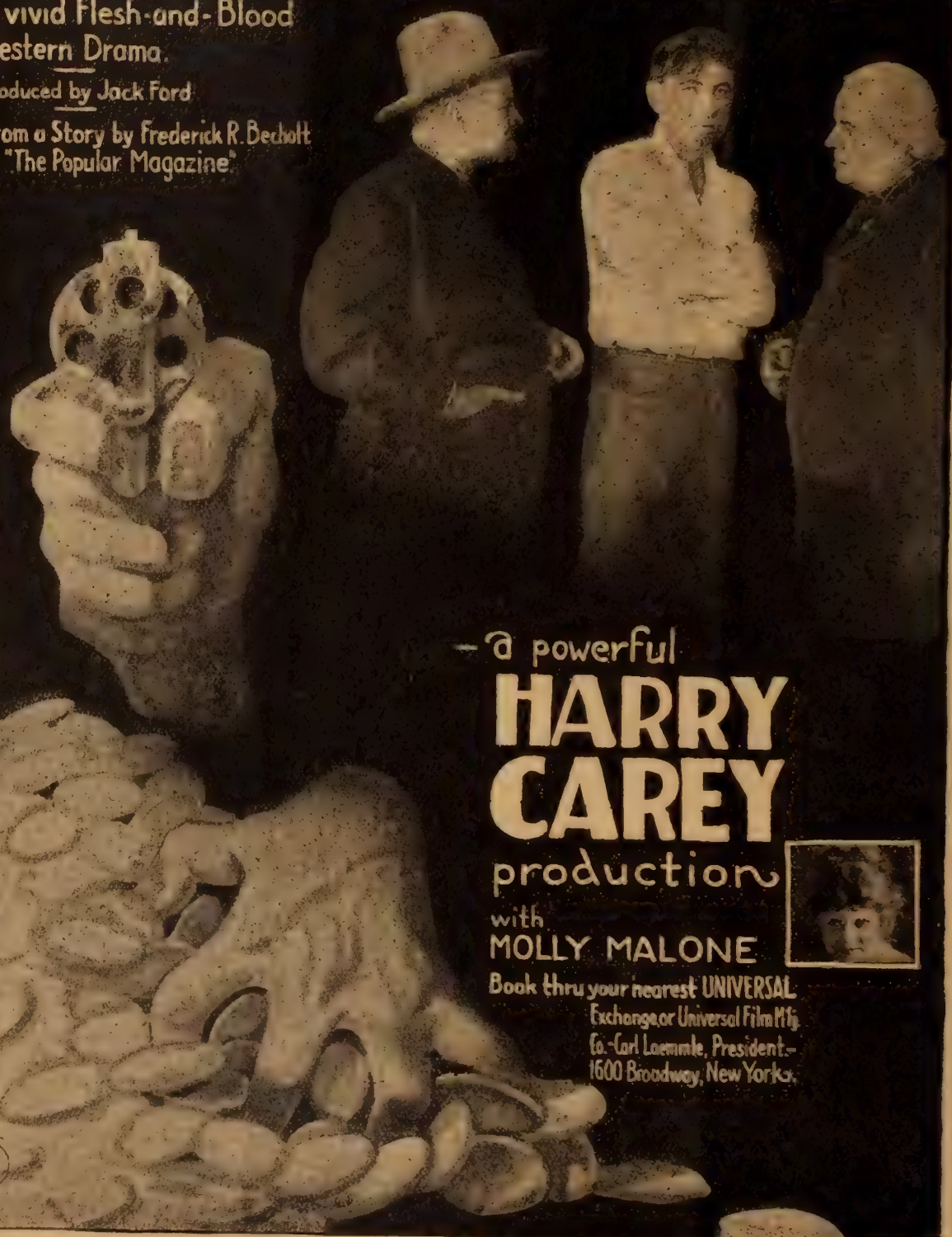
The Serial hit of the Season—
Book thru Your nearest Universal Exchange

"THIEVES' GOLD"

A vivid Flesh-and-Blood Western Drama.

Produced by Jack Ford

From a Story by Frederick R. Bechdolt in "The Popular Magazine"



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HARRY CAREY

production

with

MOLLY MALONE

Book thru your nearest UNIVERSAL Exchange or Universal Film Mfg. Co.–Carl Laemmle, President.– 1600 Broadway, New York.

THIS WEEK
GEYSERS of the YELLOWSTONE
FINLEY NATURE PICTURES
Add CLASS to Your Show!
BOOK the Finley Pictures—the PICTURES DE LUXE of outdoor life—made under the personal supervision of the Head of the Oregon Fish and Game Commission. Split reel form.
UNIVERSAL FILM. MFG. CO.,
CARL LAEMMLE, President
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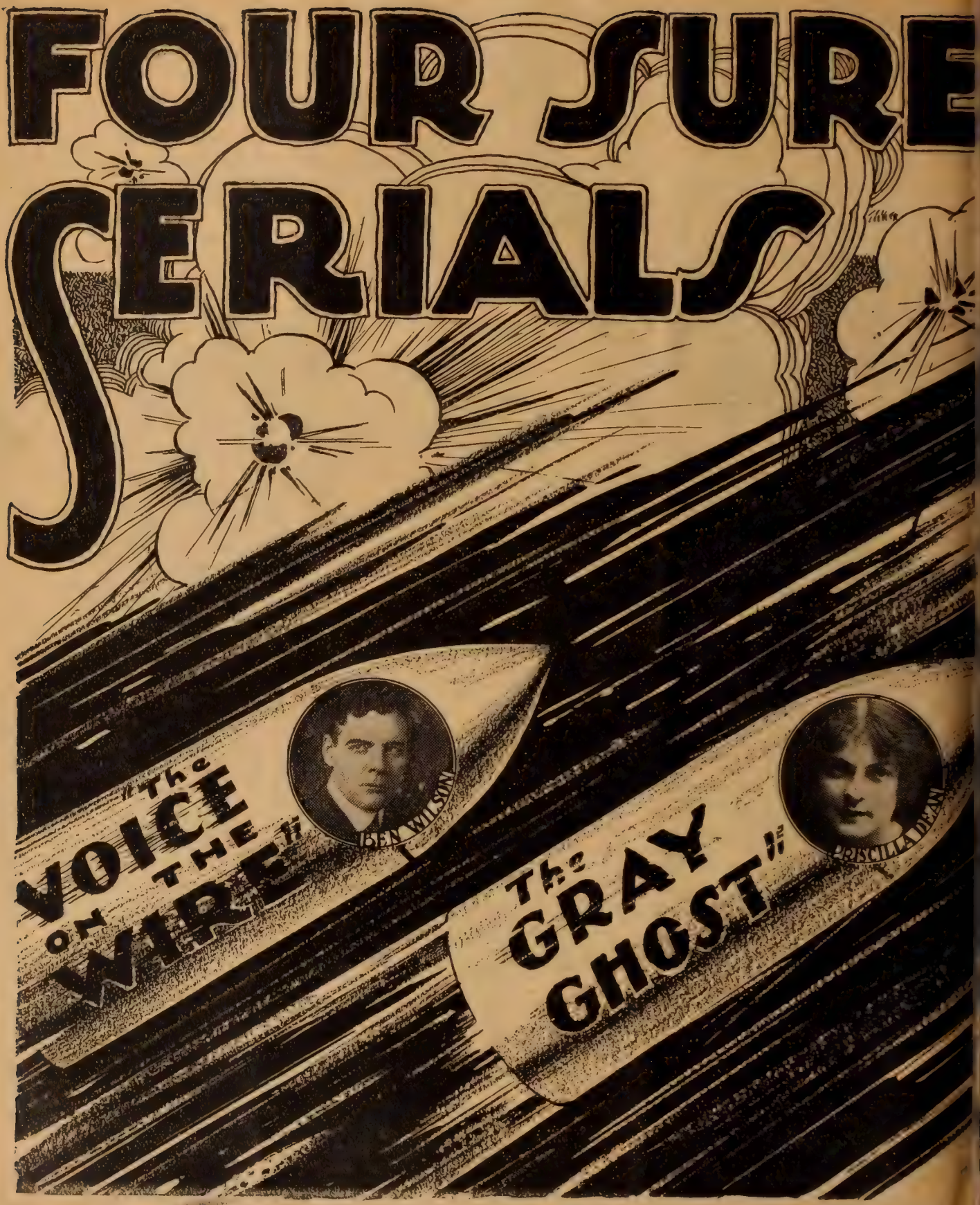
FOUR SURE SERIALS
"The VOICE on the WIRE"
BEN WILSON
"The GRAY GHOST"
PRISCILLA DEAN

FIRE

FOUR GREAT BIG PROVEN SUCCESS SERIALS

"The Voice on the Wire"
"The Gray Ghost"
"The Mystery Ship"
"The Red Ace"

FOUR Universal serials, as sure of dividends to you as Government Bonds. Tested and proven to be winners by thousands of Exhibitors, in all parts of the world, under all sorts of competition and conditions. Four BIG popular serial Stars—BEN WILSON—NEVA GERBER—PRISCILLA DEAN—MARIE WALCAMP—and each serial backed by a picked cast of players.

IN addition to the four great big stories behind these plays—in addition to the tremendous action and holding power of every episode—you get 4 GREAT BIG POWERFUL TITLES to pull people for 15-18 or 20 weeks as the case may be. Here—then is the safest group of serial attractions on the world's market—and all of them are still getting the money, the world over. Book and play every one of them.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

A Dorothy Phillips Success as big as "Pay Me!"

Dorothy Phillips

SPECIAL SUPERPRODUCTION

"THE GRAND PASSION"

TRUE to prophesy, Dorothy Phillips is today the idol of millions—made so to a great extent by that national success, "PAY ME." And now you can offer her in a new play of that same money-winning type—

From Thomas Addison's great romance

"THE BOSS OF POWDERVILLE"

A HUGE picture of the lawless West. directed by Ida May Park, that's fairly packed with emotion—a drama of big twists and thrills in which Dorothy Phillips will more than satisfy in entertainment, prestige and box-office sales.

Book this big drama thru your local Bluebird Exchange, or BLUEBIRD Photoplays, Inc., 1600 Broadway New York.

Herbert Rawlinson
as the man who laughed at death in the great American photoplay
Brace Up!
It's a Bluebird!
—full of rapid-fire thrills and human touches that will make you young again.
Book thru your nearest Bluebird Exchange
BLUEBIRD PHOTO PLAYS, INC.
1600 BROADWAY NEW YORK

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
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Vol. 6 MARCH 9, 1918 No. 4

Put all your Power Behind the Next Liberty Loan

HEARTILY endorsing the editorial request contained in last week's issue of the "Moving Picture World," to the effect that exhibitors give the forthcoming Liberty Loan drive their fullest co-operation, Carl Laemmle, President of the Universal Film Manufacturing Company, has written *The World* of his intention to throw the entire weight of the Universal back of the "World" plea.

Letters have already gone forward to all exchange managers from Universal's Home Office, directing them to exert every effort to get exhibitors to give a "Liberty Loan Night." Showmen who express their desire to be of special assistance will be put in touch with the "Four Minute Men" organization and so given an opportunity to help win the war.

Orders have also been issued to the Advertising Department that the slogan "Are You Giving a Night for the Liberty Loan?" be inserted in the trade paper advertising placed by Universal. This will be varied by such slogans as "What Are YOU Doing to Help the Liberty Loan?" 'How Great a Part Is YOUR Theatre Playing In the Liberty Loan Drive?" etc.

Universal's screen publications—the Animated Weekly, Current Events and the Screen Magazine—will contain Liberty Loan propaganda each week throughout the duration of the drive and for a period just previous to its commencement. These releases played important roles in the first and second Liberty Loan campaigns.

"EDDIE, GET THE MOP."

Nestor Comedy.

CAST.

Hercules Jones.....Henry Murdock
Mattie Deadweight.....Mattie Comant

WHEN Hercules Jones & Co. was billed at the local Opera House the little town collected to see a fine show. Most of the show went on behind the scenes where Herc, and Mattie, the strong woman, weight 350 on the hoof, gave a much more interesting side show in the dressing-room than on the stage. For instance, across the stage was the dressing-room of the dancer, and when Herc started to jolly her Mattie got so excited that she always got stuck in the dressing-room door. It took three men to release her. Part of the act consisted in having the strong woman support Herc aloft on her little finger, and, with the help of the invisible wires, this got over pretty well, but that night they decided to reverse positions. The wire broke and all that was left of poor Hercules Jones was a grease spot, and a wail from the janitor, "Eddie, get the mop!"

BOY SCOUT SERIAL CAPTURES AKRON, OHIO.

FULLY 2,000 Boy Scouts attended the first showing, to be made outside of New York City, of the Universal ten-reel photoplay "Boy Scouts To the Rescue; or, Aids of the Nation," in Akron, Ohio, where the Scout Executive postponed a meeting of the Scoutmaster's Reserve, and suggested that they all see the picture, advising them that they would receive more instruction and inspiration from the picture than through any meeting or lessons. One hundred clergymen were asked to mention from their pulpits the time and place of the showing of the picture, and the majority of them did so.

"Boy Scouts To the Rescue" was produced in England under the supervision of Sir Robert S. S. Baden-Powell and will be released about April 1st by the Universal as a five-part, two reels to an episode, serial, with the co-operation of the Boy Scouts of America and all their local organizations for exhibitors showing the serial.

CONTEST PROVES INTEREST.

EDDIE POLO in the current Universal big Western serial, "The Bull's Eye," is proving a recruiting officer for a large army of juvenile and embryo title writers who may later invade the industry.

"What Did Eddie Polo Say?" is the title of a contest conducted by the Universal Film Manufacturing Company to create interest in the serial among boys and girls sixteen years of age and under throughout the United States and Canada to supply missing words in given titles for certain specified scenes in each episode.

The different conceptions, the diversified thoughts of different minds viewing the same scene is most interestingly shown in the answers that are being received by the Universal Company. For example, the scene in the first episode of "The Bull's Eye" for which the juvenile title writers are to provide the proper words that Eddie Polo should have said is described as follows:

"Both Ed and Cora rushed to the observation car. Twenty masked riders surrounded the platform.

"Hands up!"

"Ed raised his hands with the others, and this is part of what he said:

"Sweeney, you will never take me——"

The difference in the appeal to juvenile minds of this scene is shown in the fact that in 100 letters taken from random in the thousands that have already been received there are no two alike.

"alive" is the concise contribution of a youngster from St. Johns, N. B.

"away from here" is the contribution of a boy in Fort Worth, Texas.

"from this train" is the idea from a fourteen-year-old miss of Chicago.

"prisoner by square means, but by foul means" comes from a Chicago boy.

"away from here unless Cora goes along, and you promise not to harm her" is the suggestion of a sixteen-year-old miss of Chicago.

"back with you if I get a chance to protect myself" says a twelve-year-old boy in Lovejoy, Ill.

"as long as I have strength to fight" comes from Denver.

"if you have to get all the men in the country" says a thirteen-year-old boy in Edmundston, N. B.

"and you will pay heavily for this" says a twelve-year-old miss in Leavenworth, Kan.

"without taking all the boys" offers a fourteen-year-old boy of Lowell, Mass.

"a prisoner" is one trite finish.

NOTICE TO ALL STUDIOS

OF THE

UNIVERSAL FILM MFG. CO.

Beginning immediately you will please discontinue the use of the following words or expressions in the titles, sub-titles or advertising of any and all Universal moving pictures:

CAMOUFLAGE—Because it has been worked so hard by moving pictures, newspapers and magazines that it has begun to be a source of irritation to persons who have more than a one-track mind.

INTENSIVE —Same reason as above.

PSYCHOLOGY—Because it is used by so many persons who seek to appear learned (when their knowledge is purely superficial) that it has lost its effectiveness. Nine times out of ten it is fake or bluff or, if you will, camouflage.

EFFICIENCY EXPERT—Because there is no such thing.

SOMEWHERE-IN-FRANCE—Because it proves lack of originality.

CINEMATOGRAPHER—Because it is a terrible thing to load onto a good camera man.

GREATEST ON EARTH—Because no picture we ever made or anybody else ever made is actually the greatest on earth.

HIT OF THE SEASON—Because this is the expression that practically every theatrical manager and picture producer employs in describing everything he produces.

CARL LAEMMLE, President.

THE BOOM IS HERE!

No. 198 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

EVERY exhibitor I have talked with during the past three weeks has reported a sharp ***improvement in business.***

Every exhibitor with whom I have been corresponding during the same period has said ***conditions are much better.***

Every manager of every Universal exchange has, in his last three weekly reports, either jotted down a marginal note to the effect that ***"exhibitors are more cheerful"*** or else has reported new business to prove that ***we've all of us seen the worst of the depression and are due for better times.***

When this condition exists, it is time to quit saying that the boom is coming and to say, instead, ***"The Boom Is Here."***

As I have said on several previous occasions, "as goes England, so goes America" in the film business.

For several months after the war broke out in 1914, business in England was mighty poor in spite of the "Business as Usual" slogan which the English business men displayed so bravely. Moving picture theatres throughout the kingdom had a terrific struggle to keep their heads above water. But, finally, the tide turned and ***people took up their old habit of jamming the picture houses every night.***

That's what happened in England and that's what has just happened in the United States. When we entered the war, business began to slump until it hit the very bottom of the toboggan in December and January.

But now the rebound has come. It's time for all of us to put away the long face we have been wearing and cultivate a few smiles. The boom is here. A few smiles and some hard work will keep it here. A few scowls will scare it away.

Get out your boom smile, dust it off and wear it!

MACK SWAIN as "Sherlock Ambrose" brings another laughing-fest in this latest L-KO Komedy. This is the type of comedy to give your patrons in war-time. England learned the lesson of keeping the public amused to remove the continuous thought of war. Begin now to do this very thing with this release—

"Sherlock Ambrose"

IT'S AN L-KO

TALK comedies to your patrons on slides, in ads, on your program and everywhere. Help to keep the public entertained. Do your bit by showing comedies—L-KO Komedies every week. Begin NOW.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING CO.,

"The Largest Film Mfg. Concern in the Universe"

CARL LAEMMLE, President

1600 BROADWAY, NEW YORK.

An invitation to --

H. A. Aitken, of Triangle
J. A. Berst, of Pathe
Wm. A. Brady, President of the National Association of the Motion Picture Industry
William Fox
Ricord Gradwell, of the World Film
Samuel Goldfish, of the Goldwyn
D. W. Griffith
S. S. Hutchinson, of the American
Tom Ince
Lee Ochs, President of the Moving Picture Exhibitors' League of America
Richard A. Rowland, of the Metro
W. N. Selig
Mack Sennett
Albert E. Smith, of the Greater Vitagraph
George K. Spoor, of Essanay
and last but not least
Adolph Zukor

The Universal Film Manufacturing Company invites all of the producers named above (as well as other producers too numerous to mention) to CLOSE THEIR STUDIOS AND MAKE ALL OF THEIR PICTURES AT UNIVERSAL CITY, CALIFORNIA.

. . . . . .

This we regard as the most practical step toward the eliminating waste and duplication and thus bringing down the cost (and therefore the renting price) of all moving pictures produced in this country.

. . . . . .

Universal City is acknowledged to be not only the largest but the best equipped studio in the world. It can easily be made to accommodate ALL OF THE PRODUCING COMPANIES IN THE UNITED STATES.

. . . . . .

Its equipment is the finest that can be had. It represents the investment of vast fortunes in cash as well as years of study, experimenting and improving—all with a view to making the best possible pictures at the slightest possible cost.

. . . . . .

It is ready for you to use immediately. Simply close your own studios, send your producing staff to Universal City and START MAKING PICTURES WITHOUT THE LOSS OF AN HOUR OF TIME; and without having to divert your mind from producing to the worries attendant upon running the mechanical end of the studio business.

. . . . . .

Several suggestions have been made by various men in the trade as to the best method of effecting needed economies in picture making. Some have suggested mergers, but there are so many obstacles in the way of satisfactory mergers that much time will be lost before any merging can be done on such a scale as to help the whole trade.

. . . . . .

Under our plan, as suggested above, the economies can be made effective IMMEDIATELY. The closing of the large and small studios represented by the above list of names would so reduce the cost of picture producing that all producers taking part in the movement could IMMEDIATELY turn part of their savings over to the exhibitors in the form of *lower rental prices.*

Universal City contains EVERYTHING you can possibly need to make the finest pictures in the history of the trade. It is complete. It is convenient. It is far too large for the needs of any single concern. If, by chance, it should need more artificial lighting equipment than it has at present, we could remove the lights from your own closed studios and transfer them to your stages at Universal City. The same idea could be applied to props, scenery, electrical equipment and so on, although the equipment already on hand is vast.

. . . . . .

We invite every producer to give this the most serious thought. We ask each and every one to realize what a boon such a move would be to the whole trade, provided enough of you take advantage of the offer.

. . . . . .

We invite Mr. William A. Brady, as president of the National Association of the Moving Picture Industry, to use his good offices to bring about this tremendous good for the whole industry.

. . . . . .

We invite Mr. Lee Ochs, as president of the Moving Picture Exhibitors' League of America, to use his good offices to help accomplish this almost limitless economy by which THE EXHIBITORS WOULD BENEFIT DIRECTLY. In no other practical manner that we know of can he do so much to HELP THE EXHIBITORS AT A CRITICAL TIME IN THEIR AFFAIRS.

. . . . . .

We are ready to arrange the most reasonable rates for the rental of space and facilities at Universal City—and naturally the more producing companies the more reasonable the rates.

. . . . . .

War conditions have caused all producers to give more serious thought to their producing costs than they have ever done in past years. A year ago we do not believe such an invitation as this would have met with favor; but now WE BELIEVE IT TO BE THE MOST LOGICAL, THE MOST NATURAL AND THE MOST PRACTICAL SOLUTION OF THE BIG PROBLEM THAT CONFRONTS THE WHOLE TRADE.

. . . . . .

If we have seemed selfishly to reserve the great benefits of Universal City to ourselves in the past, it was only because we have never felt that time for real co-operation was ripe until now.

. . . . . .

Those of you who have suffered from annoying restrictions placed upon studios, either in New Jersey, New York or the city of Hollywood, California, may be pleased to know that there are no such restrictions in Universal City, where we are virtually "a law unto ourselves."

UNIVERSAL FILM MANUFACTURING COMPANY
Carl Laemmle, President, 1600 Broadway, New York
"The largest film manufacturing concern in the universe"

— close your studios and make all your pictures in Universal City

A BRAND NEW NESTOR COMEDY SCREAM

GALE HENRY

IN

"Nothing But Nerve"

Gale Henry, star of a thousand comedy screams, as "September Morn," is enough insurance for your booking this NESTOR immediately.

Book thru your nearest Universal Exchange, or communicate with

Universal Film Mfg. Co.

"Largest Film Mfg. Concern in the Universe"

CARL LAEMMLE, President

1600 Broadway, New York.

Ella Hall

production "BEAUTY IN CHAINS"

A Novel Version of the Adage: "Love laughs at Locksmiths."

Directed by Elsie Jane Wilson

From the Book: "Doña Perfecta" by B. Perez Goldoz — as published by Harper & Bros.

Book thru your local Universal Exchange or Universal Film Mfg. Co.,- Carl Laemmle, President 1600 Broadway, New York

"THE DOCTOR AND THE WOMAN."

PRESS SHEET

Sample cut for "The Doctor and the Woman."

A Jewel Production. Founded on Mrs. Mary Roberts Rinehardt's Famous Novel "K." Directed by Lois Weber.

CAST.

"K" Le Moyne.....True Boardman
Sidney Page.....Mildred Harris
Dr. Max Wilson.....Albert Roscoe
Carlotta .....Zella Caull
Joe Drummond.....Carl Miller

Another sample cut.

A KINDLY, human individual is K. LeMoyne, who drifts into the little town where he makes his home with the Pages. Although absolutely nothing is known concerning the man, his desire to be of service endears him to the people and he is regarded as being everybody's friend.

From the first, "K" as he is called, finds himself attracted to Sidney Page. The girl, while oddly attracted by "K," fancies herself in love with Dr. Max Wilson, head of the hospital in which she is taking the nurse's course. Although a good surgeon, Dr. Wilson is fond of the fair sex and although he has already won the heart of Carlotta, one of the nurses, pays court to Sidney.

This comes to the attention of Joe Drummond, madly in love with the girl. Knowing Dr. Wilson's character, the young man urges "K" to open Sidney's eyes. Carlotta, wild with jealousy, warns the surgeon that his attentions to Sidney had better cease.

The surgeon is famous for his ability to successfully perform the famous "Edwardes Operation"—a particularly delicate bit of technique. Following the successful performance of this operation, he informs the hospital staff that the originator of it ultimately went down in disgrace following several flagrant instances of carelessness while performing it, and, as the result had disappeared, leaving no trail of his whereabouts.

Dr. Wilson proposes to Sidney and is accepted. "K" is almost heartbroken. Shortly afterwards, Dr. Wilson accidentally meets "K" at the Pages and is thunderstruck to discover that the latter is none other than the famous Professor Edwardes. At the latter's request, the doctor keeps secret his discovery. "K" informs Wilson, who was formerly one of his pupils, that having lost all confidence in himself, following the death of those people upon whom he had performed his operation, that he desired to remain unknown.

Following Dr. Wilson, Joe Drummond discovers that the physician is playing a double game—that, while professing love for Sidney, he is still continuing his affair with Carlotta. Dr. Wilson and Carlotta visit a roadhouse, where the woman pretends to faint. She is carried up to one of the rooms by her companion. Misconstruing the incident, Joe follows the couple and shoots the doctor.

Hastily carried to the hospital, Dr. Wilson is examined. It is found that only the Edwardes operation will save his life. The hospital staff is unskilled in its technique. Sidney, frantic, is taken to his room. Carlotta, torn between conflicting emotions, cries out that Edwardes stands in the corridor.

For Sidney's sake, "K" performs the operation and so saves Dr. Wilson's life. The news is carried to Sidney, who rushing to express her gratitude finds herself face to face with LeMoyne.

Then comes the discovery of the circumstances which resulted in the shooting of her fiance. Her affection for the man dies instantly and in its place there grows a realization of her wonderful love for "K." Carlotta, overcome by the misery she has caused, confesses that she, out of a fancied grievance against Professor Edwardes, had brought about the circumstances which caused him to lose faith in himself.

FATE SMILED ON MILDRED

LOS ANGELES is said to contain more beautiful girls than any city in the world. And, by the same token, it is the graveyard of more dead hopes than any city in the world.

The center of this country's moving picture activities, Los Angeles is the Mecca towards which aspirants for screen honors constantly head. Girls, whose foolish heads have been turned by local praise journey to the "City of the Angels"—only to find that thousands of other girls, all just as anxious to appear in motion pictures, and as pretty, or even prettier, have been compelled to take up less romantic pursuits because of the dearth of screen engagements.

One girl, however, who was more fortunate than the rest, is Mildred Harris who will shortly be seen at the ..... Theatre, when "The Doctor and the Woman," the newest Jewel production, is presented. Fate smiled benignly when Miss Harris arrived at Los Angeles with the result that she obtained a few engagements in the more prominent studios as an "extra."

One factor which stood in the screen aspirant's favor, was her wonderful personality. It was this that attracted the attention of Lois Weber, considered one of the foremost motion picture directors in the country. Miss Weber gave the girl a slight part in one of her features and then, confirming her first impressions of the girl's capabilities, elevated her to stardom in "The Price of a Good Time." So wonderful was Miss Harris' impersonation of Linnie in that picture that the leading role in "The Doctor and the Woman" was given her as a matter of course.

This Jewel is a screen adaptation of Mary Roberts Rinehart's popular novel "K," and is said to be a companion picture to "The Price of a Good Time." True Boardman appears opposite Mildred Harris.

LOIS WEBER'S NEW STAR.

LOIS WEBER has completed a companion picture to "The Price of a Good Time." Under the title of "The Doctor and the Woman," this new Jewel production will be shown at the ..... Theatre, on .....

"The Doctor and the Woman" is the photoplay adaptation of Mary Roberts Rinehart's popular novel "K." Originally published in McClure's Magazine, the demand for it to appear in book form eventually caused it to run through several editions.

Always seeking for screen material, Lois Weber is said to have had her attention called to "K," with the result that arrangements for its picturization were immediately effected. As a moving picture drama, it is confidently stated by Jewel Productions, Inc., that its popularity will exceed that of its immediate predecessor, "The Price of a Good Time."

Mildred Harris, the dainty little star who enacted the principle role in the latter production, again assumes the stellar part in "The Doctor and the Woman." With her appears True Boardman, whose work in recent serials showing him as a gentlemanly highwayman, has made him one of the really popular film stars.

As Sidney Page, the girl who figures so importantly in the redemption of the doctor who attempts to hide himself from all his friends as the result of disgrace, Miss Harris has an exceptional opportunity to show her histrionic ability. Boardman appears as "K. LeMoyne," the doctor, and his versatility in portraying this character is sure to win him additional friends.

FROM THE NOVEL "K."

WHY should a famous physician suddenly sacrifice friends, fame and fortune—disappear to hide his head in shame from his fellow practitioners? What reasons are powerful enough to cause him to thus give up the benefits that came as the result of a lifetime's endeavor?

"The Doctor and the Woman," the Jewel adaptation of Mary Roberts Rinehart's powerful novel "K," tells the story of this physician's predicament. Photoplay patrons who attend the ..... Theatre, will have the opportunity of seeing it when the management of that theatre present it on .....

Of special interest is the fact that "The Doctor and the Woman" was directed by Lois Weber, whose recent production "The Price of a Good Time," created such a sensation in this community.

True Boardman appears as co-star with Miss Harris, enacting the role of "K LeMoyne," the physician who seeks to hide himself from his fellowmen.

WE'D LIKE TO KNOW

A DEPARTMENT WHICH ANY EXHIBITOR CAN START IN HIS DAILY PAPER.

Sample cut.

Moving Picture Editor:

Kindly answer the following questions:

Which stars appear in "The Doctor and the Woman?" Who directed this feature? Can you tell me whether it will be shown locally? A. W.

Answer:

Glad to oblige you, A. W. Mildred Harris, who appeared in "The Price of a Good Time," and True Boardman are the featured stars in "The Doctor and the Woman." Lois Weber produced the picture for Jewel. Yes, the production is to be shown locally and if you will watch the advertising columns of this paper you will find the theatre which will present it.

Moving Picture Editor:

Do you happen to know whether Mildred Harris is a graduate of Vassar? I recently saw her in a Jewel picture and she greatly resembles a girl who was my classmate. Her name isn't Harris, but I suppose movie players adopt screen names.

Marie R. B.

Answer:

According to a biography we have just received, Mildred Harris has never attended Vassar. As a matter of fact, she could scarcely have attended that institution at the time you mention, inasmuch as she recently attained her seventeenth birthday. Miss Harris was born at Cheyenne, Wyo., and was privately educated. To our knowledge, she has never been East for any purpose. Her "screen" name is her real name.

Moving Picture Editor:

In a discussion regarding the relative merits of different directors, a question as to Lois Weber's rank as a director came up. How is she generally regarded? Can you give the best examples of her work?

Anna Sterling.

Answer:

Miss Weber easily ranks with the foremost moving picture directors the industry has produced. The productions which have attracted the most attention are "Where Are My Children?" "The Dumb Girl of Portici," "Shoes," "The Eye of God," "The Price of a Good Time," and "The Doctor and the Woman." The last named is her most recent work.

To the Moving Picture Editor:

I am very anxious to become a moving picture actress. Have heard that there are correspondence schools which could help fit me for a screen career. Would you advise me to get in touch with one? Could you give me the name of the best? Or would you suggest that I go to Los Angeles and apply at the studios? My friends advise the latter course, since I am unusually attractive and have had considerable experience in amateur theatricals. Rose N.

Answer:

We hate to puncture your screen ambition, Rose N., but our advice to you is that you save your money rather than throw it away by sending it to the so-called correspondence courses in moving picture acting. Nor do we advise you to visit Los Angeles for the purpose of taking your chance in breaking into pictures. We are told by the best authorities that Los Angeles is filled with girls who have made vain trips to that city in hopes of becoming screen artistes—only to find themselves stranded. Only once in a blue moon is an inexperienced girl fortunate enough to obtain entre into screen circles. What we do advise is that you stay right here, where you have your home and friends—and where you can find happiness and contentment if you look hard enough for them.

"DOCTOR AND THE WOMAN." COMES TO.....THEATRE.

"THE DOCTOR AND THE WOMAN," a Jewel feature produced by Lois Weber and presenting Mildred Harris and True Boardman, will be the attraction at the .... on .....

To the many admirers of Mary Roberts Rinehart's novels, this announcement will come as a pleasant surprise since "The Doctor and the Woman" is a screen adaptation of this popular authoress' story "K." Published in McClure's Magazine.

PLEASE ANSWER THIS TODAY:

SINCE we stopped releasing two-and three-reel dramas because exhibitors would not pay enough rental to yield us a profit, we have received a number of urgent requests to start releasing them again.

DO YOU WANT THEM?

Do you need two or three-reel subjects, particularly of the Western type?

We have them. They are corking good pictures in every respect, but they are NOT five reels long. They are better in story and action than many a five-reeler, but still they are short subjects.

I don't know whether enough exhibitors can use them to make it worth our while to release them—and the object of this article is to find out.

If you DO want them and CAN use them, simply write or wire me the one word "YES."

If you don't answer I will take it for granted that you mean 'No."

The PICTURES ARE READY to release IF YOU WANT THEM. It's entirely up to you.

CARL LAEMMLE

Write or wire you answer Now! Or use the Coupon on this page

Mr. Carl Laemmle,

1600 Broadway, New York City.

I can use a two or three reel drama in my house —— times a week and will book it if the opportunity is presented.

Name .....

Theatre .....

City .....

"Don't tell me that isn't your baby - I know different and I know more than that, too.

LOUISE LOVELY

IN

"NOBODY'S WIFE"

an absorbing Romance of the rugged West.

Book thru your nearest Universal Exchange or Universal Film Mfg Co.
Carl Laemmle, President
1600 Broadway New York

Timely Stories Exhibitors can Use as

MARIE WALCAMP

MAIN TITLE AND PLOT CHANGED BY ACCIDENT.

Lion Attack Upon Marie Walcamp, Popular Serial Star, Leaves Life Scar.

AN attack by a lion upon Marie Walcamp while working in the new Universal serial, "The Lion's Claws," resulting in the little lady receiving a scar she will carry for life, provided a new title and a new idea to her director, and the scar has been incorporated in the plot of the story. While the entire story was, of course, written before work started on the big serial, the accident to the star provided an inspiration that Carl Laemmle, president of the Universal, felt had greater possibilities than the original story, and he immediately capitalized it.

In the first episode of "The Lion's Claws," Marie Walcamp, as Beth Johnson, the daughter of a British army captain, stationed in Africa, is kidnapped by a tribe of natives, and while in camp the party is attacked by five lions—the natives running away and leaving her.

One of the newest lions in the Universal zoo was in a particularly ugly humor on the day the scene was taken. It happened also that he was not only released from his cage first, but a little earlier than expected, and he arrived while Miss Walcamp was still running in a supposed hunt for a hiding-place. As she saw the lion, she tripped upon a tree root and fell heavily.

The sight of a human being on the ground invariably infuriates a wild beast, and the lion made a flying leap at Miss Walcamp, landing on her back, tearing her blouse to ribbons with his claws, lacerating the flesh and as subsequently discovered, leaving her a life scar. He was quickly driven back to his cage by the keepers, and Miss Walcamp's company received a vacation until she was able to continue her work.

The accident provided a new title for the serial, which had previously been called "The Moon Child," and also considerable change in the plot, so that a girl with a scar became an important factor.

HAVE YOU A BIRTHMARK?

GIRLS with scars or birthmarks they can show to the manager of the ..... Theatre on ..... will be admitted free to see the first episode of "The Lion's Claws," the latest thrilling continued chapter motion picture produced by Universal, with popular and daredevil Marie Walcamp featured, who will be remembered for her work in the other Universal serials, "Liberty" and "The Red Ace."

In "The Lion's Claws," the heroine, Marie Walcamp, has a scar that is the cause of a constant succession of unexpected and undesirable happenings and many narrow escapes from death, but to show that scars may have pleasant values all young ladies having scars or birthmarks will be granted free admission to the .... Theatre on ..... and any young lady in the United States having a natural scar identical with the one in the plot of "The Lion's Claws" will be given an opportunity to qualify as a motion picture actress by the Universal Film Company, all theatre managers where the serial "The Lion's Claws" is playing have been advised to notify the company at once if any young lady in their town or city can show such a natural scar or birthmark.

A BROKEN ARM.

A broken arm is another story in the chronicles of the perils of serial actresses. It is the second one she has received in serial making. Beth Johnson, the daughter of a British army captain, as played by Marie Walcamp, in "The Lion's Claws," which is to be seen at the..... Theatre, commencing ..... She attempts to escape by lowering herself, hand over hand, down a wild vine, from the top of the cliff to the valley below, where she was to be caught in the trunk of an elephant.

Miss Walcamp was making excellent progress down the vine and the elephant was playing his part when the vine broke, percipitating Miss Walcamp to a bed of rocks at the foot of the cliff, and of the elephant, with a fractured arm.

Written by Blaine Pearson and Jacques Jaccard. Directed by Harry Harvey, under the supervision of Henry McRae.

JOY RIDING

Popular Screen Actress Takes Daily Spins with Her Jungle Pets.

Marie Walcamp May Visit Us During Showing of Her New Serial, "The Lion's Claws."

AUTOMOBILING with a full-grown lion as your companion, and a chauffeur who is looking over his shoulder more assiduously than watching the road ahead, is a form of joy riding that would not appeal to everybody, particularly the gentler sex, but it is a daily recreation of Marie Walcamp, the popular Universal photoplay star, who has become world-famous for her daredevil handling of lions, tigers, leopards, elephants and practically any animal on four legs.

A daily spin from Universal City into the heart of Los Angeles with her pet lion has become such a common occurrence that the people in the streets pay no attention to it any more despite the fact that the lion the lady honors in this manner cannot be handled by any other person than Miss Walcamp, and has frequently of late turned upon her, its dis-

Advance Publicity for the New Serial *in "The Lion's Claws"*

CAST.

Beth Johnson.....Marie Walcamp
Capt. Johnson.....Thomas Lingham
Col. Leighton.....Alfred Allen
Lady Mary Leighton....Gertrude Astor
Musa .....Frank Lanning
"Buck" Masterson.....Ray Hanford
Rej Hari.....Rex Rosselli
Ragus .....Leonard Clapham
Roger Hammond.....Edwin August

WITH A LION

play of temper being attributed to jealousy, as Miss Walcamp has been devoting considerable attention to a new consignment of lions and leopards, and one lone elephant that has been acquired by the Universal Company for her work in the new serial, "The Lion's Claws," which gives the little lady of the screen her long desired opportunity of creating her masterpiece in the handling of wild animals before the camera.

The danger of working with animals she has never seen before increases the interest and delight of Marie Walcamp in her work and added to this she finds her old favorite lion developing a jealousy of the new animals that is really more dangerous.

In the first of the eighteen episodes of the New Universal serial, "The Lion's Claws," one of the new lions took a flying jump from a huge rock above the head of Miss Walcamp, striking her back with sufficient force to throw her to her knees, but the plucky little actress swung herself around, landed a neat uppercut with her clenched fist on the beast's jaw and shouted a command at him so quickly and forcibly that he ran to cover.

Miss Walcamp laughingly says that a broken arm and wrist is all the damage that has as yet been done to her, and she loves "The Lion's Claws" better than any picture or serial in which she has ever worked, because it provides more thrills for her herself than it does for the movie fans and these are constant, through every foot of the film of each episode.

Marie Walcamp is anxious to visit every city where "The Lion's Claws" serial will be shown. She has promised herself a tour of leading motion picture theatres of the country for many months, and if she is able to make the trip now, she will want to do so with her auto and her lion companion; if you wish, you may see a lady in an automobile with a lion.

A NARROW ESCAPE.

"A Broken Arm and a Fractured Wrist Is All That's Happened So Far," Says Marie Walcamp, in Speaking of Her New Serial, "The Lion's Claws."

"A BROKEN arm and a fractured wrist is all that has happened to me, so far," said Marie Walcamp, in speaking of her work in the new Universal adventure serial, "The Lion's Claws." "But then, you know," she added, laughingly, "we have not yet completed half of the eighteen episodes of the picture."

In this manner the fearless woman star of the screen speaks lightly of her work and its constant dangers, while other members of the company making "The Lion's Claws" tell of incidents and accidents, each of which might have ended her career.

Miss Walcamp was savagely attacked by one of the lions in the picture; another jumped at her from behind and threw her to her knees. A fractured wrist resulted from this. Turning quickly with all her weight on one hand and wrist she succeeded in striking the animal's jaw by means of a riding whip in her free hand, at the same time shouting a command at him which, coupled with his natural fear of the stick, prompted him to obey.

Who is she?

WHO IS SHE?
(Stunts.)

PRINT cards or circulars with the above cut of Marie Walcamp in street costume.

In type on the circular state the following:

WHO IS SHE?

Do you know this Popular Motion Picture Actress?

She's a Favorite of Yours and Millions of other Motion Picture Theatre Patrons in every section of the World—but have you ever seen her off the screen or in ordinary street clothes?

You can see her in a Big Thrilling Picture at the.....Theatre, on.....

(Insert date you are to show First Episode of "The Lion's Claws.")

Or omit the date and say "You will see her SOON at the..... Theatre in the Greatest Motion Picture she has offered her admirers." The first 100 people who correctly guess her name will be invited to see their favorite free of charge as guests of the manager of.....theatre. Send your guess at once or leave it at the box office.

The Actress is.....

My Name .....

Address .....

This stunt will not only arouse advance interest in Marie Walcamp and "The Lion's Claws," but it will provide you with a means of compiling a valuable mailing list which you can use in the future in announcing other pictures and features to play your house.

Coming with a Roar!
"The LION'S

COMING! COMING! COMING! COMING!

Coming with a Roar

THE BIGGEST THRILLER OF THE YEAR

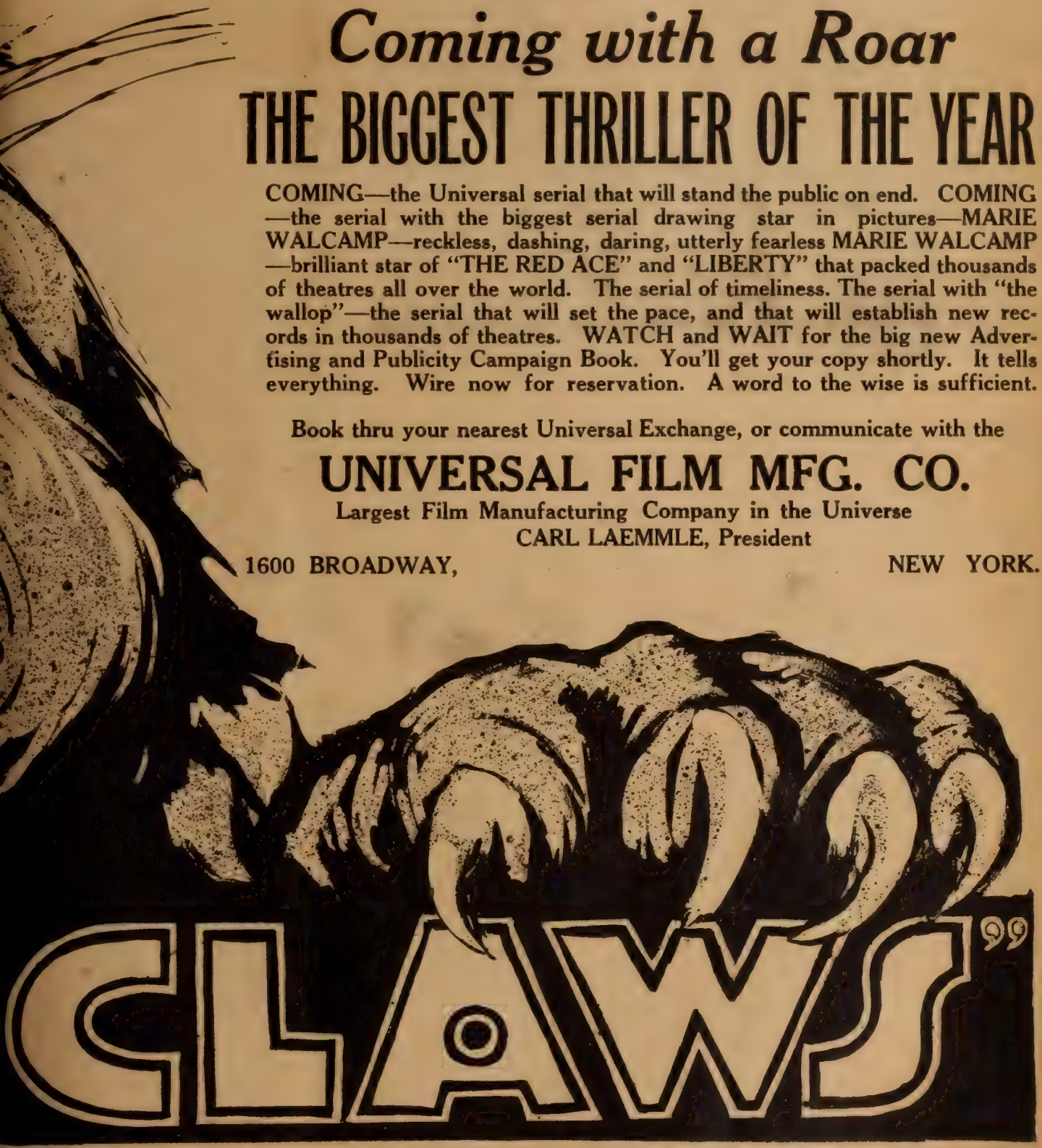
COMING—the Universal serial that will stand the public on end. COMING—the serial with the biggest serial drawing star in pictures—MARIE WALCAMP—reckless, dashing, daring, utterly fearless MARIE WALCAMP—brilliant star of "THE RED ACE" and "LIBERTY" that packed thousands of theatres all over the world. The serial of timeliness. The serial with "the wallop"—the serial that will set the pace, and that will establish new records in thousands of theatres. WATCH and WAIT for the big new Advertising and Publicity Campaign Book. You'll get your copy shortly. It tells everything. Wire now for reservation. A word to the wise is sufficient.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.

Largest Film Manufacturing Company in the Universe
CARL LAEMMLE, President

1600 BROADWAY, NEW YORK.



Royal Theatre, Newark, N. J. Henry Robrecht, owner and manager, showing "The Bull's Eye."

A DANDY SERIAL.

Canadian Universal Film Co.,
Montreal, Que., Canada.

Gentlemen—"The Bull's Eye" serial, with Eddie Polo, opened here today very big, and if all the episodes are as good as the first I must say it will be a dandy serial.

Yours,
JOE BEDARD,
Drapeau's Circuit.
Quebec, Canada.

A MONEY MAKER.

Film Supply,
Portland, Ore.

Dear Sir—I have used nearly everything that Universal has put out and made money on it.

"The Red Ace" is going well at the Echo, and I think it is an excellent serial, and a money-maker.

JOE BRADT,
Manager Echo Theatre.
Portland, Ore.

AS GOOD AS "LIBERTY."

Film Supply Co.,
Portland, Ore.

"Fine! Going big! It's as good a serial as 'LIBERTY!'"

NELSON & HENKLE,
Isis Theatre.
Independence, Ore.

(*N. B. Nelson and Henkle recently reported "LIBERTY" as the biggest serial success they had ever run, and are negotiating for dates, as soon as the serial is available six reels at a time, to re-book the whole serial and run it within a single week at their house.*)

IT IS A GOOD SERIAL.

Dear Sir—"The Red Ace" has been doing business for me, though it has not brought in crowds as I expected.

The strike in the paper mills, which was on while I was running the first episodes, cut attendance at the motion picture theatres down to almost nothing, and this prevented the serial having the run it would have had under normal conditions.

It is a good serial and has everything in it that should draw the crowds ordinarily.

CHARLES SCHRAM,
Manager Grand Theatre,
Oregon City, Oregon.

FAR EXCEEDED EXPECTATIONS.

Film Supply Co.,
Portland, Ore.

Dear Sir—"The Red Ace" far exceeded my best expectations.

I thought that "The Iron Claw" was one of the best I had run, but it didn't do anything like the business for me that I am doing with "The Red Ace."

"Liberty" and "The Red Ace," both Universal serials, are the biggest I have ever run, and I have done more business with "The Red Ace" than with any that preceded it.

FRED LANGEAMAN,
Manager New Grand Theatre.
Portland, Ore.

DRAWING WONDERFULLY.

I have run two episodes of "The Red Ace." My theatre is not in a good serial location, but it is drawing wonderfully well so far.

I didn't get fooled badly on "The Red Ace," even if I didn't view the episodes before I booked it.

In spite of the fact that my location is not the best for serials, I did well indeed on "Liberty," and I think I am going to do as well on the "The Red Ace."

J. FLEISCHMAN,
Manager Novelty Theatre.
Portland, Ore.

Universa

EXPECTS A WINNER.

Film Supply Co.,
Portland, Ore.

Gentlemen—Will be glad to get "The Red Ace." "Liberty," with the same heroine, Marie Walcamp, pulled big crowds even during Lent, and if "The Red Ace" is what it's cracked up to be, it ought to do it again.

Thanking you for your promptness in sending the press matter and ad stuff, I am,

Yours truly,
R. W. FISHER,
Walla Walla, Wash.

HAD TO OPEN THIRTY MINUTES EARLY.

Film Supply Co.,
Portland, Ore.:

Gentlemen—After showing the 12th episode of "The Red Ace," I am proud to say that "The Red Ace" is one of the best serials I have ever seen, and it would surely be a drawing card to any exhibitor, that is figuring on a winner. My box-office receipts improved even after the fourth and fifth episode to such an extent that I am compelled to open the house thirty minutes before the regular time in order to have the third show that night. Now, gentlemen, if you have anything that would compare with "The Red Ace," please send it in, as I need that kind of dope.

Yours truly,
M. W. EBEL,
Mgr. Class A. Theatre.
Moscow, Idaho.

MORE EVERY WEEK.

Film Supply Co.,
Portland, Ore.:

Dear Sir—"The Red Ace" is one of the best serials I have seen, and is going good at my theatre. People all like it. I have played the tenth episode and the people are coming more every week. I have no complains to make. Yours respectfully,

D. SLAYBACH.
Mgr. Mutual Theatre.
Portland, Ore.

erials as Money Makers

A Japanese Poster for "The Voice On the Wire." It was used at the Kinemaza Theatre, Yokohama, Japan, where Universal pictures are shown exclusively.

Top lines mean
"Will begin showing on the 12th of January."
First line under figure means
"Great thrilling detective."
Second line means
"Grand Serial photoplay."
Large type means
"Electric talking's voice" (literal translation) of "Voice On the Wire."
Small type in black.
"Complete in thirty reels."
Red type at bottom "Kinemaza."

NEVER ANYTHING TO EQUAL "THE VOICE ON THE WIRE."

Canadian Universal Film Co.,
Toronto, Ont., Canda:

Gentlemen—We finished "The Voice on the Wire" last night, and I can assure you we never had anything to equal it. The people were standing outside before the show started, which is something we haven't seen in Picton since we opened up, thirteen years ago. It was wonderful all through—not one bad episode, and best of all, it had a good, logical ending.

Thanking you for all favors, I am,
Yours very truly,
GEORGE COOK,
Picton Ont. Mgr. Theatorium.

EXPECTS EDDIE POLO TO OUTDRAW ANY OTHER SERIAL IN ST. LOUIS.

Universal Film Co.,
St. Louis, Mo.:

Gentlemen—On the strength of the exceptional results obtained on "The Red Ace" and "Liberty," I was glad to book "The Bull's Eye." I have booked every serial offered through the Universal, with the exception of "The Mystery Ship," which I was unable to do, as I was running four other serials at the time.

Although I consider "The Red Ace," the best serial I ever booked; I made more money with "Liberty." Vivian Reed and Eddie Polo have hundreds of admirers and warm supporters among the patrons of the Cherokee, especially do the younger folks admire Polo. I expect "The Bull's Eye" to outdraw any of the other serials which I played.

Yours very truly,
F. WEHRENK,
Mgr. Cherokee Theatre.
St. Louis, Mo.

Arcade Theatre, Milwaukee, during run of "The Mystery Ship," looked like this all the time. J. Heller is manager.

ALL WE CLAIMED.

Film Supply Co.,
Portland, Ore.:

Gentlemen—"The Red Ace" is all you claimed for it when you induced us to book it, and that is not slighting it by any means.

Yours,
J. A. McGILL,
Mgr. U. S. A. Theatre.
Vancouver, Wash.

HOLDING UP WELL.

Film Supply Co.,
Portland, Ore.:

Dear Sir—"The Red Ace" is a very good picture serial and it is holding up well. It is full of thrills.

Yours,
H. HENRY GREVENKAMP,
Mgr. Peoples Theatre.
Mt. Angel, Ore.

BEST SERIAL.

Film Supply Co.,
Portland, Ore.:

Gentlemen—We consider "The Red Ace," the best serial we have ever run at the Burnside and American Theaters.

Yours,
PORTLAND AMUSEMENT CO.

Book and Boost Bewitching
Carmel Myers
in the Dramatic Bluebird Success
"The Girl in the Dark"
Book thru your local Bluebird Exchange
Bluebird Photo Plays 1600 Broadway N.Y.

A Bluebird Prediction COME TRUE

Read what Nielson has to Say About Them, and He's Right.

CRYSTAL THEATRE,
M. B. Nielson, Manager,
Wayne, Nebraska.

Bluebird Photoplays, Inc.,

Omaha, Nebraska.

Gentlemen—I just want to tell you what I think of "My Little Boy," with Ella Hall. I ran this feature Christmas day and evening, and the people here sure liked it. Ella Hall is quite a favorite with the patrons of the Crystal, but in this feature she sure was good. Many of the people have asked me when I would have another one like it.

Last night I had Carmel Myers in "The Lash of Power," and this is the remark I heard the president of the Commercial Club make: "I just love to sit and see a Bluebird play because it is not a One Star picture, it is not a one-sided play, each player plays his part and they sure are good actors."

Bluebirds are the best drawing cards I have, although I run all the big stars and big attractions on the market and pay a good deal more for other features, yet I feel that Bluebirds on the average run will outdraw any other producing company's production, and you know the class I am running. One thing that I like about Bluebirds is that they sell their features in such a way that the small exhibitor has a chance to make a living, and I have always found them reliable—which you can't say about all exchanges. If all your New Star pictures are like the ones I have shown to date I predict that Bluebirds will be the big attraction in 1918. I just love beautiful scenery, and on that thing Bluebirds have them all beat. I am

Yours truly,

M. B. NIELSON.

Synopses of L-KO,
Animated, Current Events
BULL'S EYE and

Ben Wilson and Neva Gerber in
"THE MYSTERY SHIP."
Episode 17
"THE DEADLY TORPEDO."
Wirtten by Blaine Pearson.
Produced by Harry Harvey.

CAST.

Miles Gaston	Ben Wilson
Betty Lee	Neva Gerber
Jack Fay	Kingsley Benedict
Harry Russel	Duke Worne
Colonel Le Gage	Harry Archer
X 19	Neal Hart

X 19 has succeeded in forcing Fay to hand over the formula, but they both collapse as the Phantom arrives. Later they revive, but each discovers that the formula is gone.

Russel, who has forcefully married Betty, carries her to the meeting room. The spies who are gathered claim partnership in the girl. Russel is angered, and a fight ensues. He is overpowered, and the spies play cards for the possession of Betty.

Miles has been struck down in Russel's home. The crooks, fleeing from the police, find Miles, but his attempts to stop them are thwarted. Miles, with the police, pursue the crooks in auto, and follow them to the mine. From the mine the crooks open fire upon Miles and police below.

As the game of cards is ended, a crook enters from the mine, calling for help. All hurry to action, except the winner of the game, who carries Betty to a small stone room. Russel angrily pursues, and the spy and Russel fight a terrific battle for the possession of the girl. Both men are shot, and die; Betty escapes.

Meanwhile, Miles and the police have opened the offensive. An explosion occurs, but Miles escapes to the canyon.

X 19 returns to the mine and hurriedly rallies his men. They hide behind a barricade, and open fire upon the ship, as it enters the meeting-room. The Phantom fires a torpedo upon spies. The latter, overcome by fumes, splash through the water and fall down the bank.

Betty, her gun before her, escapes from stone room and wades out of the water. She hides in the hole as X 19 and his men enter the mine. X 19 searches for Russel and finds him dead. Betty is discovered, but with her gun escapes from the place.

Meanwhile Fay has been searching for Miles. At last he finds him, but Miles is completely overcome. Betty reaches him, and she and Fay fight to bring Miles back to life. Finally he revives.

X 19 and his men make preparation for a new move. The Phantom also prepares. The Phantom sees an aeroplane loaded with bombs, surrounded by X 19 and hooded figures. The plane circles; X 19 drops bombs over the plane. The wireless station is notified. The Phantom watches.

Eddie Polo in
"THE BULL'S EYE."
Episode No. 7
"RIDING WILD."
Directed by James W. Horne.

CAST.

Ed Cody	Eddie Polo
Cora Clayton	Vivian Reed
Clayton	Ray Hanford
Sweeney Bodin	Noble Johnson
John North	William Welsh
Lee McGuire	Hal Cooley

AFTER the leap from the bridge, Ed has whipped Sweeney, and Cora hurries to him. Their victory is short-lived, for the balance of the rustlers arrive and hurry to the rescue. Cora runs to a near-by house and phones for help; then, seeing the rustlers going to the engine with Ed, she hides on front. The gang start the engine back to where they left their horses. The boys at the ranch hurry out to the rescue.

North has taken McGuire home with him and sent for a doctor. North realizes he is a government man and figures on using him. After the doctor fixes Lee up, he revives and shows improvement. He and North talk over the murder of Clayton, and North is told that he saw Clayton killed, but it was too dark to recognize him. North feels easier and persuades Lee to write Cora a note, telling her to come to see him.

The rustlers escape with Ed, and a short time later the cowboys ride in and are told of the capture of Ed. Cora mounts one of the horses and the pursuit starts.

Ed attempts to escape, jumping in a river; just as he is recaptured the cowboys ride up and rescue him. The rustlers hurry to their quarters at Dead Man's Gap.

The sheriff arrives at the ranch and questions Ed about the murder. The presence of the will is learned and the sheriff resolves to look for the other half.

North takes the note and hurries to the ranch. Sweeney thinks over North's treatment and decides on vengeance. He tells his men North has double-crossed them, and they set out for his place. North meets Cora, and gives her the note. She readily agrees to accompany him. Sweeney's party breaks into North's cabin, finds him gone, and Lee says he has gone to the Bull's Eye Ranch. The rustlers decide to follow.

While rummaging about the cabin, Lee finds North's diary, and learns enough to realize North is the man he wants. Sweeney's men arrive at the Bull's Eye, looking for North. They learn he has left. Ed restrains his men, fearing harm to Cora, and when she is missed offers himself to Sweeney, provided the girl be returned. Sweeney knows nothing of Cora's whereabouts, but accepts the chance to get Ed in his power again. They leave with Ed a prisoner.

North and Cora arrive at his cabin. Cora learns all that Lee knows of the killing, and promises to visit him often.

Upon arrival at their rendezvous, Sweeney dismisses his men, determined to put an end to Ed personally. He binds Ed's hand and foot and swings him over the cliff, then places a lighted candle beneath the rope, where it will burn the strands.

ANIMATED WEEKLY No. 13.

Making Muscles of Iron and Hearts of Steel.—Rough games of schooldays are revived to harden boys in training for nerve-trying service in the trenches in France.—*Camp Logan, Texas.*

Where Our Bulldogs of the Sea Get Their Fuel.—Many of Uncle Sam's torpedo boats, engaged in hunting the merciless submarines, burn oil, found superior to coal and effective in creating smoke screens.—*Westlake, La.*

Cuba Feels Pinch of World Food Shortage.—America's gallant little ally finds the bread line necessary for the first time since the war for freedom against Spain.—*Havana, Cuba.*

American Women Eager To Aid Brothers In Khaki.—Women respond to the call for volunteers to be drilled in readiness for service behind the fighting lines in France.—*New York City.*

King of Spain Is a Crack Shot With the Rifle.—Alfonso, most popular of monarchs, demonstrates his skill before Royal Family at Annual Pigeon-Shoot.—*Madrid, Spain.*

War Nurses Pray for Victory Before Leaving for France.—St. Paul's

NESTOR, FINLEY
Screen Magazine, and
MYSTERY SHIP Serials

Chapel, where George Washington worshipped in some of the darkest days of the Revolution, is scene of divine services in behalf of world freedom.—*New York City.*

"Build a Bridge of Ships To France," Says Pershing.—Old Glory is unfurled over the largest shipbuilding plant in the world, where 29,000 employees are rushing the ways to accommodate 100 ships at one time.—*Hog Island, Philadelphia.*

A Hero of the Marne—His Name Will Live In the History of France!—On the sacred soil of his own beloved land, General Grosettik who played a gallant part in the great battle which saved Paris from the Huns, finds his last resting-place.—*Paris, France.*

Several Hundred Pounds of Ex-President Is Fight "Fan."—William H. Taft on a visit to Great Lakes Naval Training Station displays interest in boxing bout staged for his benefit.—*Chicago, Ill.*

New York Society "Goes To the Bow-Wows."—These are "dogs' days" in the metropolis, where the "Four Hundred" of Dogdom repose on silken cushions in the "Annual Show."—*New York City.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

UNIVERSAL CURRENT EVENTS, NO. 43.

Recruits for British Army Leave Chicago for Camp.—Famous Canadian Kilties' Band leads newly enlisted British subjects to Grant Park where a "send-off" celebration is held prior to departure for training in Canada.—*Chicago, Ill.*

Training "Jack Tars" To Man Our Merchant Marine.—The war will be won with ships, and while thousands labor day and night to build them, these lads are being made ready to guide them.—*New York City.*

84-Mile Gale Almost Blows Gotham Off Map.—Many killed and injured when terrific wind wrecks houses, capsizes wagons and whisks pedestrians about like straws.—*New York City.*

Help Seal the Kaiser's Fate With War Stamps!—Vice-President Marshall, Champ Clark, Speaker of the House of Representatives, and United States Senators, invest their quarters in Uncle Sam.—*Washington, D. C.*

Boys of National Army Reviewed by Six Governors.—Chief executives of Illinois, New York, South Carolina, Arkansas, Minnesota and Iowa, cheer troops from Camp Grant parading on the Municipal Pier.—*Chicago, Ill.*

Tank Does Tango To Get Recruits for Uncle Sam.—Like some prehistoric monster, the Britannia, veteran of many battles, ambles merrily about as star performer at recruiting rally.—*New York City.*

French Army In Italy Bags First Austrian Prisoners. — War-weary, hungry and dirty, 1,500 soldiers of the dual monarchy pass thru collecting stations on the way to prison camps, never again to find opportunity to loot a village or wreck a church.—*Somewhere In Italy.*

(Official French War Film.)

CARTOONS
from the
World's Greatest Newspapers.

"UNDER THE SHADOW OF THE SPIKED HELMET."
By Macauley
In *The Butterfield Syndicate.*

"A SUGGESTION IN HEATING."
Presented by request of the United States Fuel Administration.

FINLEY No. 10.
"WHERE ROLLS THE OREGON."

An Educational by William L. Finley of the Oregon Fish and Game Commission.

THE tenth of the Finley Nature Series opens with a view of the beautiful Oregon River, followed by the opening of the Columbia River Highway along the picturesque river where it breaks through the Cascade Mountains. The Latourell Falls give one an idea of the grandeur of the many waterfalls that drop from the high cliffs along the Columbia. Other falls are the Multnomah, which drop over 500 feet at the side of the highway, and the Oneonta Gorge. The scenic beauty and the joy of angling are a combined attraction, for the nearby streams are well stocked with trout. Many wild animals are still abundant in the Oregon Woods, chief among them being the deer and the black bear cub. The golden-mantled squirrel is another inhabitant, this animal being of course extremely different from the other two. The bald eagle, the emblem of the U. S. A., resides also in this section of our country, making its home in the top of tall trees.

"COOKS AND CROOKS."

With Hughie Mack, Gale Henry and Dave Morris.

Directed by James Davis.

L-Ko Two-Reel Komedy.

CAST.

Pygmalion Prune	**Gale Henry**
Chubby Chumpp	**Hughie Mack**
Bambino Soupereeno	**Eva Novak**
Melachrino Mike	**Dave Morris**
Pasquale	**Jack Connors**

(*Copyright* 1918, *L-Ko Motion Picture Kompany*)

PYGMALION PRUNE and Chubby Chumpp had combined their interests in matrimony, not so much on account of their similarity in shape—for Chubby was a 350-pound urchin, and Pygmalion a six-foot bean pole—as their similarity in occupation. They were bakers. The two decided to spend their honeymoon in the pleasant land of Mexico. Their pastry cart and lunch wagon had no sooner skidded over the boundary line than they were impressed into service to feed the epicurean bandit, Melachrino Mike. All might have gone well with the pair had not Chubby evinced a lively interest in Bambino Soupereeno, Mike's other interest in life. Between the jealousy of his spouse and the deep-dyed revenge of Mike, Chubby gave every promise of losing all of his tremendous pulchritude, but he made the United States border by the skin of his teeth.

SCREEN MAGAZINE No. 63.

SCREEN MAGAZINE No. 63 presents a continuation of the series started in last week's Screen Magazine under the heading, "The Making of a Newspaper." In this installment the editor of the magazine shows how a munition plant explosion is written by the reporter, turned into type on the linotype machines, cast into moulds for the cylinder press, and run off on the huge presses which grind out the daily newspapers of the United States. The serial will be completed in next week's Magazine. The Screen Magazine also shows the construction of a monster concrete bridge, Herewood Carrington exposing the tricks of phychic experts, and the making of huge guns for the army and navy from the ingot to the completed field piece. There is also a Miracle In Mud by Willie Hopkins, entitled "The Stuff Our Liberty Army Is Made Of."

Sample publicity cut, price 25 cents.

Press Sheet

for

HARRY CAREY

in

"Thieves' Gold"

with

MOLLY MALONE

Story by Frederick R. Bechdolt in "Popular Magazine," under title "Back to the Right Trail." Scenario by George Hively. Directed by Jack Ford.

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

AN ACTING HORSE.

HARRY CAREY'S leading lady in his Universal Western pictures is Molly Malone, but in all deference to the popular little actress it must be said that Harry Carey's principal support is his famous house "Pete," which is seen in all his pictures and will consequently be with him in "Thieves' Gold," which will be shown at the ..... Theatre on .....

Pete and Harry Carey have worked together so long that they thoroughly understand each other, and Pete will do anything required of him with very little urging.

Harry Carey has demonstrated exceptional talent as an animal trainer in the histrionic education he has provided Pete, who plays "dead" whenever requested, can dance a waltz, play policeman, jump through a hoop, ring a bell, and perform many other interesting things. His sudden stop, fall to his knees and roll over, playing dead, is undoubtedly his best accomplishment.

Pete has developed a remarkable intuition in judging time, or rather pace, as he has shown in many scenes where Harry Carey makes a flying leap to his beck, the intelligent animal seeming to judge the distance of the leap and get into the proper pace to permit Harry Carey to make it properly and effectively.

CAST.

"Cheyenne" Harry	Harry Carey
Curt Simons	Vesta Pegg
Alice Norris	Molly Malone
"Uncle" Larkin	John Cook
Mr. Savage	L. M. Wells
Mrs. Savage	Helen Ware
Col. Betoski	Henry Tenbrooke
Mrs. Larkin	Martha Mattox

THE STORY.

FREQUENT shipments of large sums of money are smuggled across the Mexican border from the United States to finance revolutions. Highwaymen on both sides of the Rio Grande prey on these shipments.

"Cheyenne" Harry, in charge of the grazing herds of the Savage Ranch, has as his only companion for the last six months "Uncle" Larkin. Cheyenne has grown tired of the lonely life he is compelled to lead, and dispatches Uncle with a note to the Savages, telling them he is going to quit his job.

Curt Simons has escaped from a Mexican jail, and finds Cheyenne. He needs a partner in his escapades and persuades Cheyenne to go with him. Curt meets an old side partner in town, a card sharp, and learn of a large shipment of gold to be taken over the border. He plans to draw Cheyenne into a fight with his card sharp friend. The card sharp is killed.

At daybreak the auto containing the gold is held up, and a posse starts in pursuit of Cheyenne and Curt. Cheyenne believes the hold-up was made in Mexico, but it was really Arizona.

Cheyenne, while endeavoring to escape from the posse with Curt, sees a runaway team drawing a buckboard driven by Uncle, who is taking Alice Norris to the Savage Ranch.

He rescues Alice and sends her safely on her way with Uncle, and is himself taken by the posse.

Cheyenne some time later returns to work on the Savage Ranch and becomes attentive to Alice.

At the Fall festival in town, Alice overhears that Cheyenne has killed a man and has been in jail.

He sadly admits it is true, and they separate and Alice telegraphs for a former suitor to come to her and marry her.

Cheyenne finds himself in one of the saloons and gambling dens of Augua Prieta, and discovers Curt in a card game. He forces him to let him win a large sum of money and then leaves. Curt follows, determined to get him.

Alice, passing with her suitor she had sent for, discovers the gun duel between Curt and Cheyenne. She arrives in time to warn Cheyenne, already wounded, that Curt is stalking him again, and she sends her suitor away, while she dresses the wounds of Cheyenne and makes him comfortable.

ADVANCE NOTICES.

HARRY CAREY will be seen in "Thieves' Gold," another of his popular Western dramas at the ..... Theatre on .....

"Thieves' Gold" is a story of hold-ups on the Mexican border of money smuggled from the United States to finance Mexican revolutions and consequently considered legitimate prey. One hold-up leads to many serious complications for Cheyenne Harry, and the picture abounds in gun fights and every other essential of a thrilling Western story enacted in Mexico and Arizona.

The next Harry Carey feature will be called "Thieves' Gold," and will be seen at the..... Theatre on ..... Molly Malone also plays in the feature.

Putting It Over

A DEPARTMENT OF HELP FOR THE EXHIBITOR.

FOR THEATRE PROGRAM OR ADVANCE HERALD.

MEXICAN border hold-ups, gambling dens with fights galore, pursuits by posse, runaways horses, gun duels in the open, and a love story with two types of suitors, are among the situations in the new Harry Carey photoplay, "Thieves' Gold," to be seen at the ..... Theatre on ..... in which he is supported by Molly Malone, also his famous horse, and Vesta Pegg, John Cook, L. M. Wells, Helen Ware, Henry Tenbrooke and Martha Mattox.

CAREY'S VERSATILITY.

HARRY CAREY, Universal's popular star of Western dramas, is undoubtedly one of the most versatile individuals in motion pictures, not alone in the wide range of parts that he has successfully played, but in the diversity of activities that he has recorded in his young life in addition to being a good screen actor and a public idol.

Harry Carey, who will be seen in his latest Universal picture, "Thieves' Gold," at the ..... Theatre on ..... has been, or is, author, director, cowboy, lawyer, actor, manager, athlete, prize-fighter, miner, expert swimmer, engineer, animal trainer and a few other minor accomplishment.

Carey & Buhleu, attorneys-at-law, was a sign that at one time graced the glass doors of an office in a New York building. He left the practise of law to become superintendent of the City Island Street Railway, which was owned by his father, the late Judge Henry D. Carey of New York.

He soon after wrote his first play, "The Bandit's Bride," in which he appeared himself at Proctor's Theatre in Harlem, New York. He then went to Arizona and worked on a ranch for a year or more, coming East, writing and appearing in "Montana," "Two Women and That Man," "The Heart of Alaska," "The Storm" and others, all of which he wrote, staged and starred in himself.

He completed his education in New York University and held the running high jump record, the putting the shot and the 16-pound hammer records. He was captain of the football team and the star pitcher of the baseball team.

He has been a cowboy in real life, working on a ranch as an ordinary cowpuncher, and he spent considerable time in Alaska, where he collected the material for several of his plays.

Harry Carey's versatility has been well proven, but his best work has been done on the cowboy roles of the Western dramas, particularly the type he plays in "Thieves' Gold."

NEWSPAPER advertisements, cards or circulars for distribution can be made from the following:

> I am a bad man.
> I am the terror of the whole town.
> See how I get away with it in
> "THIEVES' GOLD"
> the HARRY CAREY 5-Reel Production of
> Thrills, Suspense and Love.
> At the ..... Theatre.
> On .....

This would make an effective circular to be distributed by a man riding on horseback around town, dressed in cowboy costume and wearing a mask. He should jump off his horse frequently and stop somebody on the sidewalk with "Hands Up!" and then hand them one of the circulars. This will attract the attention of other people, who will want to see what is printed on the circular.

ANOTHER newspaper advertisement or circular can be made up as follows:

> If the man you loved had killed a man and had been in jail, would you give him up and marry his rival when you found it out?
> See what Molly Malone does in
> Harry Carey's great Western Photoplay
> "THIEVES' GOLD"
> At the ..... Theatre.
> On .....

A lobby attention attracter can be provided by having a dummy figure with a revolver in one hand and a bag with the word "Gold" printed on it in the other hand, the bag to be filled to appear as if containing gold pieces. The dummy to be clothed in Western cowboys costume.

MOLLY OF THE OUTDOORS.

MOLLY MALONE, leading lady for Harry Carey in his Universal productions, will be seen at her best in "Thieves' Gold," at the ..... Theatre on ..... Miss Malone entered motion pictures when she was seventeen years of age, after intensive world traveling, having been to all sections of America and Mexico and at one time made a tour of the world, spending a year in South Africa with relatives.

She is distinctly an outdoor girl and loves to hunt, fish, swim and row. She is happy only in picture that are made in the great outdoors, in the mountains or at the seashore. She says she feels like a bird in a cage when forced to work in the studio.

"The cities have no attractions for me," she says, "and I want to get as far away from them as possible."

In a recent interview, when asked if she preferred pictures to the stage, she picked pictures, and gave as her reason that working in pictures you can have a home and remain in it. Her principal hobby, she stated in the same interview is "to be happy," and her greatest ambition "to succeed in her screen work."

WOULD YOU MARRY HIM?

IF you learned the man you were in love with had killed a man and had been in jail, would you marry him anyway, or take his rival?

Harry Carey in "Thieves' Gold," which will be shown at the Theatre on ..... presents this problem to Molly Malone in a thrilling Western drama of the Mexican border.

Harry Carey and Molly Malone are supported by Vesta Pegg, John Cook, L. M. Wells, Helen Ware, Harry Tenbrooke and Martha Mattox.

HAVE A MOLLY MALONE.

EVER drink a Molly Malone? It's a soda-fountain knock-out invented by a number of Boston girls, who organized a Molly Malone club, and go to see all the Harry Carey pictures in which Molly Malone is the leading lady. One of these photoplays, "Thieves' Gold," is coming to the ..... Theatre on .....

"Molly Malone," as a drink, is rather a sundae, built upon a foundation of vanilla cream, with an embellishment of loganberry-juice and orange and pineapple syrup, but it is served in a glass instead of a sundae dish.

ANIMATED WEEKLY No. 13

Even Havana, Cuba, has its war-time bread line.

Red Cross nurses about to embark for France hold service in St. Paul's, where Washington worshipped frequently on the eve of battle, during the dark days of the Revolution.

UNIVERSAL CURRENT EVENTS No. 43

Bonnie Scotch lassie does the Highland fling to aid Canadian Kilties' Band recruiting in old Chicago town.

British tank after parade shows what she can do on the municipal ash heap of N. Y.

Vice-Pres. Marshall Starting War Savings Rush With Champ Clark.

"With cat-like swiftness she put the deadly drug in the tonic's place"

"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It

Taken from Mary Roberts Rinehart's "K"—The Story that had Two Million Readers—Publishers Houghton, Mifflin Co.

Book thru any Jewel Exchange or the Home Office

JEWEL PRODUCTIONS INC.
1600 Broadway. New York.

Bluebird
Photoplays
present
Carmel
Myers
in
The
Wine Girl
"Just as Intoxicating as it sounds"
IT'S A BLUEBIRD
Book thru your local BLUEBIRD Exchange, or
BLUEBIRD Photoplays, Inc., 1600 B'way, N. Y.

Start a
FRANKLYN FARNUM
RUTH CLIFFORD
CARMEL MEYERS
VIOLET MERSEREAU
MONROE SALISBURY
BLUEBIRD DAY
BLUEBIRD STARS

Press Magazine For HERBERT RAWLINSON

in

"BRACE UP"

BLUEBIRD PHOTOPLAY

THE STORY.

COLONEL COURT, chief of the Secret Service was a strong man, mentally and physically. His wife was the exact antithesis and the Colonel feared his son Henry was, too. Henry had gone in for football at the college, and had earned the love of Ellen Miles, a college widow, whose movements were shrouded in some mystery. At the final game of the season, however, the opposing team won its victory mainly through concentration on young Henry Court, which so demoralized the young man that he was taken out of the game. Henry's nerve was temporarily shattered.

To give his boy a chance to win his way back, the Colonel put him in the Secret Service, but Henry's nerve always failed him.

The Colonel decided to adopt an experiment of a professor of psychology.

Henry, returning from a trans-continental trip undertaken to get the goods on "National" Jim," saw Ellen, who, unknown to him, was a Secret Service operative, and engaged on the same case.

Her method, however, was to force Jim into a declaration of love for her.

Written and Produced by Elmer Clifton.
Scenario by Waldemar Young.
(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

CAST.

Henry Court	Herbert Rawlinson
Col. Court	Alfred Allen
Mrs. Court	Blanche Gray
Ellen Miles	Claire Du Brey
"National" Jim	Sam De Grasse

Returning home, Henry overheard his father declaring to the professor that psychology had been a failure.

Henry decides to try it on his own hook and hires four men to think about him that night at twelve o'clock when he contemplated springing a trap on "National" Jim.

He trails "National" Jim and his men to a deserted house. He loses his courage as he starts to enter, but suddenly he changes, and after a desperate fight with the gang, brings out "National" Jim just as the walls fall.

Henry then goes home to report to his father, with recovered nerve and courage, and finds more surprises awaiting him.

Sample publicity cut. Order Supply Dept. Price, 25 cents.

COPY FOR YOUR PROGRAM OR ADVANCED HERALD.

A Herbert Rawlinson Bluebird, Coming (insert date) at ..... Theatre.

COL. COURT, Secret Service head, had a strong personality. He feared, however, that his son Henry took after his mother. He was sure of it when Henry was taken out of the final football game in college in the face of his fiancée and the whole college, and to the absolute disgust of the young lady, Ellen Miles.

To give the boy a chance, he put him in the Secret Service; but the boy made no hit. He seemed to lack nerve. Then came the "National" Jim smuggling case. To Henry's amazement he found Ellen and Jim as thick as thieves, in spite of the fact that she still wore his ring. Henry was desperate. He finally decided to try the thought transference cure, which his father had previously previously had tried without success.

He hired three men to think about him at twelve o'clock in connection with the word "power."

NEWSPAPER STORY.

HERBERT RAWLINSON, in his new Bluebird feature, "Brace Up," did not follow all the advice of his director, Elmer Clifton, in one of the big scenes in the picture, which will be seen at the ..... Theatre on .....

A leap from a balcony is made by the star in a fight with a gang of smugglers and thieves and in showing him what he wanted done, Director Clifton rehearsed the fight and then made the leap from the balcony, wrenching and spraining his ankle in so doing. Rawlinson followed the suggestions of his director, with the exception of acquiring a sprained ankle, but provided a thrilling leap, nevertheless.

BREAKS UP FOOTBALL "GAME" FOR "BRACE UP."

HERBERT RAWLINSON, star of the new Bluebird feature, "Brace Up," has always been recognized as a typical "matinée idol," or lady's man of the stage and screen, and in the filming of many of the impartant scenes of his new picture, "Brace Up," most conclusive proof of this was again demonstrated.

A football game between rival colleges in Los Angeles was utilized to stage many of the scenes in "Brace Up," and a flock of college girls, who were watching the regular game were horrified to see the sturdy, good-looking halfback, who had gone into the game at the opening of the third quarter, knocked out and carried from the field.

Many of them rushed from the grandstand as volunteer nurses, and when they discovered that the player was not really hurt, but was Herbert Rawlinson, making his picture, "Brace Up," the word was passed and the grandstand was practically emptied of the fair college girls and work on the picture was temporarily suspended while they took possession of their hero and forced him to conduct an impromptu reception.

The football scene for the picture "Brace Up" was staged between halves. Most of the spectators thought that the scrimmages which Clifton was directing were the opening plays of the third quarter, and many of the fair feminine fans, in spite of their loyalty to the home team, found themselves rooting the spectacular and bold work of the new halfback of the visiting team.

This football game is but one of many realistic and thrilling scenes in "Brace Up," to be shown at the .... Theatre on .....

WHERE RAWLEY CAME FROM.

HERBERT RAWLINSON, the clever and deservedly popular young leading man of Bluebird Photoplays, who will be seen in "Brace Up," at the ..... Theatre on ..... owes his position in the moving picture world to his own indomitable pluck and perseverance, for apart from his manifest talent, and physical and mental attributes, there was just as hard a row for him to hoe as for others.

Brighton, England, was the place of his birth, and he received most of his education there; then followed three years in France at the College of St. Servan, in the town of that name.

His parents desired him to enter Cambridge and study for one of the learned professions, but Rawley, as he had been nicknamed, had a will of his own, which he used and finally won his parents' consent to his entering the Naval Reserve.

Three years in the service developed an athlete, who, at the age of twenty-one, held three English amateur championships — single sculls, road mile and long-distance swimming.

His first stage experience was a small part with Hayden Cofyn in "Robin Hood," in the old Drury Lane Theatre. He had considerable experience in repertoire and came to America, and his last work on the speaking stage before entering motion pictures, was under Oliver Morosco at the old Belasco Theatre.

AN ALL-ROUND ATHLETE.

"SWIMMING, rowing, painting, reading and trying to make my car run," answered Herbert Rawlinson, the Bluebird screen star when recently asked his favorite sports and pastimes.

He will be seen in his latest production, "Brace Up," at the ..... Theatre on ..... in which he is supported by Claire Du Brey, Alfred Allen, Blanche Gray and Sam De Grasse.

Thought transmission is the foundation for the plot of "Brace Up." Henry Court (Herbert Rawlinson) is an American college boy, who is deliberately disabled in a football game in a manner that affects his mind and his nerve.

His father and his fiancée are both disgusted with him, but the father puts him in the Secret Service, of which he is a prominent official, in the hope of bringing "him back."

All things failing, Henry employs a number of men to think of him at a given hour in connection with the word "power." When they do it, he is on the most important smuggling case in the history of the Secret Service, and surprises galore are the result to Henry as well as to everybody who sees the picture.

Bluebird Ideas for "BRACE UP"

THOUGHT transmission is the foundation of the story of "Brace Up," and this can be worked into newspaper advertising or circulars or cards to hand out in the theatre, on the streets, or to mail if you have a mailing list, or signs to be displayed in the lobby in advance, as follows:

THINK HARD!
Put all your thoughts
on Herbert Rawlinson
on the ..... Theatre
on the date of (insert date)
CONCENTRATE KEENLY
ON THE ABOVE
Then come and see the popular Bluebird Star in his thought transmission picture
"BRACE UP."
We think you'll enjoy it.

OR

JUST THINK!
Forget everything, except that
HERBERT RAWLINSON
the Bluebird Favorite
will be at the ..... Theatre
on .....
in a thought transmission
photodrama
"BRACE UP."
The picture will make you think

Rawlinson plays the part of a football player which permits of appropriate stunts being used, such as:

Have a man dressed in complete football playing rig, send him thru the streets of your town displaying a banner on his back, like the following:

Go to the ..... Theatre
on ..... and see Herbert
Rawlinson "BRACE UP."

OR

The Secret Service will be seeking "National" Jim at the .....
..... Theatre on .....
"BRACE UP," with Herbert
Rawlinson. Don't miss it!

or he can hand out cards or circulars, printed as above, and have no banner or signs upon himself.

Your local department stores or athletic stores will feature advertising of Herbert Rawlinson surrounded with football equipment, swimming and rowing outfits with a sign like the following:

Herbert Rawlinson, the Bluebird actor, is an all-round athlete. At one time he held the amateur championships of England for single sculls, road mile and long-distance swimming.

He is seen in a football game in his new picture, "Brace Up." to be seen at the ..... Theatre on .....

or you can make an advance lobby display with the athletic equipment and sign as above.

OFFERING several square inches of skin to save a young girl's beauty and eyesight and then being disappointed because she was too late could not be said of every screen actress, usually so solicitous of their own appearances; but Claire Du Brey, leading lady with Herbert Rawlinson in his new Bluebird "Brace Up," to be seen at the ..... Theatre on ..... hastened to the telephone and called a hospital in Los Angeles as soon as she read that skin grafting was necessary to save the eyesight of a young girl and offered to give the necessary quantity, but was informed she was too late, many volunteers had come forward and one had been accepted, and Miss Du Brey was really disappointed.

SHOULD a man, after relentlessly pursuing or tracking an enemy he has sworn to "get," after surmounting every obstacle and endangering his own life time and again in his quest—should he save that man's life when he finally runs him to earth?

The enemy, an international criminal, has vowed to kill his pursuer and had made several attempts at it, but at last, when the two meet and the crook lies helpless, his nemesis becomes his rescuer.

Such is the singular situation that forms one of the big situations in Herbert Rawlinson's latest Bluebird photoplay, "Brace Up," which will be seen at the ..... Theatre on .....

Would you say that a fellow of that sort had a yellow streak?

A BADLY wrenched ankle obtained in directing one of the exciting scenes in "Brace Up," the latest Herbert Rawlinson Bluebird feature, to be shown at the ..... Theatre on ..... is still being nursed by Elmer Clifton, who wrote the story and also directed the picture.

Herbert Rawlinson has plenty of opportunity in this quick-action thriller to show his athletic as well as his acting ability, and the star and his leading lady, Claire Du Brey, also had several narrow escapes from serious accidents while making this picture.

trained newspaper men produce

UNIVERSAL ANIMATED WEEKLY
UNIVERSAL CURRENT EVENTS
UNIVERSAL SCREEN MAGAZINE
every week

they understand human interest

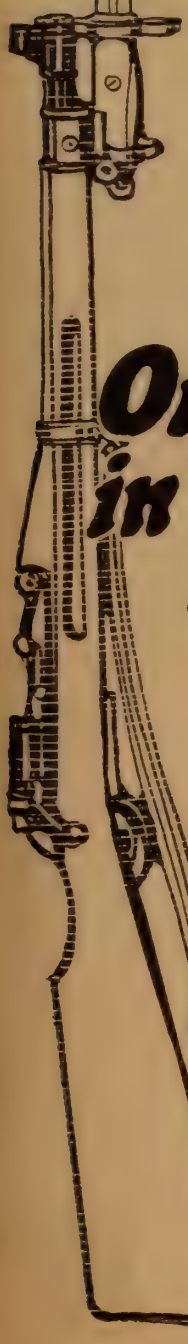
exactly the same as the men who edit the great metropolitan dailies throughout the world

that's why millions of people every-

where are demanding these intensely fascinating news reels that are also showing the official war pictures every week

Book thru any Universal exchange
or 1600 Broadway, New York

Fifty Million Readers —one half our population— Want this Story's Picture

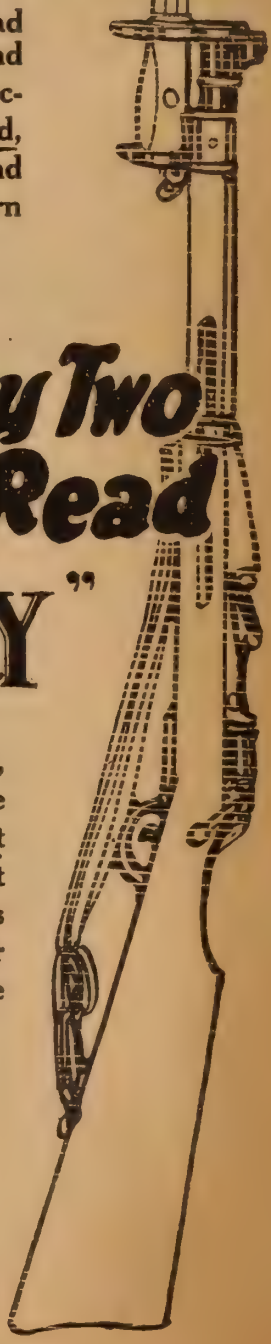


For fifty-five years "The Man Without a Country" has been read and re-read and re-read by generations of American men and women. For more than half a century the story of this noble picture, made by Thanhouser, has been the standard, accepted, patriotic story of American school children. Your parents and your children know—if you do not—this master-work of modern literature—and want to see its picture—now—without fail.

One Person out of Every Two in Your Own Town has Read

"The MAN without a COUNTRY"

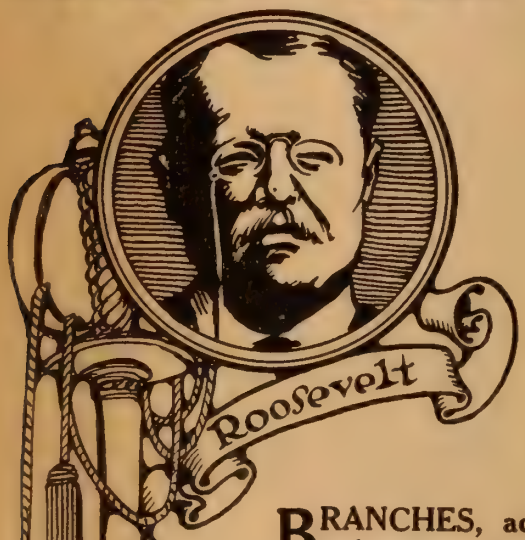
One million copies of this story have been sold in this country, merely since war was declared. You sometimes think you have an attraction in the picture of a well-known novel—but what novel ever sold to the tune of a million copies in a year? Right in your own town there are more people who want this story's picture—more people who will boost it for you than were ever made ready and willing by any story of any kind since the world began.



Let Them See It! You Can't Go Wrong!

JEWEL PRODUCTIONS INC
1600 Broadway New York

Nationally Boosted by the American Defense Society



Recommended as the *Greatest of All* Patriotic Photodramas

BRANCHES, active members or correspondents of the American Defense Society are working today in practically every community in the United States. They give to all those they can reach this message: "Go see

"The MAN without a COUNTRY"

DURING its two weeks capacity showing at the Broadway Theatre this great play was made the basis of a Special Navy Recruiting Campaign, and was cited by the Committee on National Defense as the most powerful presentation of American patriotism ever put into pictures.

THE CRITICS SAID—

"Cannot be too highly recommended."—N. Y. Herald. "A lesson in patriotism not soon to be forgotten."—N. Y. Times. "Simply immense."—N. Y. American.. "Best war film yet shown."—N. Y. Telegraph.

Your People Know the Story—the Critics have certified as to the Picture.

JEWEL PRODUCTIONS INC.

1600 BROADWAY NEW YORK

Book It.

Show it NOW.

The Big Business of

"THE MAN WITHOUT A COUNTRY"

every day grows bigger

Showing at the Broadway for the first time last fall, "The Man Without a Country" has played to capacity business for long runs in our biggest cities and is, today, going stronger than ever. Some of these capacity-week-runs have been: KANSAS CITY, Regent—LOS ANGELES, Superba—SAN DIEGO, Plaza—CINCINNATI, Colonial—TORONTO, Hippodrome—PROVIDENCE, Fay's—ST. PAUL, Starland—CLEVELAND, Orpheum—SAN FRANCISCO, Rialto.

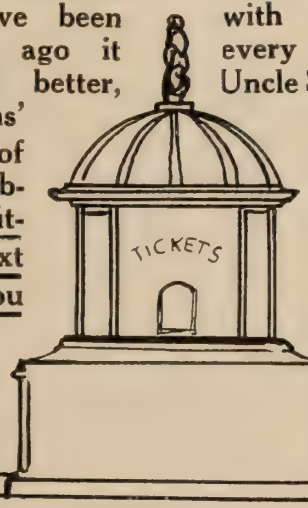
TWO-WEEK-RUNS have been: NEW YORK, The Broadway—CHICAGO, Ascher Brothers. In MINNEAPOLIS, thirteen days.

THE SUREST-MONEY-PLAY You'll Ever Show

Give It a Long Run.

Two years ago "The Man Without a Country" would have been a good buy—a year ago it would have been still better,—today, with your patrons' boys in the trenches of France, this great play is absolutely the surest big profit-maker of this year or next year or any other year you want to name.

This play is found money. BOOK IT!



D-o-n-t D-e-l-a-y.

This play will go bigger and bigger with every day's showing, for every relative of every soldier of Uncle Sam will boost it for you out of pride no less than pleasure. Book "The Man Without a Country" for twice your ordinary run.

And book it now.

This play is money-in-the-bank. You need every sure cent of it today.

So—ACT!

The Price of a Good Time

FROM THE CASH-BOX STANDPOINT this remarkable Lois Weber Production will be your greatest single feature of 1918. Because the reasonable producing cost of "The Price of a Good Time" hands you a profit every whit as sensational as the money-getting title. "The Price of a Good time," furthermore, may be booked alone and without conditions. All you make you keep. Let this biggest money-maker of the present year have your prompt attention.

ARTISTICALLY, THIS PLAY IS A WONDER. This fact, of course, is what makes it so huge a commercial success. But the profit in a Lois Weber Production is always so sure that you sometimes forget the unusual beauty of the picture that makes you this extra profit. We therefore advise you that not since that other artistic triumph of Lois Weber, "Where Are My Children?" has anything better staged or directed been seen on any screen.

Mildred Harris

Book this Record breaking

Lois Weber Production

thru

Jewel Productions Inc.,

1600 Broadway, New York

Lois Weber

VOL. 6
NO. 6
MARCH
23rd
1918

The MOVING PICTURE WEEKLY

MARIE WALCAMP
IN "The Lion's Claws"
UNIVERSAL ADVENTURE SERIAL

PRICE TEN CENTS

Bluebird Photoplays Present
Herbert Rawlinson
as the Man who laughed at Death in the great American Play
Brace Up!
Directed by
Elmer Clifton
Book thru your local BLUEBIRD Exchange
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A GRIPPING picturization of an innocent country girl's battle against the sins of the metropolis, portrayed in that tremendously appealing style that

Dorothy Phillips

—alone possesses. A drama with a powerful title that will pack any theatre in the wide world. Produced by Ida May Park from Katherine Leiser Robbins' story, "Her Fling," as published in "Live Stories."

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.,
"Largest Film Mfg. Co. in the Universe"
CARL LAEMMLE, President
1600 BROADWAY NEW YORK.

MONROE SALISBURY

in

"The RED, RED HEART"

A GREAT, big, wholesome, whole-hearted "Salisbury" play, produced by Wilfred Lucas from the famous novel, "The Heart of the Desert," by Honore Willsie, of "The Delineator," the best known woman editor in the country. The tremendously exciting drama of an American Indian college graduate and the white girl for whose salvation he runs every risk of death and dishonor.

Book without fail thru your local Bluebird Ex., or
BLUEBIRD Photoplays, Inc., 1600 B'way,

Franklin Farnum
with
Beautiful Juanita Hansen in
"FAST COMPANY"

It has been admitted in the trade and by thousands of Exhibitors that besides 100 per cent. perfect pictures, perfect direction, finest photography and fascinating stories—Universal Special features have, by miles, the most powerful money-getting titles in cinema world. "FAST COMPANY," with Farnum and Juanita Hansen adds to your list of Box Office Attractions.

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1600 Broadway,
N. Y. City.

COM
LYONS-MORA
TO SHAKE THE W
Keep in Constant Touch with y

STAR-COMEDIES

RLD WITH LAUGHTER

r nearest Universal Exchange

Tricked by false friends & driven into poverty, her loved ones persecuted, her good name blackened, she was still—

"The Girl who wouldn't quit"

A melodramatic picture with a pulling title, giving you THE STAR—THE PLAY—and THE TITLE so combined into a unit as to enable you to advertise—to please your patrons and make money.

LOUISE LOVELY
PRODUCTION

Book thru your nearest Universal Exchange, or communicate with the
UNIVERSAL FILM MFG. COMPANY,
"Largest Film Mfg. Co. in the Universe"
CARL LAEMMLE, President 1600 Broadway New York

"The Universal Company is to be congratulated on its acquisition of an unusually fine series of bird and animal pictures, taken by William L. Finley, Fish and Game Commissioner of Oregon. Decorative titles and captions that bring out the humorous and dramatic elements in the lives of the little wild creatures add greatly to the attraction and interest of the pictures."

CLARA DE LISSA BERG, Moion Picture News.

"Thank you Miss Berg!"

SUBJECTS RELEASED UP TO AND INCLUDING THIS WEEK

Wild Birds at Home
Taming Wild Birds
The Bears of the Yellowstone
Birds of Crag and Cavern
The Salmon Fisheries of the Columbia
Mount Hood
Rambles With a Naturalist
The Indian Fisherman
Where Rolls the Oregon
Geysers of the Yellowstone

Universal Film Mfg. Co.
"Largest Film Mfg. Co. in the Universe"
CARL LAEMMLE
President
1600 B'way,
N. Y.

FINLEY NATURE PICTURES

Gale Henry

Star of a thousand comedies—now heads the list of L-KO attractions. Gale Henry's name is synonymous with ready money to Exhibitors in every country on the face of the globe. Every Gale Henry L-KO is a hit. In her latest scream—

"Saved from a Vamp"

—she touches the funny spot of every audience in a way strictly Gale Henry-ish. Book and boost "SAVED FROM A VAMP." Go see it at your nearest Universal Exchange, then—

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.

"Largest Film Mfg. Co. in the Universe"

CARL LAEMMLE, Pres.

1600 BROADWAY, NEW YORK.

KO

"Thieves' Gold"
HARRY
CAREY
Production
with
MOLLY MALONE
A vivid Flesh-and-Blood
Western Drama.
Produced by Jack Ford
From a Story by Frederick R. Becholt
in "The Popular Magazine."
Book thru your nearest UNIVERSAL Exchange
or Universal Film M'f'g. Co. - Carl Laemmle,
President, - 1600 Broadway, New York

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION-PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
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Vol. 6 MARCH 23, 1918 No. 6

LYONS—MORAN STAR COMEDIES

HAVING made Nestor comedies famous, and increasingly profitable to exhibitors, Eddie Lyons and Lee Moran have collaborated in a new series of one-reel super-comedies, under the title "Lyons-Moran Star Comedies." These comedies are made at Universal City, and will be released by the Universal Film Manufacturing Company as specials every week, starting with April 8th.

Lee Moran.

The return of Lyons and Moran to the field after an absence of some weeks will be hailed as a real event in moving pictures. Their popularity has been steadily increasing for the last four years, and is now at its very apex. The weeks in which they have been absent from the screen have been the busiest of their lives, however, for they have filmed fifteen comedies in that time, and those of them which have not struck the hundred per cent. of comedy mark have been reviewed, revised, and sent back to the Coast to receive the polish which will make them of the uniform excellence which this new brand of comedy features is determined to maintain.

The Lyons-Moran Star Comedies will be the very highest type of comedy, and will portray these two inimitable comedians in the intensely human and absolutely clean kind of humor which has been their *forte* ever since they started. The names Lyons and Moran are synonymous with real comedy—comedy of situation, comedy of acting, and comedy of story, and, above all, they employ nothing to which the slightest objection could be taken by the most fastidious of audiences.

The first of the new Lyons-Moran Star Comedies is entitled "A Pigskin Hero," and as its name implies, is a burlesque on football. At regular intervals these stars will add a burlesque of another sport until the principal outdoor and indoor sports have been burlesqued in their good-natured and effective manner.

Edith Roberts is the official leading lady of the combination, although several others have formed the beauty foil for the comedy team.

The titles of two other pictures of the Lyons-Moran Star Comedy Series already set are "The Tail of a Cat" and "The Guilty Egg." Success to Lyons-Moran Star Comedies.

Eddie Lyons.

Bluebird Photoplays present

Carmel

wrong again. DOROTHY PHILLIPS in 'THE GRAND PASSION' shattered the records by several dollars on Sunday, February 24th, and did a splendid business for me the remaining three days of the run."
B. B. WATSON, Mgr., Minneapolis, Minn.

The Grand Passion"

A Title and a Star that will smash your own business records just as surely as they set a new mark for the New Garden. A picture whose only competitor is that other Dorothy Phillips success, "Pay Me." Adapted by Ida May Park from the famous novel, "The Boss of Powderville," by Thomas Addison. Book for a long run and a clean up.

DOROTHY PHILLIPS

Special Super-production

BOOK THRU YOUR LOCAL BLUEBIRD EXCHANGE
OR BLUEBIRD PHOTOPLAYS INC. 1600 BROADWAY N.Y.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION-PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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habit and then forcing them to pay ruinous prices for film rental are the same producers who now ask the nearly ruined exhibitors to sign a long term contract agreeing to use a certain brand of pictures to the exclusion of all others!

In other words, first get the exhibitor down and then kick him to death!

And the worst of it is that in spite of all the brutal things that have been done to exhibitors in the past, there are still many, who, forgetting their old experiences, will fall for this new proposition. In the hands of a glib salesman they are putty. They will mortgage their future!

Every trade paper that cares a rap for the future of the exhibitor; every trade paper that cares a rap for the welfare of the trade ought to tear this new proposition to pieces and dangle the shreds in front of the exhibitors' eyes EVERY WEEK until the whole deal is as dead as a salt mackerel.

So far, the Moving Picture World is the only one that has attempted to protect the exhibiors from the new danger that threatens them; at least it is the only one that has come to my attention. But ALL of them ought to go after it hammer and tongs until the finish!

The World has pointed out that the exhibitor who signs a contract to run a certain brand of pictures to the exclusion of all others becomes "no better than a janitor." If you did not read the World's article which was reproduced last week in the Moving Picture Weekly, send for a copy and STUDY IT.

The overpaid star plan has given you the worst crimp you ever got in your business career; but the proposed new deal will make that seem like child's play if you are foolish enough to sign up. It is infinitely worse than anything ever attempted by the old Film Trust in its palmiest and silliest days.

It's a good time to do some thinking, as thousands of other exhibitors are doing. Your welfare lies in the hands of producers who in the past have demonstrated a spirit of fair-and-squareness. It does not lie in the hands of producers who have turned your profits into losses. The principle is simple enough. All you have to do is to apply that principle to your own case and decide where your future is safe!

Bluebird
Photoplays
present
Carmel
Myers
Heroine of that
Smashing Success
"MY UNMARRIED WIFE"
in Stuart Paton's
fascinating Production
"The WINE GIRL"
A Photoplay just as intoxicating
as it sounds.
Book thru your local BLUEBIRD Exchange, or
Bluebird Photoplays, Inc, 1600 B'way, N.Y.

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

PRESS SHEET

for

FRANKLYN FARNUM

in

"FAST COMPANY"

CAST.

Lawrence Percival....Franklyn Farnum
Peter Van Huyler.....Fred Montague
Mrs. Van Huyler.....Katherine Griffith
Alicia .....Juanita Hansen
Dan McCarty.....Lon Chaney
Richard Barnaby.....Edward Cecil

Story by John McDermott.
Scenario by Eugene B. Lewis and Waldemar Young.
Produced by Lynn Reynolds.

JUANITA WANTS TO ACT.

JUANITA HANSEN heard a little Bluebird call her one day after she had run the gamut of screen emotion from Keystone comedy to Lois Weber drama. The latest picture in which Miss Hansen appears is "Fast Company," in which she is the principal support of Franklyn Farnum. It will be seen in the ..... Theatre on .....

Although Miss Hansen has nothing to be ashamed of in her three years of screen work, yet it is her present desire to "live down her past," as it were. For, in spite of a six months' engagement with Lois Weber and Phillips Smalley, and her appearance in four of their pictures, she is tagged wherever she goes with the label of "comedienne."

Juanita, as every one who has seen her knows, is a ravishing blonde creature with a wedding breakfast smile and cyclonic action, which have made a real name for her in comedy; but it isn't as a comedienne that she wishes her name to go down in history, and there is no reason why it should, for she combines a beauty of face and figure with true magnetism and a grace and charm of manner, with pronounced talent for acting, which have never been taxed to any extent in her screen work thus far.

In "Fast Company," Juanita Hansen has really the first opportunity which has ever been given to her to act in the accepted meaning of that term. So well did she acquit herself, that she has been selected to play one of the leads in an eighteen episode serial, the title of which will soon be announced.

THE STORY.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

LAWRENCE PERCIVAL Van HUYLER was an out and out mollycoddle; and why not? He had been brought up in the lap of luxury, and taught that conflict was utterly beneath a Van Huyler. He was the butt of every practical joke at college, and when he finally graduated he had every prospect of living an extremely useless and thoroughly society-fied life. He was engaged to Alicia Vanderveldt, who had been groomed—we might say bridegroomed—by her own family for this very desirable marriage with the scion of the Van Huylers. But even Alicia rebelled at Percival's mollycodde perspective, and when Richard Barnaby came along with wonderful tales of his explorations and travels in foreign lands, she fell an easy victim to his eloquence. Then a peculiar thing happened to Percival. In excavating an old building, he came upon a confession of the honored ancestor who had laid the foundations of the Van Huyler fortunes. His crimes hanging heavy on the old reprobate's conscience, he set forth the fact that he was not a Dutch patroon at all, that his real name was Patrick John O'Malley, that he was born in Konckamure, near Ballybunion, County Kerry, Ireland, and that he had made his money through piratical activities on the Spanish Main. "A pirate—an Irishman! Oh, joy! I'm Irish!" yelled Percival, and straightway started in to clean up the three workmen, a policeman who answered the riot call, and finally landed in jail. From there his mental process was extremely rapid. Realizing that as an Irishman he could not be a mollycoddle, he started out after Barnaby, discovered the volume from which he had extracted all of his discoveries and exploits, exposed him in a fashionable society where he was lecturing, and won back his girl and his self-respect.

For Herald, or Newspaper Story

LAWRENCE PERCIVAL Van HUYLER was a mollycoddle. He thought he had to be. His training had been along the lines of least resistance, and highest polish. He was a Van Huyler of the Van Huylers. His father had taught him that any other conduct was unbecoming in one descended from Peter Van Huyler, scion of one of the oldest and proudest Dutch families on Manhattan Island. Then, all of a sudden he discovered that he was not a Van Huyler at all, but that he was the descendant of one Patrick John O'Malley, born in Knockamure, near Ballybunion, County Kerry, Ireland, who had made his money through piratical activities on the Spanish Main.

"Hurray!" cried the mollycoddle. "A pirate! An Irishman! Oh joy! I'm Irish!" And without further ado he cleaned up three workmen, a policeman who had answered the riot call, and landed himself joyously in jail. That is the motif of "Fast Company," the Bluebird Photoplay in which Franklyn Farnum makes his next appearance at the ..... Theatre on .....

BLUEBIRD IDEAS

"FAST COMPANY" is a fine title to juggle with, and every exhibitor will doubtless have a number of comedy lines which he finds particularly adapted to his locality, with which he can connect the title, "Fast Company." Aside from the title, however, it has a number of strong advertising features which should be taken into consideration. In the first place, it stars Franklyn Farnum, the mile-a-minute smile exponent of the Bluebird Company. It was produced by Lynn Reynolds, who returned to Bluebird allegiance for the purpose of producing this one film for Farnum.

Reynolds will be remembered as the nature director who put over for Bluebird such hits as "The Show Down," "The Greater Law," "Southern Justice," "The Girl of Lost Lake," "The End of the Rainbow," and "The Secret of the Swamp." Juanita Hansen is also a big asset to the picture, and this beautiful and vivacious leading woman should be played up not only in connection with her appearance here, but in "The Rough Lover" as well. She is so well thought of that she is to be co-starred in a serial soon. Lon Chaney, Fred Montague and Edward Cecil also have important roles.

Sample of Two Col. Scene. Order Cut from the Supply Dept.

HIS IRISH BLOOD JUST BOILS.

IF any one thinks that Franklyn Farnum, on account of his infectious smile and genial manner of screen acting, is afraid to take a chance, he should see "Fast Company," which will make its first appearance at the ..... Theatre on .....

In this Bluebird feature Farnum suddenly wakes up to the fact that he is an Irishman, and as such should fight. Grabbing a six-inch beam, he swiftly puts four policemen, five plasterers and three trench diggers hors de combat, and goes down to glorious defeat amidst a rain of night-sticks.

Mr. Farnum has gained a loyal following among the fans because of his agreeable personality, his agility, and his smiling acceptance of all sorts of chances. He will be especially well remembered for his work in "The Clock," in "The Man Who Took a Chance,' 'and in "A Stormy Knight." Swift moving events, lightly passing comedy incidents and a general atmosphere of good cheer will make "Fast Company" ideal entertainment for those who love to be surprised into laughter.

Katherine Griffith, who plays Mrs. Peter Van Huyler, the aristocratic wife in "Fast Company, which comes to the ..... Theatre on ....., gives no indication in this role of the delicious comedy sense which made her a featured player at one time in L-Ko comedies. But this comedy quality stood her in good turn when the discovery was made that the Van Huyler society claims were founded upon the ridiculous scheme of an Irish pirate to cover up his depredations on the high seas of piracy.

LON CHANEY AT LAST PLAYS HIMSELF.

FEW players in the motion picture field have taken as many character roles in their screen career as Lon Chaney, who will be seen at the ..... Theatre in support of Franklyn Farnum in "Fast Company." He has played bewhiskered villains, gay and faithless lovers, Shylocks, Germans, spies, burglars, and every form of vice which the motion picture Board of Review permits on the screen. Now for almost the first time in his career he plays a straight character, that of Dan McCarthy, a young college man, a newspaper reporter, who assists in bringing about the reformation of the molly-coddle, Laurence Percival Van Huyler, in "Fast Company."

So accustomed is Chaney to distorting his countenance and his character as well, that it was with some difficulty that he refrained from any of the manifestations of characterism in the present role. Lynn Reynolds who directed "Fast Company" had to caution him time and again.

"All you have to do, Chaney, in this role, is to play yourself."

"That's some job," returned Chaney, "for a 260 horse-power villain like me."

Nothing more engaging could smite the human eye than the sight of Juanita Hansen in the black velvet riding suit which contrasts so superbly with her extremely blonde hair in "Fast Company," the Bluebird photoplay which comes to the .... Theatre on .....

Lynn Reynolds, the well-known "nature" producer, is the director of the Bluebird photoplay, "Fast Company," which comes to the ..... Theatre on ....., with Franklyn Farnum as the star, and Juanita Hansen playing opposite him.

Edward Cecil will be remembered by Bluebird audiences for his work in "The Show Down," in which he was the foil of the comedy in this Lynn Reynolds picture. He plays almost the same kind of a role in "Fast Company," which comes to the .... Theatre on ....., with Franklyn Farnum as the star. "Fast Company" was also directed by Lynn Reynolds.

This Week's

NESTOR COMEDY

"HICKORY HIRAM"

EVERY week NESTOR supplies to hundreds and hundreds of theatres the big comedy attraction that never fails to get across. NESTOR has been doing this for years. Tried and proven comedies that you can gamble on every time.

WITH California's beauty girls to add the "zip" and "snap" and gifted comedians to pack each release with roars of laughter, NESTOR COMEDIES are sure money-getters. Book and boost "HICKORY HIRAM" and play all NESTORS.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING COMPANY,

"Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President

1600 Broadway, New York.

The KAISER
"The beast of Berlin"

" The—Scrap of Paper "

" And the beauties of Belgium
Were the prey of the beast "

" It was a glad day for the Blacksmith of Louvain "

" Only that morning there was a wedding in the quiet of the old village square

"What—the United States fight?—faugh!"

——*"then came the Kaiser's horde of baby-killers"*

— " *that's the medicine we give our enemies,—you swine ?* "

" *Stand aside old woman, —it's the girl I want !* "

—" you fiend ! "
— " and with these hands I'll tear you limb from limb ! '

WHICH?—THE ACTOR, or THE KAISER?

Jewel gets

the daringly sensat
made New York stand

ILLUSTRATION FROM THE FRONTISPIECE OF LESLIE'S WEEKLY (OVERINKED) BY PERMISSION OF THE LESLIE-JUDGE CO.

The Kaiser"

onal picture that up and cheer like mad!

On these two pages, and the

following two pages, Jewel Productions, Inc., makes the greatest announcement in the history of its organization. We have secured the biggest feature of the Century — "THE KAISER—The Beast of Berlin," the tremendous sensation that made blase New York *stand up and cheer like mad.*

No production in the wide

world, including *any* and *every* big one that the trade has seen in the past ten years sets red-blooded Americans so wild with excitement as does—"THE KAISER—The Beast of Berlin.". New York went mad over it and when calloused New York goes wild, it will sweep the rest of the country like wild fire.

It is colossal. It will make your

audiences boil. It will pack your house. It will smash your house records to smithereens. Every Jewel Exchange (see list on next page) has the picture. Smashing ads and publicity ready prepared. If you ever acted quickly in your business life, NOW is your hugest opportunity.

OVER

Read what the New York Newspapers said—

The KAISER

"The beast of Berlin"—

Directed by RUPERT JULIAN.

"A remarkable and wonderful picture." "Conveys powerful message for every true American. The picture wrung round after round of applause from the Critics." "Worked audience into tremendous pitch of enthusiasm." —*New York Telegraph.*

"If there is anyone in America who doubts that we are going to win the war let him visit the Broadway Theatre." —*New York Tribune.*

"Audience applauded wildly." —*New York Times.*

"German butchery and 'KULTUR' are revealed in all their hideousness." —*New York World.*

"Pictorial revelation. Instructingly vivid." —*New York Herald.*

"Elaborate picturization." —*New York Globe.*

"Stirring. Received tumultuous applause from people who packed the theatre." "Polite playgoers become orgiastic mob." —*New York American.*

"Should be shown to every one of our one hundred million citizens." "Will raise the roof of the theatre." —*Motion Picture News.*

"Masterful screen production—It is the moving picture stupendous." —*Moving Picture World.*

"A Picture to make your blood boil—every American Exhibitor should book it."—"Never yet has a document been written, not even President Wilson's forceful address to Congress in which he declared war on Germany, thereby stirring the whole world, that will drive home this fact more convincingly."—"Grips like a vise from beginning to end."—"Arouses a desire to make you head for the trenches."—"The Picture is a Masterpiece." —*Motion Picture News.*

See

the list of Jewel Exchanges where immediate bookings may be had

The KAISER

"The beast of Berlin"

Directed by RUPERT JULIAN.

327 9th Street, Northwest	Washington, D. C.
412 E. Baltimore Street	Baltimore, Md.
141 Walton Street	Atlanta, Ga.
60 Church Street	Boston, Mass.
75 Church Street	Buffalo, N. Y.
52 E. Broadway	Butte, Montana
220 South State Street	Chicago, Ill.
850 Prospect Avenue	Cleveland, Ohio
1900 Commerce Street	Dallas, Texas
1422 Welton Street	Denver, Colorado
68 E. Elizabeth Street	Detroit, Mich.
113 W. Georgia Street	Indianapolis, Ind.
12th and Walnut Streets	Kansas City, Mo.
717 Hennepin Avenue	Minneapolis, Minn.

1600 Broadway	New York City
938 Penn Avenue	Pittsburgh, Pa.
805 Davis Street	Portland, Oregon
822 So. Olive Street	Los Angeles, Calif.
121 Golden Gate Avenue	San Francisco, Calif.
1304 Vine Street	Philadelphia, Pa.
1122 Farnam Street	Omaha, Nebraska
116 West 2nd Street	Oklahoma City, Okla.
56 Exchange Place	Salt Lake City, Utah
106 Richmond Street, West	Toronto, Canada
914 Gravier Street	New Orleans, La.
918 Locust Street	Des Moines, Iowa
401 Strand Theatre Building	Cincinnati, Ohio
2116 Locust Street	St. Louis, Mo.

Smashing Newspaper "Ads" For "The Kaiser - The Beast of Berlin"

It was physically impossible to even begin to show the amazing newspaper ad smashes at the time of the writing of this advertisement. Sufficient to say they will electrify your town exactly as they did all New York. Your Jewel Exchange will furnish you copies of all ads with mats of cuts.

Extraordinary Publicity Stories For "The Kaiser - The Beast of Berlin"

Tremendous newspaper publicity stories written to arouse the country from end to end. Bookings for "THE KAISER—The Beast of Berlin"—will be accepted by all Jewel Exchanges in order of receipt, AND NO OTHER WAY. Sweep aside your biggest feature booking if you have to and wire for at least a week's run. It is the hugest opportunity in ten years. Wire your nearest Jewel Exchange, or

Jewel Productions INC.

1600 Broadway New York

Press Sheet for

CAST.

THE KAISER.....RUPERT JULIAN
Capt. von Wohlbold.....Allan Sears
Capt. von Neigle.....N. de Brullier
Bethman-Holweg.....Lon Chaney
Admiral von Tirpitz.....Marc Fenton
Marshal von Hindenburg....Jay Smith
Gen. von Kluck.....Harry Carter
Col. Schmiedecke.....W. H. Bainbridge
Capt. von Hancke.....Harry von Meter
Admiral von Pliscott....Walter Belasco
Gen. Erick von Falkenhayn..Ed. Clark
Gen. von der Goltz.....W. Coburn
Gen. von Bessler.....K. Painter
Gen. von Weddingen.....F. Beauregard
Gen. von Haetzendorf.....E. Corcoran
Gen. von Ruesselheim.....W. Harris
Capt. Kovisch.....Capt. Anderson
Dr. von Gressler.....Winter Hall
Marcas, the blacksmith....Elmo Lincoln
Louis Lomenie.....Robert Gordon
The President.....Orlo Eastman
Ambasador Gerard.....Joseph Girard
Gen. Pershing.....Alfred Allen
Gen. Haig.....H. Barrows
Gen. Joffre.....Harry Holden
Gen. Diaz.....Pedro Soso
King Albert.....Jack MacDonald
Little Jean.....Master Georgie Hupp
Hansel.....Master Frankie Lee
Gabrielle .....Ruth Clifford
The New-Made Bride..Betty Carpenter
Grandmother Marcas..Ruby Lafayette
Bertha von Neigle....Gretchen Lederer
Gretel.....Mistress Zoe Rae

THE STORY.

By Elliott J. Clawson.

Summer 1914—and the world was at peace—love and friendship ruled the glad business of every day. God looked down from Heaven and was pleased.

Gentle breezes fanned the swaying fields of grain; the world hummed with the pleasing sound of bees and birds and laughing girls.

Marcas, the blacksmith of Louvain, was a mighty man. This man, Marcas, lived in faith and love and friendship, and, by the sweat of his brow, had won peace and prosperity.

There was another man who lived in a palace in Berlin. He was twice a king, eighteen times a duke, twice a prince, nine times a count—besides, being a bishop—William of Hohenzollern, King of Prussia, Emperor of Germany.

The blacksmith of Louvain was a better man than the Hohenzollern. The blacksmith owned but two suits of clothes, one for work and one for the Sabbath. The Kaiser owned three hundred and sixty-six.

August 1st., 1914, and William of Hohenzollern spoke the word that set the world afire; came the crash, titanic, colossal—staggering.

Joy died, hope fled, desolation became supreme.

Upon that day the world passed into twilight.

The baneful autocracy of Prussia had spoken. An autocracy of hate which for decades had been deceiving a great people, poisoning their minds, preaching the virtue and necessity of war; had applied the torch of Devastation.

By a trick of circumstances the weal of mankind was placed for a moment in the hand of an arrant egoist, tyrant, madman—William of Hohenzollern. The greatest crime in all history was perpetrated that ONE man might find for HIMSELF a place in the sun.

Blinded by the Gods, there flashed forth in the mind of this one man, a madness, a fatuity, a mania fatal, malignant, satanic.

From beyond the dim horizon began the tireless thudding of guns. The rich fields, the peaceful farm, the busy city became the barracks, the arsenal and the hospital.

In two years twenty-two million men were killed, maimed, or made prisoners. Twenty-two million families mourned, but hunger and suffering do not lend themselves to the process of arithmatic—blasted homes and stunted lives are not to be interrupted by mathematics.

Then came the master crime. An unoffending crime. An unoffending people was ground into extinction beneath an iron heel, a nation was destroyed, the crime against Belgium completed to its fullest; the Prussian stalked onward with his twin comrades, Frightfulness and Horror. A new blotch of infamy—the Lusitania—was added to the Black Name of the Beast.

There was another man who lived in a White House. The Chief and Spokesman of a Great Nation that believes all people were born Free and Equal with a right to Peace and Happiness.

Then came the end. The dark curtain which, like a shroud, had enveloped the earth, cleared away, and, when the when the echo of the last cannon had died upon the air, the silver-throated bells of all the world rang forth the glad tidings—

"William of Hohenzollern Has Fallen!"

HERALD FOR "THE KAISER, THE BEAST OF BERLIN."

DID you know that the Kaiser had a poison-filled abscess in his ear, and that if it burst he would be a raving maniac?

Did you know that the Kaiser's left arm is six inches shorter than his right, and that the hand is puny as a child's? And did you know how he carried it in order to disguise the deformity?

Did you know that the Kaiser has a mania for admiring beautiful hands, which greatly embarrasses the ladies of his court? That he wears many bracelets and feminine rings, copied from those he admires? That he has 360 full-dress uniforms, that he was twice king, twice a grand duke, 18 times a duke, twice a prince, nine times a count, besides being a bishop?

Did you know why he slaps his right thigh all the time? Of course you didn't. Few people outside of the imperial circle know them. They are secrets as carefully guarded as has been the proof that Germany planned and started the war.

All these things and many more in the private life of the Jackal of Europe, who has plunged the whole world into war and sorrow, are shown in "The Kaiser, the Beast of Berlin." To miss it is to miss the most illuminating expose of this enemy of mankind

BRAVE BELGIAN BOY.

THE bravery of a young son of the village blacksmith of Louvain, Belgium, in his recent attack upon a German general—Von Gluck—resulting in fatal injury to the Hun commander, is the talk of this and surrounding communities.

The boy, a mere youth, openly showed his hatred of the Germans, who were occupying his home village and angered at the constant speeches of the general, threatening death for any attack upon the troops succeeded in inflicting injuries upon the German general that resulted fatally.

The boy disappeared, last seen being pursued into his father's blacksmith shop, by a German officer with drawn sword. This scene among many show the depredations of peaceful, inoffensive Belgium by the German hosts, included with sensational exposures of the Kaiser himself in his private life, in Rupert Julian's remarkable screen chronicle, "The Kaiser, the Beast of Berlin," to be shown at the .....Theatre on.....

"THE KAISER—

THE BEAST OF BERLIN"

GERMAN OFFICER ATTACKS GIRL.

Father Shot and Girl at Mercy of Hun Brute.

A HAPPY Belgian maiden, seeing her prospective husband clubbed to death with the butt-end of a musket, under orders from General Von Gluck; her father shot down and herself torn from the arms of her aged grandmother by a German officer, Captain Von Hancke, who fortunately was unable to accomplish his evil purpose, these experiences of Ruth Clifford provide but a slight idea of the atrocities of the German barbarians in their advance through Belgium that are faithfully and authentically shown, with many heretofore unknown insights into the private life of the German emperor, as played by Julian Rupert, in his sensational screen expose of the German brutes, "The Kaiser, the Beast of Berlin," to be shown at the ..... Theatre on .....

KAISER INSULTS LADY GUESTS.

Outrages by His Officers Prompted by Examples Provided by Their Ruler.

REASON for outrages committed against the young womanhood of Belgium by the officers and men of the German army is undoubtely provided in the truths now coming to light of the insulting manner in which the Kaiser himself has frequently received prominent ladies at his receptions in the White Room of the Imperial Palace, where his generals and other officers are present and have seen the disrespect shown female guests by their own ruler.

The Kaiser is a slave to beautiful hands and has often distressed ladies of the court by his bold, public admiration and insulting insinuations. A case now receiving considerable attention here in America is that of Miss Gertrude Astor.

Most of the rings and bracelets worn by the Kaiser are duplicates of ornaments he has noticed on female hands while admiring and fondling them, even strangers, in public; but this is but one of many sensational peeps into the private life, the habits and mannerisms of "The Mad Dog of Europe," as shown in Rupert Julian's startling screen production, "The Kaiser, the Beast of Berlin," to be shown at the ..... Theatre on .....

FOLLOWING is a list of stunts which were successfully worked in New York City in connection with the pre-publicity and the opening of "The Kaiser," at the Broadway Theatre, New York City. Change the name of theatre and date to suit your bookings.

A Boy Scout parade was organized to parade down Broadway to the Broadway Theatre, carrying banners with this inscription: "We are going to see 'The Kaiser.' They have him at the Broadway Theatre." The same Boy Scouts gave out the scarehead posters, American Bugle, "The Kaiser Smashed on the Jaw" (ask your Exchange.)

A troop of twenty men dressed in army uniform, with a man dressed like the Kaiser, shackled, in the middle of the group, paraded up and down Broadway, from 50th Street down to 36th.

A flag was hung in front of the Broadway Theatre, with the following inscription on it: "The flag of the Beast of Berlin." (Black and white flag with white letters, and red skull and crossbones.) While the marine band played, a man in the uniform of an American soldier ran down this flag, and in its place ran up an American flag.

At the opening performance a marine band appeared in front of the theatre in full uniform. They were on the stage also at the opening of the picture.

At the finale of the picture, two trumpeters appeared on the stage with a spotlight thrown on them, while the American flag finished the picture. And it was some finish!

Attached herewith is an invitation used for the opening.

RUPERT JULIAN
invites you to attend the formal opening presentation of his master production
"THE KAISER"
(The Beast of Berlin)
On Saturday Evening, Mar. 9th
8:30 p. m., 1918
At the Broadway Theatre
Broadway at 41st Street
P. S.—In order to receive seats, please present this card at the box office before 3 p. m. Saturday afternoon, March 9.

In this connection it will be extremely valuable publicity to invite all the public officials of your city, all of the prominent army and navy men stationed in and about the city, particularly the General in command of the army department in which the city is situated, and the corresponding naval officer. If there is a big cantonment near, give a special showing for the soldiers in the cantonment for publicity purposes, and make a story out of it.

In connection with the opening, have speculators in front of the theatre whether or not the business inside warrants it. That was done in New York, and created a very deep impression, and as a matter of fact, the speculators actually made a profit. That wasn't part of the original intention, however. It was merely to show people that there was great interest in the Kaiser picture.

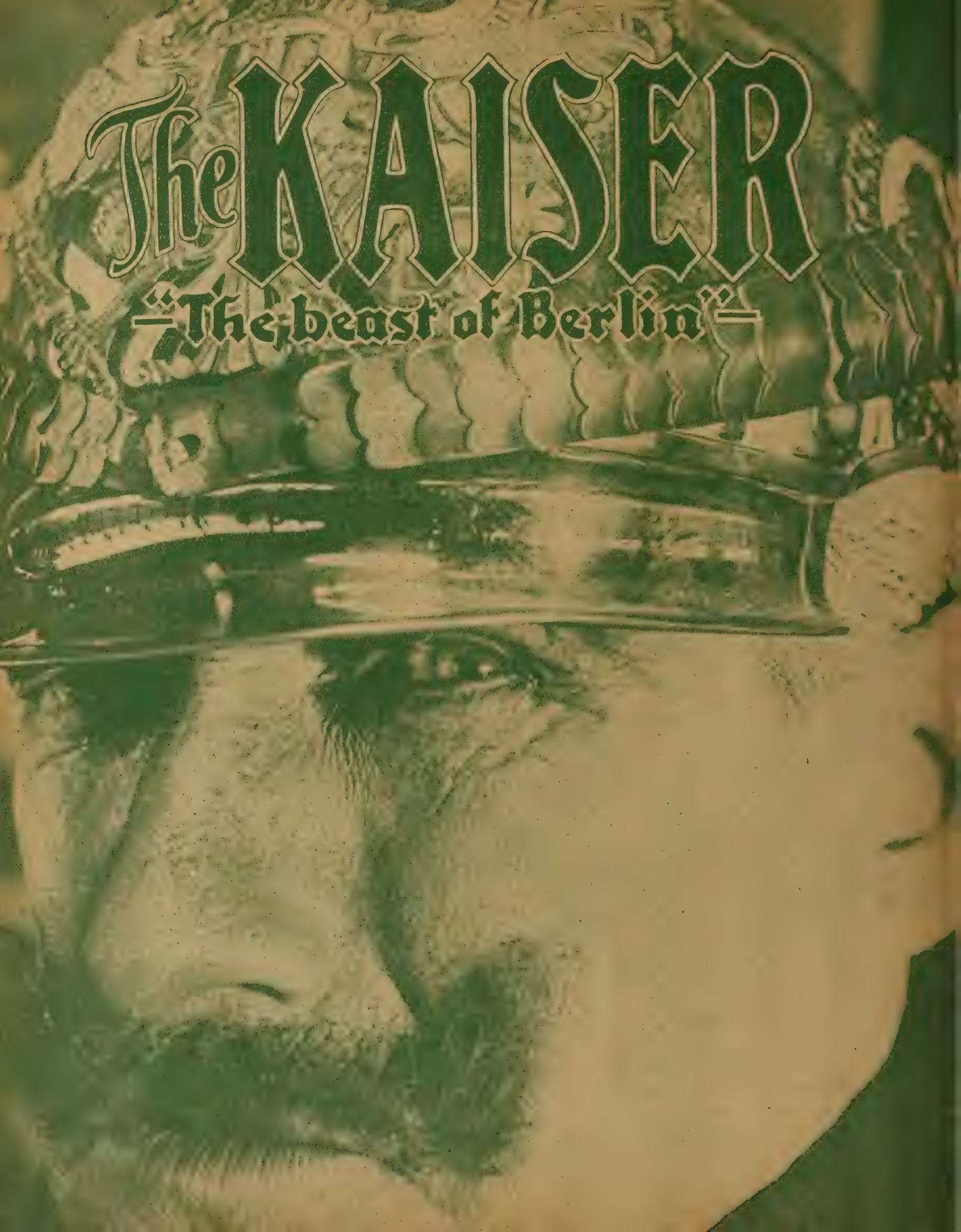
Another very important matter is to secure a prominent and fiery speaker to get up and congratulate the producer or the manager of the theatre upon having the nerve to come out boldly and tell the truth about the Kaiser, the Beast of Berlin. Have him make a fiery speech on the "Wake Up America" order, and make it during the intermission.

In New York the band of the land battleship, The Recruit, was on the stage just prior to the opening of the picture, and gave a band concert—a very short one. It was more for publicity purposes than anything else, but it gave the proper patriotic flavor to the performance.

Opposite is copy for a herald, which we used, and we are also including the full cast and synopsis of the picture, together with several stories.

Reviews of the Kaiser picture appeared in the Sunday Telegraph of March 9th, in the Moving Picture World, News and Billboard of March 23d.

Many uniformed patriotic organizations, adult and juvenile, in New York City, arranged special theatre parties to see "The Kaiser"; some of them paraded to the theatre, carrying banners telling where they were going. A number, in uniform, were massed on the stage at the rise of the curtain, with the theatre orchestra and their field music playing "The Star Spangled Banner," the audience standing and the organization members on the stage, standing at salute.


The KAISER
"The beast of Berlin"

Ella Hall
Production
"BEAUTY IN CHAINS"
Produced by
Elsie Jane Wilson
From the Book, 'Doña Perfecta' by B. Perez Goldoz as published by Harper & Bros.
Book thru your nearest UNIVERSAL Exchange or Universal Film Mf'g. Co. Carl Laemmle, President. - 1600 Broadway, New York.

Sample publicity cut. Order Supply Dept. Price, 25 cents.

PRESS SHEET

for

"THE MAGIC EYE"

Story by Norris Shannon.
Scenario by Frank H. Clark.
Directed by Rea Berger.

CAST.

John Bowman	**H. A. Barrows**
His Wife	**Claire Du Brey**
Shirley	**Zoe Rae**
Bullard	**Charles H. Mailes**
Jack	**Wm. Carroll**
Cordy	**Elwood Burdell**

THE STORY.

THE eyes of youth are often prophetic and little six-year-old Shirley Bowman seemed to have an uncanny sixth sense. Her father, who was captain of a tramp steamer, did not believe in it, but he made that a pretext for not taking his wife and daughter on this voyage with him. "She is too much with older people," he said. "Put her in school and look after her yourself," he told his wife. The real reason was fear of submarines. Shirley just knew that something would happen and a plenty of it did. In the first place, he intrusted his wife, child and life insurance policy to the care of the agent of the line, Sam Bullard. Of course, he had no means of knowing that she had run away in her girlhood with Bullard and been betrayed. Furthermore Mrs. Bowman could not tell him. It was the last thing she wanted him to know. But Shirley knew something was wrong, and one night she had a dream which in the morning proved correct. She saw her father's ship torpedoed. In the morning came Bullard and said that all had gone down. Shirley refused to believe her father was dead! She had seen him in the dream on a raft. Nevertheless, the insurance company agreed to pay the policy, and Bullard and Mrs. Bowman went to the city to collect it. They were scarcely out of sight, when a wireless came from the captain that he was safe and on a yacht stalled just outside the harbor. Shirley sees she will have to work fast. A wireless to the captain gets him home in jig time, and Shirley goes with him to the insurance company. From there they trace Bullard to a hotel, where he had taken Mrs. Bowman and tried to force her to marry him. A last desperate attempt of Bullard to poison the captain's mind against his wife by the story of the wrong he did her results in a boomerang, which is almost fatal, for the captain is a strong man and now thoroughly aroused. Little Miss Sherlock Shirley is given credit for saving the family happiness.

STAGE DIRECTOR FOR ZOE RAE FEATURE.

First Work of Rea Berger at Universal City in "The Magic Eye."

A NEW director to join the swelling rank of producers at the Universal studios is Rea Berger, who was engaged to direct Zoe Rae, the clever child actress. His first work was a screen story entitled "The Magic Eye," adapted for the screen by Frank Howard Clark, from an original story called "Little Miss Sherlock," by Norris Shannon. The cast for this unusual photoplay includes such prominent players as Claire Du Brey, H. A. Barrows, Charles Hill Mailes, William Carroll and Elwood Burdell.

Berger is well known as a director of screen features, and not so very long ago his name was a familiar one in the theatrical world, where he was known as one of the foremost directors of the legitimate stage.

The groundwork of his success as a photoplay producer was laid with the American Company, where he had the pleasure of directing among other people William Stowell in "The Overcoat," and Richard Bennett in "The Valley of Decision."

VAMP OR MOTHER.

THERE is no moral, physical, constitutional or biological reason in the world why a screen actress who has been playing vampires during most of her career should not make a perfectly good mother and heroine. If any one doubts the truth of this proposition, he is invited to see "The Magic Eye," the Little Zoe Rae feature. This feature will be shown at the .....Theatre on.....and perhaps Miss DuBrey did not have a very enjoyable time while playing in this, to her, unusual role.

LITTLE ZOE RAE A RED CROSS WORKER.

LITTLE ZOE RAE, the six-year-old star of the Zoe Rae Production, "The Magic Eye," which comes to the ..... Theatre on ..... loves to play with her dolls, and when she returns from the studio she usually puts them through all the scenes in which she has played that day. In one feature she was supposed to be taken ill and the doctor declared that she has typoid. Soon there was a regular epidemic in her nursery, with every doll suffering acutely. Zoe crept about on tiptoe, attending to their wants, and wore her nurse's uniform to play in.

"It's good practice," she declared seriously, "because some of our boys in camp might get sick and then I'd know all about taking care of them."

Zoe is an ardent Red Cross worker. She is saving her pennies for materials, growing beans in her garden, and collecting tinfoil assiduously. Besides all this, she has learned to crochet and is making a souvenir for every Universalite who is called to the colors, to take away with him.

BOY SCOUTS, ATTENTION.

THERE is not a boy scout in the United States who will not be anxious to see "The Magic Eye," a five-reel feature in which Elwood Burdell plays the role of a boy scout. As such he has the opportunity to assist little Zoe Rae in the disentanglement of a very exciting plot which threatens to involve the happiness of her mother.

Little Zoe in this picture is endowed with almost supernatural powers of divination, and together with her boy scout friend acts as the instrument of vengeance upon the villain who is attempting to run away with her mother and defraud her father.

Much of the code of the boy scout is introduced in "The Magic Eye," which will prove extremely interesting to Boy Scout organizations thruout the country.

"The Magic Eye" will be shown at the ..... Theatre on .....

It is well to note in this connection that the same company which is putting out "The Magic Eye" also has a boy scout serial on the tapis.

Putting It Over

A DEPARTMENT OF HELP FOR THE EXHIBITOR.

IN advertising "The Magic Eye," the five-reel drama in which little Zoe Rae is featured, the main stunts must be dependent upon the title, "The Magic Eye." Bear in mind that the central character in the play is Shirley Bowman, a child six years old, who is gifted with exceptional powers of intuition and deduction—a miniature Sherlock Holmes. Most of the stunts and advertising which can be done for this picture are dependent upon that fact. There is a strong cast, which includes Claire DuBrey, who in this picture doesn't play a vampire, but a straight role; Charles Hill Mailes and H. A. Barrows. The following stunts are suggested:

Have a big mask made from cheesecloth, which two big eyes in it. Put it in the lobby with this sign over it:

> SEE THESE EYES?
> Well, one of them is
> "THE MAGIC EYE"
> You'll never guess, standing here, so come in and see for yourself.

Or buy a large numbers of masks of the small variety, of which every stationery store has a large stock on hand. Arrange them around the lobby with the above sign in the middle.

THE BABY BERNHARDT.

LITTLE ZOE RAE, the six-year-old star of "The Magic Eye," which comes to the ..... Theatre on ..... has been called "The Baby Bernhardt," for she announced more than a year ago that she had taken the famous French tragedienne as her model. Zoe is endowed with the most astonishing power over her emotions; she can tear a passion to tatters with all the abandon of a vampire. Her tears come at a look from the director. She portrays terror, disdain, delight and every other human emotion with an uncanny insight, which is pure dramatic instinct, for very often she does not understand the real meaning of the situation in which the photoplay places her. Yet off the stage this baby is a real child. She laughs and romps, loves her dolls, thinks a night of camping in the woods the finest treat in the world, and her father and mother the greatest people on earth. In "The Magic Eye" Zoe Rae gives one of the most charming exhibitions imaginable.

"THE Baby Bernhardt," as Little Zoe Rae has been called, appears in her latest picture, called "The Magic Eye," at the .....on.....

ZOE RAE, the six-year-old star, will be seen at the ..... Theatre on ..... in her latest picture, "The Magic Eye."

The cast of "The Magic Eye," which will be seen at the ..... Theatre on ....., includes the following well-known players: Little Zoe Rae, Charles Hill Mailes, Claire DuBrey, William Carroll and H. A. Barrows.

BABY SCREEN STAR A REAL CHILD.

LITTLE Zoe Rae, though considered big enough to be advertised as the star of "The Magic Eye," which comes to the ..... Theatre on ..... is so much of a baby that she still loves to play with dolls. As a matter of fact, she is not yet quite seven years old, but her work for the screen is so mature that it is hard to imagine her being contented with childish amusements. However, outside the studio, Zoe is a real baby.

"Do you know that Santa Claus brought me the biggest doll in the world last Christmas?" she said the other day. "She is so big that she wears clothes of four-year-old size, and I save all my spare pennies to buy dresses for her, and I have a big trunk all full of them, and the maid washes them every week, just like she does mine. Children are such a responsibility!"

LITTLE ZOE RAE'S FIRST INTERVIEW.

THE interviewer who has an assignment to interview Zoe Rae, the six-year-old star of the Zoe Rae Production, "The Magic Eye," which comes to the ..... Theatre on ..... has a cinch. Just wind her up with a judicious question or two, and she'll do the rest. Here is a sample:

"I got a letter the other day from a little boy in Alabama, and he says he loves me on the screen and wants to marry me when I grow up, and he sent me a picture of the town depot! I said to mother, 'I think I'll write

Sample of cut which is in three sizes. Program, 1 and 2 Col. Order from the Supply Dept., 1600 Broadway, N. Y.

says I'm fat, but all I could see was back and just keep him going,' but then I got scared—it might be a colored boy. You know they have lots of them in Alabama.

"I surely do get my picture taken more than any one I knew. I work every single day, and the visitors see me going around and they say, 'Isn't she cute?' and snap go their kodaks. And the other day I was photographed by an X-ray. That's a funny camera! It didn't stop at me but went right through, and I can't say that I am very good-looking inside. Papa says I'm fat, but all I could see was just bones!

"Did you take a peek at my dressing-room? It's all baby blue and cretonne, and I have a regular playhouse there. I fix the pillows on the sofa for thrones, and my kewpies are the queens and my teddy bears are the kings, and I have mamma turn on the light for the moon, and my dressing-table makes a lovely lake—it's covered with glass, you know—and my kings and queens have a grand time sailing by moon light!"

CHARLES HILL MAILES, who plays an important role in "The Magic Eye," the Little Zoe Rae feature which comes to the ..... Theatre on ....., will be remembered for his work in "The Girl Who Wouldn't Quit," in which he also played the role of the leading villain.

Another actor who played an important part in the same picture was H. A. Barrows, who is the leading man of "The Magic Eye."

WATCH a

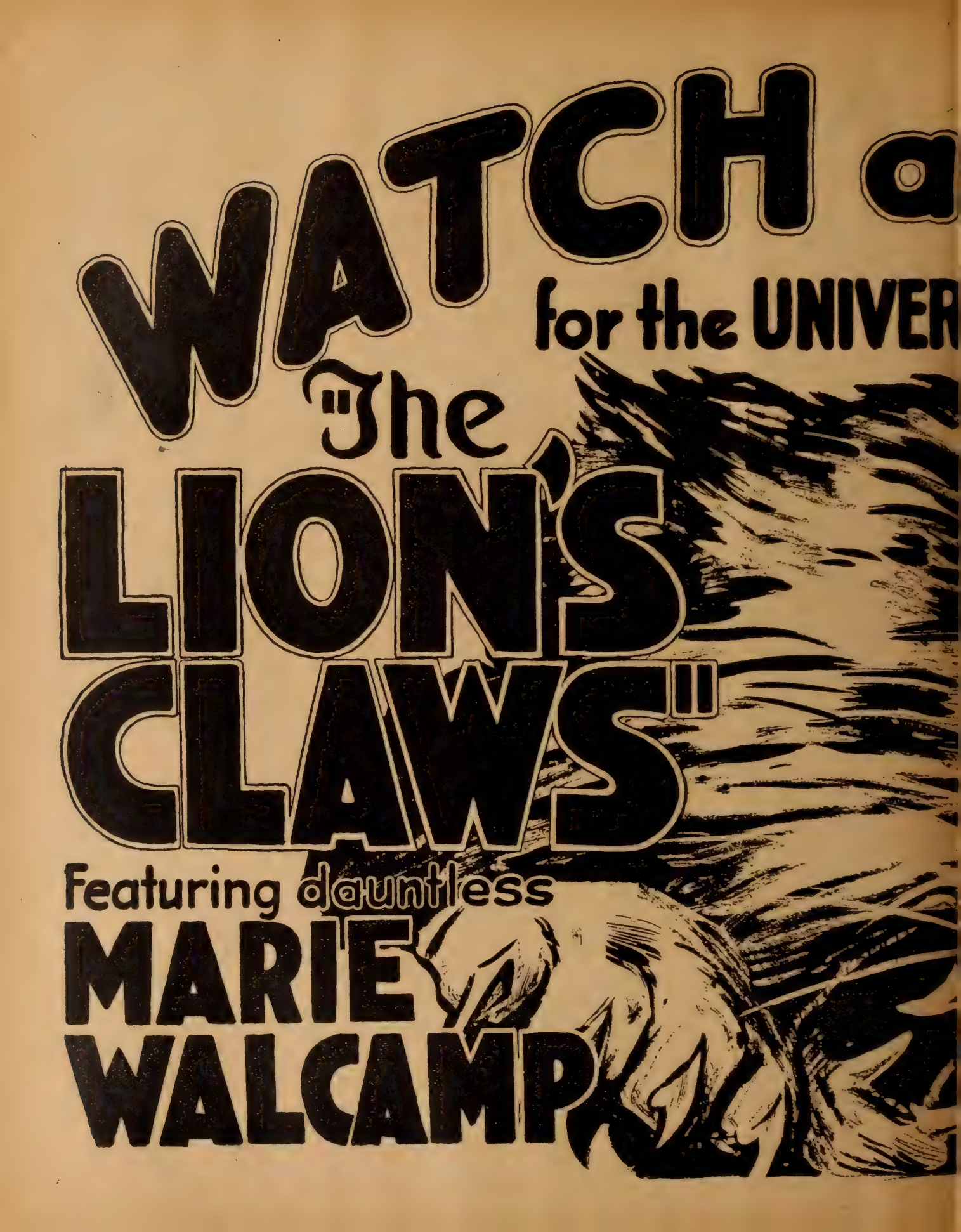
for the UNIVER

"The

LION'S CLAWS"

Featuring dauntless

MARIE WALCAMP



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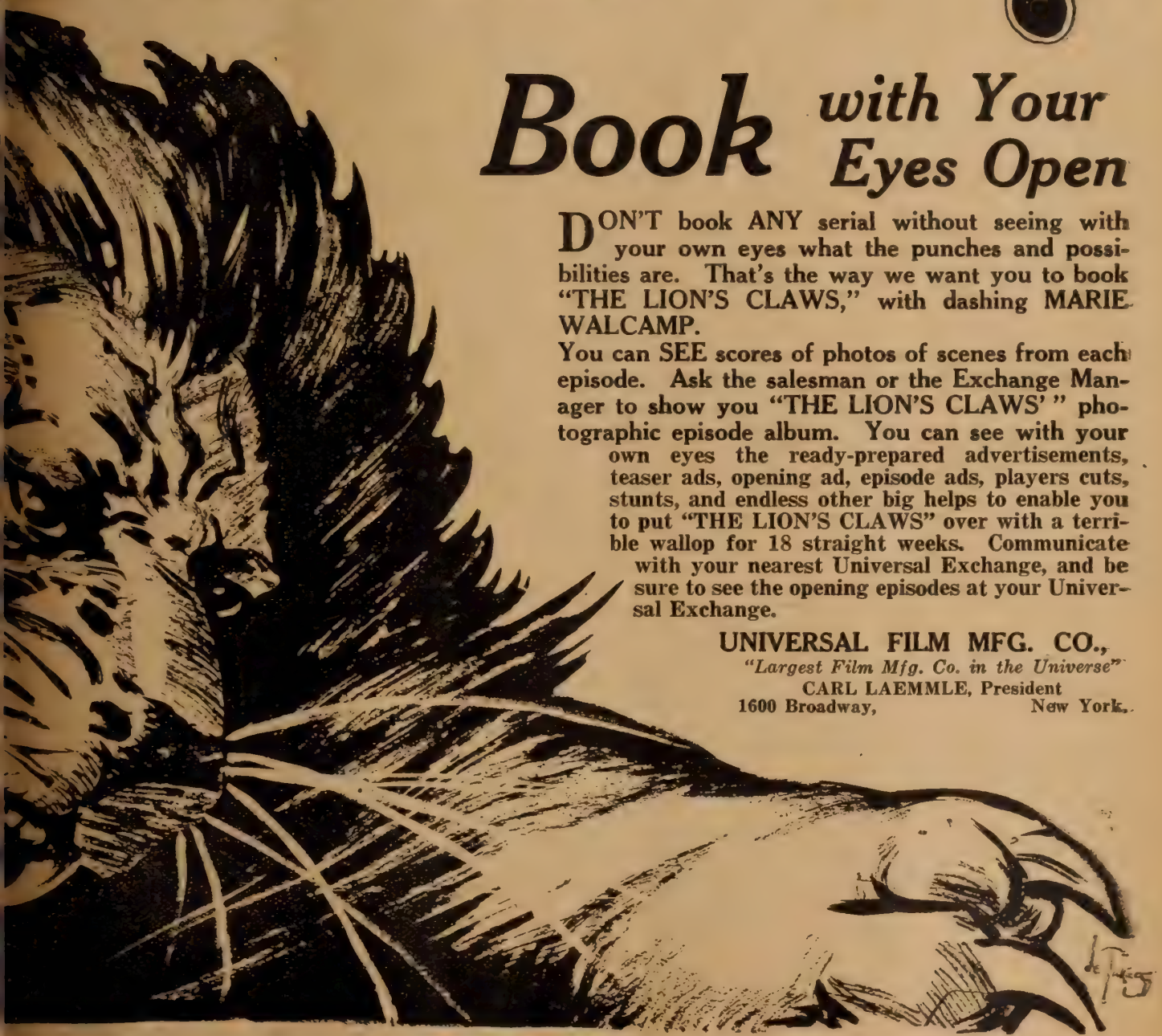
AL Serial Thriller



Book *with Your Eyes Open*

DON'T book ANY serial without seeing with your own eyes what the punches and possibilities are. That's the way we want you to book "THE LION'S CLAWS," with dashing MARIE WALCAMP.

You can SEE scores of photos of scenes from each episode. Ask the salesman or the Exchange Manager to show you "THE LION'S CLAWS'" photographic episode album. You can see with your own eyes the ready-prepared advertisements, teaser ads, opening ad, episode ads, players cuts, stunts, and endless other big helps to enable you to put "THE LION'S CLAWS" over with a terrible wallop for 18 straight weeks. Communicate with your nearest Universal Exchange, and be sure to see the opening episodes at your Universal Exchange.

UNIVERSAL FILM MFG. CO.,
"Largest Film Mfg. Co. in the Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

Synopses of L-KO, Animated, Current Events, BULL'S EYE and

"PINK PAJAMAS."

Nestor Comedy.

Written and Produced by Al. Santell.

CAST.

John Doe	Sam Appel
Ethel, his wife	Gertrude Aster
Maid	Gladys Tennyson
Artist	Billy Rau
Janitor	Dave Morris

JOHN DOE was a jealous husband. He was also a peevish sort of an individual, and aroused the ire of the janitor, who decided to tell him that his wife was in love with an artist, whose studio was across the courtyard, where he could see into the Doe apartment. Doe decided to watch his wife.

Ethel buys a pair of pink pajamas, and tries them on the maid to see how they look. Suddenly John bursts into the room, and the maid makes a dash for the closet; but hubby gets a flash of the pajama-clad figure, and in his jealous frenzy he arouses the entire city in his effort to get at the wearer of the gay night regalia.

"BEAUTIFUL DEVON."

The Land of Romance—England.

(With Finley No. 12.)

DEVON, on account of its many lovely towns and villages, is known as England's "Beautiful Land of Romance." One of the most beautiful spots is Lynmouth, which is a popular tourist resort. It is surrounded entirely by cliffs, and to enable visitors to obtain a view of the entire village from its highest point, the Cliff Railway, which connects Lynmouth and Lynton, was opened in 1890, and has proven a great convenience. The home of "Lorna Doone" lies in a valley about eight miles beyond Lynmouth, and the remains of the foundation of the huts of the Doone clan may still be seen.

ANIMATED WEEKLY, No. 15.

Old Glory Will Go Into Battle With the Marines.—Major-General Barnett, Commandant of the Marine Corps, presents the color to the newly formed Eleventh Regiment of Artillery, U. S. V. C.—*Quantico, Va.*

Marvelous Steam Gun Fires 33,000 Shots a Minute.—Levi W. Lombard completes invention of murderous weapon operating on the principle of a sling, the bullets from which pierce one-inch armor plate at hundreds of yards.—*Boston, Mass.*

Californians Revel On Snow-Clad Mountain Tops.—Annual "fiesta of the snows" draws hundreds from the sun-lit valleys to frolic on the white-

"THE LION'S CLAWS."

Episode 1.

"A WOMAN'S HONOR."

CAST.

Beth Johnson	Marie Walcamp
Capt. Johnson	Thomas Lingham
Col. Leighton	Alfred Allen
Lady Mary Leighton	Gertrude Aster
Musa	Frank Lanning
"Buck" Masterson	Ray Hanford
Rej Hari	Rex Roselli
Ragus	Leonard Clapham
Roger Hammond	Edwin August

IN order to save the honor of Lady Mary Leighton, wife of the Colonel commanding the British military post at Kadar in southernmost Egypt, Captain Johnson had taken certain unwise letters away from one Roger Hammond. In the struggle which followed, Hammond had been shot with his own revolver. The captain was imprisoned and threatened with court-martial on the morrow, when word was brought to him by Musa, his faithful servant, that Beth, his motherless daughter, had been carried off by three strange natives into the jungle.

Before she was captured, however, Beth had seen on the Colonel's desk a freshly opened dispatch informing him that a document declaring a holy war was on its way to the Mohammedan tribes to the southward. The Colonel was ordered to prevent its passage through Kadar. Both knew well what the declaration of a holy war meant for all of them.

Lady Mary, after pleading with her husband, provided the strategy and the means whereby Captain Johnson escaped from imprisonment to rescue his daughter, thereby placing himself in the unenviable role of a deserter as well as a murderer.

The three men who had captured Beth belonged to a tribe known as the Moon Children, who had descended from the ancient Phoenicians, who were worshippers of the moon. Their treatment of Beth was almost reverend, but they were determined to take her to their native land. In the confusion attending an attack by lions, however, she made an escape. But she had run only a few steps when she was overtaken by one of the charging lions, who felled her in his leap.

"GOWNS AND GIRLS."

L-Ko Komedy.

CAST.

Billy Bounce	Hughie Mack
Bright-Eyed Bessie	Eva Novak
Theodosia Thimble	Gale Henry
Jacobus, the Janitor	Walter Smith
Jazzband Jack	Dave Morris

(*Copyright* 1918, *L-Ko Motion Picture Kompany.*)

BILLY BOUNCE, proprietor of the Gorgeous Gown Shop, had a cast of stately models which put all of the girl shows in town in the shade, and attracted buyers from miles around. Bessie was the leading lady, and the elongated left-angled Theodosia Thimble was general utility, in and outfielder, seamstress, bat-boy and general clean-up woman. In addition to this, Theodosia regarded Billy Bounce as Apollo, Romeo, Don Juan and Sir Gallahad all rolled into one.

Jazzband Jack decided that Bounce's show would make a fine business for him in his own town, and decided to annex it. He chose the moment when Billy was putting on a fashion show of all nations. His bait was an automobile ride, and an attempt to make the girls so independent as to peeve the boss.

But Theodosia was equal to the occasion. By means of a hand operated elevator and hot-off-the-boat costumes she pulled the show out of the fire, and put it acros in fine shape, thereby earning the praise, hand and fortune of the proprietor.

"THE MOSQUITO."

Split Reel, With No. 10 Finley.
(Left out Last Week.)

THIS split reel shows through a microscope the formation of the mosquito. The mosquito lays her eggs in clusters on the surface of any stagnant water she can find. The eggs soon hatch out as very tiny wigglers. In a few weeks the wigglers reach their full size, when they enter the pupæ stage. Here we see the outlines of the full grown mosquito about to emerge. The film shows a close-up of the head, eye, foot, and last the wing, the part that makes the music.

NESTOR, FINLEY Screen Magazine, and "LION'S CLAWS" Serial

mantled summits of the Sierra Nevada.—*Truckee, Cal.*

Sports Continue In New Zealand Despite War.—Altho this great British Colony has given thousands of her sons to the Mother Country, those at home keep a stiff upper lip and still engage in the favorite pastime—yachting.—*Auckland, New Zealand.*

Cleanliness Is Next To Godliness In the Navy.—"As we clean up our clothes, so we will clean up the Kaiser," is the way the boys of the Great Lakes Naval Training Station feel about the great modern laundry they operate.—*Great Lakes, Ill.*

Divers Recover Treasure Buried 'Neath the Waves.—Six carloads of sugar sunk when a barge springs a leak, outrivaling the famous hidden hoard of the notorious Captain Kidd. —*Baltimore, Md.*

Bats and Balls For Pershing's Boys In Khaki.—Clark Griffith, Manager of the Washington Baseball Club, heads fund which has "Gone to Bat" for contributions with which to buy diamond outfits for "Sammies" at home and abroad.—*Washington, D. C.*

Messengers of War Carry Note To Mrs. Wilson.—Invitation to attend Military and Naval Meet is sent Mistress of the White House by carrier pigeons released from the deck of the land battleship "Recruit" by Mrs. Whitman, wife of the Governor of New York.—*New York City.*

Boyce's Tigers" Long To Be At Throats of Huns!—Young men eager for military service drill under Captain Boyce, U. S. A., who already has trained thousands who preferred not to wait for the call to camp.—*New York City.*

Banner of Liberty Is Raised Over "Battleship Recruit."—The Betsy Ross Sewing party of the Universal Sunset Club hurries to completion its silken Stars and Stripes for presentation to Uncle Sam's wooden warship in Union Square.—*New York City.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

UNIVERSAL CURRENT EVENTS, No. 45.

Liner Runs Ashore In Atlantic Coast Fog.—Passengers are taken off by breeches-buoy when the Coast Steamship Kershaw runs aground—crew remains on board despite danger of disaster.—*Somewhere On the Atlantic Coast.*

Uncle Sam's Winged Allies Will Brave German Guns.—A carrier-pigeon company, training the birds for service with Pershing in France, undergoes inspection, together with its collection of feathered messengers. —*Houston, Texas.*

"Pigeon-Express' Bears Message To Mrs. Wilson.—"Mercury," a "Military Flier" and pet of the United States Signal Corps, arrives at the Capital with a note from the people of New York to the Mistress of the White House, making the 230-mile trip in five hours.—*Washington, D. C.*

Will Care For Comfort of Boys On Firing Line.—Field workers of the Knights of Columbus leave for France where they will aid General Pershing by looking after the welfare of his boys.—*An Atlantic Port.*

Launch Vessel To Clear Sea of Mines.—Miss Agnes Schlegel, granddaughter of Commodore R. P. Forshew, christens the U. S. Lapwing, one of Uncle Sam's first mine sweepers to take the water.—*An Atlantic Port.*

Men In the Public Eye. (Colonel Melville E. Stone).—Here is the best known newspaper man in the United States—as manager of the Associated Press, with war correspondents on every front, he keeps his hand on the pulse of events and insists that the various censors pass all news that is not of "aid or comfort to the enemy."

Behold! The Human Fly, Unfurls a Banner In the Sky!—To heights untold, a Yankee bold, said he would climb and there unfold the Stars and Stripes of Liberty, which flies in France to make men free!—*Houston, Texas.*

Making The Mighty Guns To Blast a Road To Berlin.—To crash apart the Kaiser's lines in France and make way for the boys with the bayonets tons of tempered steel are being converted into terrible engines of destruction.—*Somewhere In America.*

Help the Farmer and Help Beat Kaiserism!—Victory in the war depends upon food! Get behind the farmer or work with him! Industry has taken so much labor from the farm that there may not be enough to produce the food needed.

Cartoons from the World's Greatest Newspapers.

"A DAY AT YELLOWSTONE PARK." Finley Nature Study No. 12.

ONE of the scenic beauties of the world is the Yellowstone Canyon. The government has built a platform at the brink of the upper falls, where the water plunges to a swirling pool a hundred feet below. From the edge of the platform one gets a full view of the Canyon below the falls. A quarter of a mile below the upper falls are the Great Falls of the Yellowstone, three hundred feet high. The famous terraces of Mammoth Hot Springs are composed of calcium carbonate dissolved from the limestone beds and brought to the surface by the hot springs. The beautiful color that has made these terraces world-famous appears only where the water flows over them. The scenic beauties are not the only points of interest at Yellowstone. The Pine or Red Squirrel, a permanent border about every hotel, attracts attention. The squirrel takes regular meals at a free lunch post. The squirrel must be quick to enjoy all of his lunch, for when the Rocky Mountain Jay discovers the squirrel's lunch, he helps himself without waiting for an invitation. The Jay is called the camp robber. He is absolutely unafraid of man. Another well-known animal in the Yellowstone region is the Buffalo.

SCREEN MAGAZINE, NO. 65.

SO interesting did the series of the making of a newspaper become, that it was found impossible to complete it in three installments, and the fourth one is the piece de resistance of Universal Screen Magazine No. 65. Thousands have wondered how it is that one can come out of a baseball game and find the complete account of the game, final score, and all, on the street before he reaches it. Chapter Four of this series tells you how it is done. It gives you a glimpse into the pressroom where the huge presses are grinding out twenty thousand sixteen-page papers each, all of the up-to-date mechanical inventions which have made this possible, and then it takes you into the circulation room into which these papers come in bundles of two hundred and fifty, how they are counted, wrapped, delivered to newsboys, and sold on the street without the least possible delay.

There is also a glimpse at a couple of Japanese who are wonderful gymnasts, and whose exhibition should fit them excellently for service in the United States Signal Corps.

But more to the point is the glimpse of the training of Canadian officers. The conduct of these men at Ypres, Neuve Chappelle, Vimy Ridge, Somme and Cambrai, and before Lenz, attests better than anything else the fact that this training was of the right character.

MUSICAL SYNOPSIS *for*

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE.

"THE MAGIC EYE"

FEATURING LITTLE ZOE RAE

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	3	At Screening	2-4 Allegretto	Amerinda—Smith (Intermezzo)
2	1½ T.	He Had a Plan	3-4 Tempo di Valse	Forget Me Not—McKee
3	1¼ T.	Shirley Is Uncanny	4-4 Al'egro	Hornpipe
4	3 T.	I Knew There Was Trouble	4-4 Moderato	Romance—Friml
5	2¼ D.	Captain Misses Papers	3-4 Tempo di Valse	Valse September—Joyce
			REEL II.	
6	3 D.	Captain Leaves Wife	4-4 Moderato	An Old Love Story—Frommel
7	2¼ D.	Bullard Enters Room	4-4 Andante	Andante Dramatico No. 62—Borch
8	1½ D.	Children Close Up	4-4 Grazioso	Sunbeams—Heller
9	2¼ T.	The Time Came	4-4 Agitato	Agitato No. 6—Keifert
			REEL III.	
10	2 D.	Bullard and Mrs. Bowman On Cliff	4-4 A La Breve	Willow Blossoms—Sousa
11	3¼ T.	Bullard Pays Insurance	3-4 Adagio	Adagio Pathetique—Godard
12	2½ T.	The Insurance Company	4-4 Andante Con Moto	A Song of Songs—Vanderpool—(Theme)
13	2¼ T.	We'll Go Down To Dock	2-4 Allegretto	Gemma—Maclean (Canzonetta)
			REEL IV.	
14	2 D.	Shirley Enters Wireless Office	4-4 Allegretto	Poppyland—Keifert
15	3 T.	The Result	2-4 Andantel	Dear Land of Home—Valmore
16	2½ T.	Let Us Send Message	2-4 Allegretto	Little Serenade—Ambrosio
17	2¼ T.	Mr. Bullard Sprained His Ankle	3-4 Andante	Andante Dramatic No. 15—Herbert
			REEL V.	
18	4 D.	Captain Greets Shirley	4-4 Allegro	La Nozze Di Figaro—Mozart (Overture)
19	2¼ T.	It Was Before I Knew You	4-4 Molto Moderato	Dramatic Andante No. 32—Berge
20	1¼ T.	The Last Time	2-4 Agitato	Agitato No. 37—Andino
21	1½ D.	Bullard Leaves Room	4-4 Andante Con Moto	A Song of Songs—Vanderpool (Theme)

MUSICAL SYNOPSIS *for*

"FAST COMPANY"

A BLUEBIRD PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	2¼	At Screening	4-4 Tempo di Marcia	Eileen—Herbert (Selection)
2	3 T.	After Years of Labor	3-4 Tempo di Valse	Beautiful Eyes—Fysher
3	4 T.	At Van Huler	4-4 Maestoso	College Life—Heinrichs (Medley)
4	1½ D.	Lawrence Meets Faculty	4-4 Tempo di Marcia	March Burlesque—Gillet
5	1¼ T.	All Through	2-4 Tempo Giusto	Aunt Patsy—Richardson (One-Step)
			REEL II.	
6	2¼ T.	After Graduation	4-4 Moderato	Joy of Youth—Raymond (Intermezzo)
7	1½ T.	Dan McCarthy	2-4 Allegro	Wearing of the Green—Irish
8	2¼ T.	With a Disregard	5-8 Allegro	Garry Owen—Irish
9	2 T.	Richard Barnby	3-4 Tempo di Valse	Loves Melody—Joyce
10	1¾ T.	Why Don't You Do Something?	6-8 Andantino	* Laughing Irish Eyes—Herbert (Theme) Princess Pat
			REEL III.	
11	3 D.	McCarthy Enters Office	3-4 Tempo di Valse	Valse a La Mode—McClure
12	1¼ D.	Alicia and Barnby On Porch	2-4 Allegretto	Air De Ballet—Borch
13	1½ D.	Lawrence Starts Fight With Workingmen	6-8 Allegro	St. Patrick's Day—Irish
14	2¼ T.	What's Your Name?	4-4 Moderato	River Shannon—Ball
			REEL IV.	
15	3 D.	Van Huler Gets Up	4-4 Tempo di Marcia	Great Day To-night—Herbert (From Eileen)
16	2½ D.	Lawrence Leaves House	2-4 Allegretto	Prelude—Jarnfelt
17	3¼ T.	And Larry Went To Work	3-4 Tempo di Valse	Elly Riley—Hubbell
18	2 D.	Alicia Enters House	6-8 Allegretto	Whistler and His Dog—Pryor (Caprice)
			REEL V.	
19	1¾ T.	So His Son Was Working	4-4 Moderato	Get Together—McClure (Fox Trot)
20	5 D.	Alicia and McCarthy In Auto	2-4 Allegro	Bob—Kaplan (One Step)
21	1½ T.	Alicia Just Drove By	2-4 Allegro	Galop No. 7—Minot
22	1¾ T.	Its End of Family Tree	2-4 Allegretto	* Laughing Irish Eyes—Herbert (Theme)

* Repeated Selections.

YOURS

for the mere asking

"The BULL'S EYE"

YOURS—for the mere asking—are 18 weeks of profits—Gobs of prestige and capacity houses at each episode of "THE BULL'S EYE"—YOURS—for the mere asking is the pleasure and satisfaction of your patrons. YOURS for the mere asking is an 18 week guarantee of sure-fire entertainment and success with—

EDDIE POLO

Hercules of the Films—and dainty Vivian Reed in the UNIVERSAL serial thriller —"THE BULL'S EYE"—The serial that is going over with a wallop in hundreds and hundreds of live theatres. See the first few episodes at your nearest Exchange. Also see the pictorial album with scores of views and get a copy of the big Ad Campaign Book that shows you how to put "THE BULL'S EYE" across.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING COMPANY,

"Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY CARL LAEMMLE, President NEW YORK.

Dorothy Phillips

in

"THE RISKY ROAD"

Adapted from Katherine Leiser Robbins' Story, "Her Fling," in "Live Stories."
Produced by Ida May Park.

CAST.

Marjorie Helmer.....Dorothy Phillips
Melville Kingston.....William Stowell
Robert Grant.....George Cheseboro
Miles Kingston.....Edward Cecil
Van Belt.....Joseph Girard
Lottie Bangor.....Juanita Hansen
Mrs. Miles Kingston....Claire Du Brey
Myrtle .....Sally Starr

MARJORIE HELMER had left her country sweetheart, Robert Grant, to come to the city and make her own way as a stenographer. But she could not resist the lure of the beautiful and when an opportunity in the shape of a chance acquaintance with rich Melville Kingston presented itself, she fostered it with all the art at her command. Melville was greatly attracted by her simple and direct manner, but he did not believe in marriage, and made another kind of proposition. Marjorie was horrified, but dire necessity drove her to accept a sort of armed experiment in luxury. It was agreed that she was to have a flat and all that she wanted, including a French maid, and that at the end of a certain time she should either come to Kingston's way of thinking or he to hers. The experiment was a constant humiliation to her, but when she discovered that there was already a Mrs. Kingston, she sent for Robert Grant in desperation. The clothes and surroundings convinced Robert that she was not the honest working girl she claimed, and he started in to insult her like many others had done. Kingston, coming in upon a desperate struggle, saw for the first time the woman's point of view, and surrendered to "her way of thinking." "But you have a wife. I saw her in your office," wailed Marjorie through her tears. "She is one reason why I have been so against marriage. That is my brother's wife, and she is trying her best to get a divorce and big alimony."

ADMIRERS of Dorothy Phillips will welcome the news that Miss Phillips has already finished another startling subject, entitled "The Mortgaged Wife," in which she is also supported by William Stowell. This picture will be presented at the .... Theatre a few weeks after "The Risky Road."..... ....

Eugene Fields' Poem Helped Actress to Stardom

When Dorothy Phillips Wishes to Show Intense Emotion on the Screen, All She Has to Do is to Recite "Little Boy Blue" Over and Over.

WHEN Eugene Fields wrote his famous poem "Little Boy Blue," he never dreamed that his verses would one day help a girl to stardom. Nevertheless, it is directly to this poem that Dorothy Phillips, the popular screen artist declares she owes her present success.

Miss Phillips is shortly to be seen at the ..... Theatre, where "The Risky Road," a Special Attraction, is to be shown. The emotional scenes contained in this photoplay made great demands upon the star.

"All I need to feel an intense desire to weep," she declared, "is to think of Eugene Fields' wonderful poem, 'Little Boy Blue.'

"The words bring to my mind a home made desolate through the loss of its most valued jewel. I think of parents, heart-broken over the loss of their dear baby. I think of the pain that never dies, and that becomes greater as often as the dear mothers see the toys 'all covered with dust.'

"The scene in 'The Risky Road,' wherein I break down utterly under the strain that my adventures have imposed upon me, were made possible because I simply recited 'Little Boy Blue' through twice."

Testing Cook Book Recipes Is Dorothy Phillips' Latest Hobby

TO the photoplay star, the fan's idea of the life he or she leads when not portraying a part in front of the camera is highly amusing. Letters that find their way to the different studios would make it appear as though the writers entertained the belief that the vampire of the screen continues her vamping habits in private life; that the bold hero of the pictures wanders up and down in quest of distressful maidens whose anxieties he would fain relieve, and that the bee-yootiful heroine is just as persecuted off the screen as she is on.

But, as much as we hate to shatter our readers' fond illusions, our desire to stick to the truth, the whole truth and nothing but the truth, compel us to emphatically state that the foregoing beliefs are all wrong, Gwendolyne, all wrong!

We can cite no more striking example than Miss Dorothy Phillips, who is shortly to be seen in "The Risky Road," a Special Attraction feature which will be presented at the ..... Theatre.

Miss Phillips would shrink with horror from the thought of wearing dancehall costumes when away from the picture studio—and besides, her husband, Allen Holubar, might object. So far as seeking wild adventures, this charming actress' idea of a good time consists in exploring the fascinating interior of a—cook book!

Said Miss Phillips during an interview with a newspaper reporter, while waiting for the next setting for a scene in "The Risky Road," to be completed: "If there is anything which I enjoy more than my screen work, it is cooking. And I am always on the lookout for new recipes to try. From the time I was a tiny girl I have taken a profound interest in kitchens, and I loved nothing quite so much as watching our cook prepare some dainty. I do not in the least mind loaning my books to my friends, but a cold, flat refusal awaits even my nearest and dearest friends who may be contemplating borrowing my cook books. Yes, I have all the latest kitchen conservation books, etc."

Press Sheet

A New Role for Dorothy Phillips

Noted Actress Has Departed for Once from the "Hell Morgan" Type of Heroine for Society Role.

DOROTHY PHILLIPS has turned her back upon stories which depict her as a dance-hall heroine, and in "The Risky Road," a five-act Special Attraction, appears in a society drama.

It is with decided relief that this charming star returns to the type of play which originally gave her the popularity she now enjoys. Miss Phillips had come to entertain the fear that she had appeared in roles which the general public might believe that depicted her as a dance-hall girl, that she could do no other.

However, when the patrons of the ..... Theatre see "The Risky Road" when it is presented on ..... they will speedily see that Miss Phillips' fears were entirely unwarranted. As Marjorie Helmer, the weak-willed country girl who comes within an ace of becoming another moth singed by the city's flame, this versatile actress does some of the best work of her screen career.

Dorothy a Daughter of the Southland

A DAUGHTER of Maryland is Dorothy Phillips, who is the star of "The Risky Road," the five-act production which is to be shown at the ..... Theatre on .....

Miss Phillips was born in Baltimore on October 30th, twenty-four years ago. She was educated in the eastern high school of Baltimore and immediately after was engaged to play ingenue roles in the Fawcett Stock Company. Then followed a series of successes in "Mary Jane's Pa," Modesty in "Every Woman," the title role in "Pilate's Daughter" and several other big productions.

Her unusually sweet face attracted the attention of the Essanay film producers in Chicago, and Miss Phillips made her bow to the screen public while with that company. This was two years ago. After about six months' experience with the Essanay, Miss Phillips received a flattering offer to play leading parts for the Universal in New York.

She is a brunette of a rare type, possessing dark hair and gray eyes, and has been called the ideal photographic subject for the films. Coupled with her ability to act strong emotional roles, this asset has been of inestimable value toward her success in pictures.

Miss Phillips is best known for her work in roles which show her as a girl of the dancehalls. Those moving picture fans who saw "Hell Morgan's Girl" and "Pay Me," will not soon forget the virile qualities of her characterizations. In "The Risky Road," however, this star deserts the atmosphere of the Northwest and its mining camps, and appears as a little country girl who finds life in the great, cruel city full of dangers.

Her favorite books are all of Shakespeare's works, Ibsen and Shaw. She is very fond of dancing and just loves boating, golfing and autoing. As to improvements in pictures, Miss Phillips had the following to say in a recent interview:

"I think there should be less of type and more of versatility in players, more subtlety and less of the obvious. By the way, I want to take this opportunity to say that the mistaken rumor relative to the immorality of 'reel' life is absolutely unfounded and that it is but a question of the individual and not the environment."

STOWELL AGAIN PLAYS OPPOSITE DOROTHY PHILLIPS.

WILLIAM H. STOWELL, who for the last year has been Dorothy Phillips' leading man, again apears opposite her in "The Risky Road," the Special Attraction feature which is to be shown at the ..... on .....

Mr. Stowell made his bow as co-star with Miss Phillips in the famous Universal production "Hell Morgan's Girl." So favorable was the impression he made upon the public in the role of the down-and-outer who makes a sensational "come back," that he was promptly placed under contract by the producers of the picture.

Although best known for his work in rough-and-ready roles, this player can handle with equal skill the character of a society man. In "The Risky Road" he appears as a wealthy idler who takes life—and the good things it provides—as he finds it. Eventually, however, he is made to see the error of his ways, when his plans to enmesh an unsophisticated country girl go astray.

Mr. Stowell was born in Boston in 1883 and educated at the Boston Latin School. At the age of eighteen, he heeded the call of the stage, and for two years appeared in musical comedy. Later, he took up dramatic work and became identified with several stock organizations. Miss Phillips' leading man first appeared on the screen in 1909.

DOROTHY PHILLIPS COMING TO TOWN.

"THE RISKY ROAD," which was widely read when it appeared between the covers of a popular fiction magazine, is the vehicle in which Dorothy Phillips will be seen by the patrons of the ..... Theatre, on .....

Miss Phillips' new production is the story of a country moth who comes within an ace of succumbing to the city's flame. To the people who have been carried away by this artiste's virile work in stories of the Northwest, her interpretation of the weak-willed Majorie Helmer will come as a surprise and as further evidence of her versatility.

"The Risky Road" was originally shown upon Broadway, where it scored strongly. The "Gay White Way" always contains half a dozen screen attractions and unless a motion picture contains unusual qualities, its reception is likely to prove as chilly as it is brief.

Miss Phillips is a favorite with the fans of the big city in "The Risky Road" and received a warm welcome. The supporting cast contains such popular players as William Stowell, Joseph Girard, Juanita Hansen and Sally Star.

ARRAY OF FILM BEAUTY.

"THE RISKY ROAD," which comes to the ..... Theatre on ....., is not only a wonderfully gripping and forceful picture, but it is a fashion show and a beauty gallery as well. Dorothy Phillips, (in the picture, mind you,) has an offer of gowns galore and a French maid to put 'em on. So Dorothy went the limit in buying costumes, all up to date and lavish.

"The VOICE ON THE WIRE"

"The GRAY GHOST"

FOUR big proven serial winners—serials that have already brought home thousands and thousands and still more thousands of dollars in profits to Exhibitors the world over. Four tried, tested and known successes. Four Box Office attractions right in a row, offering a full years' security on your serial business. We could cover fifty pages of display advertising in this Magazine or the film trade papers and then not even show you half of the let-

HE TOP" WITH Universal Serials

"The MYSTERY SHIP"

"The RED ACE"

ter reproductions from thousands of Exhibitors who have made money with these four Universal winners. HAVE YOU PLAYED THEM ALL?

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING COMPANY

"Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President

1600 Broadway, New York.

Striking advertisement of "The Savage" at the Colonial Theatre in the Daily Province of Vancouver, B. C. See his letter in next column.

Why Bluebirds Are At

DEPENDABLE SERVICE.

Bluebird Photoplays,
Des Moines, Ia.

Gentlemen—We have used Bluebirds ever since the first release at Estherville, and are still using them. Seems to me that ought to be proof positive that they are giving entire satisfaction. I consider it a very pleasing and dependable service.

Very truly yours,
FRANK G. KING, Mgr.
King Theatre Ida Grove, Ia.

WANT "THE SAVAGE."

Bluebird Photoplays.

Gentlemen—I wish to state that the Bluebird productions, as a whole, have taken fairly well, but the pictures we have shown haven't been of a great enough variety. Why don't you book us some Western or Northern pictures, like "The Savage?" I've heard a great deal about it, but suppose it is too recent a release for us to have. Haven't you some on the same principle?

As to scenery, condition of film, etc., all our Bluebirds have been excellent.

Yours very truly,
WM. O. LAWRENCE,
Parkersburg, Ia.

FINEST PLAYER OF WESTERN PARTS.

Canadian Universal Film Co., Ltd.
Vancouver, B. C., Canada.

Gentlemen—It gives me great pleasure to inform you that the Bluebird feature, "The Desire of the Moth," which concluded a three days' run yesterday at this theatre, came completely up to the expectations I had raised on it after a private viewing. The result was such that I am very sorry previous bookings make it impossible to run it for the entire week. We did good business on Monday, Tuesday was better still by about forty dollars, and Wednesday was a record breaker in attendance.

The opinion which I expressed at the private showing, that Monroe Salisbury is by far the finest player of Western parts that has been seen upon the screen, has been fully confirmed by the patrons of this theatre, who were enthusiastic in their praise, and said they would look forward to the next picture of the series.

We have decided to book all these features, and we think the Bluebird producers are to be congratulated on securing such an excellent star, and providing him with such splendid stories and settings.

The only criticism we could offer at all is that the title hardly suits the picture. For that reason we advertised it as "The Bad Man, or the Desire of the Moth." But apart from that trifling detail, this feature is far and away the best offering of its kind we have yet seen.

With pictures like this we have not the slightest doubts about future business.

Yours very truly,
HECTOR QUAGLIOTTI,
The Colonial Theatre,
Vancouver, B. C.

SMASHING RECORDS.

Bluebird Photoplays,
Minneapolis, Minn.

Gentlemen—Say! Something must be done. Twice in the three weeks Bluebird pictures broke my Sunday records. The fourth week I almost equalled the record and last Sunday "The Rough Lover" came along and smashed things all to pieces again. If your pictures keep drawing them in for me on all future Sundays as they have the last month I will either have to enlarge the house or start my shows at 10 A. M. We had packed houses all day March 3rd and you know there was some strong opposition offered, too. "The Rough Lover" pleased our record crowds and makes me anxious to get a peek at another Farnum picture just as soon as possible.

Please keep me posted on the forthcoming feature, for I am going after them strong.

With appreciation,
BILLY B. WATSON,
New Garden Theatre,
Minneapolis, Minn.

ALWAYS CAME BACK.

Bluebird Photoplays,
Des Moines, Ia.

Gentlemen—I am running your Bluebird photoplays, and will say that they are giving the best of satisfaction. I have switched my shows several times trving to find better stuff, but come back to the Bluebird photos every time, and are well pleased with the service.

Yours,
C. B. WHEATLEY,
Stockport Opera House
Stockport, Iowa.

Regrets He Can't Have Bluebird Every Night

Bluebird Photoplays, Inc.,
New York City.
Gentlemen:—

I have noticed quite a few comments on Bluebird service, and now I want to register an unsolicited little boost for the entire Bluebird Program. I have been in the picture business four years, and have done a great deal of experimenting with the different exchanges. I have fallen for the Big Star stuff, namely, Pickford, Fairbanks, Frederick, Wm. S. Hart, and several others. Now here's the dope: Give me Dorothy Phillips, Ella Hall, etc. The box-office tells the tale. Since I have started Bluebirds, I have raised the admission and have been able to maintain that advanced admission, because they are worth the raise. I have only one regret, that is, I have run so many Bluebirds I can't get one for every night.

Yours very truly,
FRED L. LOCKE,
Empress Theatre, Morrisonville, Ill.

ARE THESE YOUR OPINIONS? IF NOT, LET'S HAVE THEM.

The Top—Discriminating People Can Always Put Trust in Bluebird Photoplays

CROWD IN RAIN.

Bluebird Photoplays, Inc.,
Omaha, Nebr.

Gentlemen—All you said about "My Little Boy" was true, and more. Last night when we ran it, it was drizzly, yet we had a splendid crowd. I made a special effort to get people to the theatre who do not usually attend picture shows, and who had the impression that pictures were not worthy of their attendance.

The audience was visibly affected by this picture, and we had very many compliments on it. Mrs. Julian has the happy faculty of making splendid pictures. We had some very critical people in the audience, but they went away entirely satisfied that "My Little Boy" has won a place for itself and stands as a work of art. I advertised it as a classic.

Very truly yours,
H. E. BOATRIGHT,
Tabor, Iowa.

MADE HER A STAR.

Bluebird Photoplays,
Pittsburgh, Pa.

Gentlemen—Friday and Saturday I ran the most pleasing picture that I have had in the house for months, and I want to thank you for it. It was "My Unmarried Wife" with Carmel Myers as the star.

I want to say right here that I did not think much of Carmel Myers as a star, and I don't think any one else did, either, that is any of my patrons, before I ran this picture. This is the third time she has appeared on my screen, and I don't think any one knew it. But you could see that they would remember her the next time, from the remarks they made as they were passing out. To-day she is a *star*, yesterday she was unknown.

I also want to say that I think the story was a big factor in making her so well liked. The story pleased every one. I had quite a few comments on it, to the effect that it was the best picture they had seen in a long time. Doesn't that show the kind of stories they want?

Trusting this may be the means of getting more of this kind of pictures and that I may be able to see them before running them so as to give them the proper advertising, which this one did not get, I am

Gratefully yours,
J. M. CONNORS,
Regent Theatre Washington, Pa.

SEND US YOUR OPINIONS OF BLUEBIRD PHOTOPLAYS

Cincinnati-Buckeye Film Co.,
Cincinnati, Ohio.
Gentlemen:—

Am just in receipt of my new Bluebird bookings, and after inspecting and checking over this list I really feel it my duty to tell you how good this list looks to me—every one a production that deserves featuring, and the only one trouble is that I don't know which ones to select for extra boosting. They're all fine.

In this regard I want to call your attention to the clientele I have built up for my Bluebird Nights. I have particularly noticed that on these nights the most discriminating people in town walk into the theatre without looking at the lobby cards, buy a ticket and take their seats with a confident expression. Noticing that I was getting none of the rougher element of the town on these nights I made it a point to inquire of some of my patrons just why they always selected Bluebird Nights. The answer was that they are too busy to take time to read my advertisements, and on the other nights they did not know whether or not the pictures would strike their fancy, but that they had found that they could place their trust in Bluebirds, so they just came to the theatre knowing they would see a clean, high grade production. This was the general trend of their replies and was highly pleasing to me, as it assures me of the backing of the best people in the town. On the other hand, I inquired of some of the "sports" why they did not go to the shows on Bluebird nights, and one of them told me that "them pictures is too high class fer me—can't get interested."

Summing it up, I feel that I am more than justified in sticking by Bluebirds, as the support of the better class is what I must have, and I can pull the others in with cheaper stuff on off nights.

Sincerely yours,
(Signed) CARROLL E. KING,
Leesburg, Ohio. Johnsonia Theatre,

A VERY BIG BUSINESS.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—Just a few lines by words of appreciation for having booked me "The Grand Passion." I did a very big business on that picture, and, as usual, my faith in your judgment was justified. I would ask you to always give me the first opportunity to book any of your features and as in the past I will always be swayed by your judgment.

Wishing you the best of luck, I am
Very cordially yours,
J. H. STEINMAN,
Bronx Strand Theatre, New York.

REPEATS AS FAST AS HE CAN GET THEM.

Bluebird Photoplays,
Oklahoma City, Okla.

Gentlemen—I want to state that the Bluebirds have the most consistent program on the market and I am repeating them as fast as I can get them.

Yours very truly,
J. B. ROBERTSON,
Liberty Theatre Lawton, Okla.

A BIG HIT.

Laemmle Film Service,
Minneapolis, Minn.

Gentlemen—"Broadway Love," the Dorothy Phillips picture, made a big hit with our audiences last week. Miss Phillips has always been popular with our patrons, but "Broadway Love" seemed to be just the style of picture people wanted to see her in.

Yours very truly,
BILLY B. WATSON, Mgr.
New Garden Theatre,
Minneapolis, Minn.

ONE IN A THOUSAND.

Canadian Universal Film Co.,
Calgary, Atla., Canada.

Gentlemen—I wish to thank you for sending us "Mother o' Mine." It is truly a beautiful picture, literally one in a thousand. Personally, it is the best film of the kind I have ever seen, and what, is more to the point, this opinion seems to have been shared by every one who saw it to-night.

Sincerely yours,
J. P. PETNER,
Gem Theatre Nelson, B. C.

"God never made but one Leadville"

says J.D. Bransford, Exhibitor of Gilman, Colorado

"PAY ME" is simply superb Only those who have lived in the old mining camps can appreciate it."—

Dorothy
Phillips
In that nation-wide Success, directed by Joseph De Grasse
Presented by Jewel Productions 1600 Broadway New York.
"PAY ME!"

"Alludin' to your sister, young fellow—do you know what's goin' on in that house over there?"
The PRICE OF A GOOD TIME
The LOIS WEBER PRODUCTION
Featuring
Mildred Harris
Which is
The Biggest Money-maker of 1918
JEWEL
PRODUCTIONS
1600 BWY. N.Y.

$850.00 Profit Every Week

—for a Theatre with only 630 seats!

The Superba Theatre (Los Angeles) has made a *PROFIT* averaging $850 per week for the past nine weeks, running BLUEBIRDS *Exclusively*.

Any Bluebird exchange can book you up with these same PROFIT-MAKING PICTURES *every week*—Bluebirds and nothing but Bluebirds.

PRICE 10 CENTS

The MOVING PICTURE WEEKLY

VOL. 6, NO. 7 MARCH 30TH 1918

Bluebird Photoplays present
MONROE SALISBURY
in
"The Red, Red Heart"
A great, big, wholesome, whole-hearted Play
Directed by Wilfred Lucas
From the famous Novel "The Heart of the Desert"
by Honore Willsie, of the "Delineator"
the best known Woman Editor in the Country.
Book thru your local Bluebird Exchange or Bluebird Photoplays, Inc.
1600 Broadway, N.Y.

JEWEL PRODUCTIONS INC.

1600 BROADWAY N.Y.

—not a picture of battle-fields, but a tremendous drama, that

Strips Naked The Soul of History's Maddest Murder-King

"THE KAISER" The Beast of Berlin

New York over "The Beast" —The Beast

WITH the Broadway Theatre's first showing of Rupert Julian's super-sensation, now property of Jewel Productions, blasé New York went wild.

At last, red-blooded Americans have before them a picture—no, a *revelation*, that sets them *boiling with rage, fighting mad. At last*, Americans see the evil thing they are battling against. *At last*, they know they have good right to be mad.

"Thank God!" says Burr McIntosh, *"little old New York finally got up nerve enough to publicly call the Kaiser just what he is, 'The Beast of Berlin.'"*

A Picture not of battlefields but of one man's murderous, treacherous, lecherous soul.

A Drama of mad, ruthless ambitions. A shocking expose of the secret instincts of the wickedest human being in all history.

An absorbing, thrilling, dramatic Story that reaches the pinnacle of artistry through its daring conceptions and opulent settings. Photographic effects such as the world has seldom seen.

At the very first showing at The Broadway, men and women stood up and cheered like mad. The New York American said:

"Polite playgoers became an orgiastic mob."

They'll do the same thing in *your* theatre if you'll only give them the chance.

Get the full money-meaning of this.

Here's a marvel of a Picture that will pack your house to the fire-limits *day* after *day* after *day*.

Here's a Picture that will pull in *more people* and *more money* than you ever took in before on any single day. A Picture that will keep on taking it in for a bigger number of days. A Picture that will get you a *new record-net-profit*.

Furthermore, "The Kaiser—the Beast of Berlin" will be sold alone, *without* conditions requiring you to book

JEWEL
PRODUCTIONS
INC.
1600 Broadway New York

All you can use of the Strongest Publicity that brains can turn ou

Went Wild

KAISER of Berlin"

some additional and inferior feature in order to get the *thumping profit* in this one.

THE BEST CRITICS IN THE BUSINESS SAY:

"Masterful screen production. It is the moving picture stupendous."—MOVING PICTURE WORLD.

"It is a picture worthy of the history-making age that produced it. It moves one to tears. It brings a prayer to one's lips. Will be a furore all over the country."

—BILLBOARD.

"From a patriotic standpoint, this film should prove a bear and it ought to bring down the house *anywhere.* There are great advertising possibilities in this picture. Taken as a whole it should prove a big money-maker."

—WID'S.

'A Picture to make your blood boil—every American Exhibitor should book it. Never yet has a document been written, not even President Wilson's forceful address to Congress in which he declared war on Germany, that will drive home this fact more convincingly. Grips you like a vise from beginning to end. The Picture is a Masterpiece. Will raise the roof of the theatre."

—MOVING PICTURE NEWS.

"A remarkable and wonderful picture. Conveys powerful message for every true American. The picture wrung round after round of applause from the Critics. Worked audience into tremendous pitch of enthusiasm."

—N. Y. TELEGRAPH.

"Stirring. Received tumultuous applause from people who packed the theatre. Polite playgoers become orgiastic mob."—N. Y. AMERICAN.

Now — get on the wire to your nearest Jewel Exchange, or the Home Office, just as soon as you've read this last sentence and nail down this smashing super-sensation of 1918 for the biggest net profit you ever put in the bank.

But do it *now* if you want a real clean-up. You haven't a minute to lose. *Act!* And act *quick!*

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York.

Newspaper Ads—Posters—Lobby Displays—Special Player Cuts—Heralds—Slides

WARNING!

NO sooner had the trade learned that "The Kaiser, The Beast of Berlin," is the most sensational success of recent years than several producers dug up some of their old pictures and gave them names similar to "The Kaiser, The Beast of Berlin." This was done for the sole purpose of getting a little extra money by confusing the mind of the exhibitor.

Don't let anyone confuse you!

The one and only "Kaiser picture" that has set New York wild with excitement and has made the people STAND UP AND CHEER LIKE MAD is to be secured through the JEWEL OFFICES and *nowhere else*. The title of this picture is

"THE KAISER"

"The Beast of Berlin."

Don't accept an imitation. See and book the genuine at one of the Jewel offices listed on another page, or

JEWEL PRODUCTIONS, Inc.

Home Office, 1600 Broadway, New York.

WHAT OTHERS SAY OF THE KAISER THE BEAST OF BERLIN

"A pictorial revelation of frightfulness - instructively vivid. It constitutes an arraignment of the military autocracy of Germany". **NEW YORK HERALD.**

"The likeness to the Kaiser is remarkable and Mr. Julian has undoubtedly done what he set out to do -- rob the Kaiser of his terrors" **NEW YORK TRIBUNE.**

"Every one agreed with the title of the picture - **THE KAISER, THE BEAST OF BERLIN**" **NEW YORK SUN.**

"It is stirring, sensational, stimulating. It received tumultuous approval from the audience - polite playgoers became an orgiastic mob." **NEW YORK AMERICAN**

"The audience applauded wildly. "**THE KAISER**" in addition to its broader military aspects, also inquires into the personal life of William II" **NEW YORK TIMES.**

"Conveys powerful message for every true American. The production is superb. The picture wrung round after round of applause." **NEW YORK MORNING TELEGRAPH.**

DRYDEN CO.

Photo of Bulletins outside the Broadway Theatre

They packed this big house to the fire limits

They'll just as surely pack yours

Make full use of all our Publicity Helps

To make the picture of this Bulletin the photographer was obliged to get the aid of the police in temporarily holding back the readers

WHAT OTHERS SAY OF "THE KAISER· THE BEAST OF BERLIN"

"Remarkable - daringly startling - more powerful than strongest of recruiting speeches. The great world melodrama adapted for the screen." **NEW YORK EVENING SUN.**

Thrills with patriotic fervor, and manhandles the German Emperor in fashion that satisfies - the mightiest detestation of the Hohenzollern monster. Unusual frankness of title typical of the work itself. Entire company an excellent one. Grips the heartstrings irresistibly' **NEW YORK GLOBE**

"A vivid picture of the personal life of the German ruler. - German atrocities of the war. the inhuman treatment of the Belgians'. **NEW YORK EVENING WORLD**

'Shows in horrible but authentic pictures treatment of the Belgian peasants, takes the spectator into the Imperial Palace. Vivid truthfulness' **NEW YORK EVENING JOURNAL.**

"Well acted and handled in a highly effective manner. His Imperial Majesty meets a just fate. Startling incidents in his private life" **NEW YORK EVENING MAIL**

"A remarkable performance - close attention to every detail of make - up. costuming, mannerisms, habits and exaggerated ego of the ruler who has plunged the entire world into mourning - sacrificed the honor of nations, homes, men, women and children. **NEW YORK EVENING TELEGRAM.**

DRUGEN CO.

"The KAISER"

"The Beast of Berlin"

is the

FASTEST BOOKING

Picture in the History of the Business

The First Showing of "THE KAISER, the Beast of Berlin," took place at the Broadway Theatre, Saturday afternoon, March 9th.

On the Monday morning immediately following the offices of Jewel Productions, Inc., 1600 Broadway, were virtually besieged by the Exhibitors of New York City. They came in scores, personally, on the jump, to nail down the first runs in their district on the picture that had caused the biggest furore of years—the picture that they knew to be the Money-Picture of the Generation, simply because it makes every red-blooded American fighting mad.

Within seven days after the First Showing not less than Twelve Big Exhibitors in as many different States from Massachusetts to Illinois had already booked "THE KAISER, the Beast of Berlin," for indefinite runs.

Within ten days as many as seven of these shrewd Exhibitors were showing "THE KAISER, the Beast of Berlin," to houses packed to absolute capacity.

Today, barely two weeks after the First Showing, the flood of letters, telegrams, telephone calls and personal interviews is swamping our offices. Nothing like this demand in speed, in extent, in indefinite runs, has ever been known before in the story of the business.

Our earnest advice is for you to book this Super-Sensation as quickly as you know how. Do it today--- and now--- by wire.

JEWEL
PRODUCTIONS
INC.

1600 Broadway, New York

SEE AND YOU'LL BOOK "The KAISER"

"The Beast of Berlin"

THE SUPER-SENSATION OF ALL MOVING PICTURES, AT

ANY JEWEL EXCHANGE

Don't accept an imitation. Book the genuine through any of the following Jewel offices:

TOWN and STATE	ADDRESS
Atlanta, Ga.	111 Walton St.
Baltimore, Md.	Balt. Film Ex.
Boston, Mass.	60 Church St.
Buffalo, N. Y.	35 Church St.
Butte, Mont.	52 East Broadway
Cleveland, Ohio	112 Prospect St.
Chicago, Ill.	220 So. State St.
Cincinnati, Ohio	402 Strand Thea. Bldg.
Cleveland, Ohio	850 Prospect Ave.
Dallas, Texas	1900 Commerce St.
Denver, Colo.	1422 Welton St.
Detroit, Mich.	63 Elizabeth St.
Des Moines, Iowa	918 Locust St.
Indianapolis, Ind.	113 W. Georgia St.
Kansas City, Mo.,	Boley Bldg., 12th and Walnut Sts.
Los Angeles, Cal.	822 So. Olive St.
Memphis, Tenn.	226 Union Ave.
Minneapolis, Minn.	717 E. Hennepin Ave.
New York, N. Y.	1600 Broadway
New Orleans, La.	914 Gravier St.
Oklahoma City, Okla.	116 W. Second St.
Omaha, Nebr.	1122 Farnam St.
Philadelphia, Pa.	1304 Vine st.
Pittsburgh, Pa.	938 Penn Ave.
Phoenix, Ariz.	117 No. Second St.
Portland, Ore.	401 Davis St.
Salt Lake City, Utah	56 Exchange Place
San Francisco, Cal.	121 Golden Gate Ave.
St. Louis, Mo.	2116 Locust Ave.
Washington, D. C.	327 Ninth St.

IN CANADA

Toronto, Can.	106 Richmond St.
Montreal, Que.	296 St. Catherine St.
Calgary, Alta., Can.	407 Eighth Ave.
Winnipeg, Mant.	40 Atkins Bldg.
St. John, N. B.	37 Union St.
Vancouver, B. C.	711 Dunsmuir Ave.

Don't let anyone stop your prompt action

JEWEL PRODUCTIONS INC.

1600 Broadway. New York

"The RISKY ROAD"
A DOROTHY PHILLIPS PRODUCTION
A TYPICAL Dorothy Phillips dramatic sensation, with just as big a story, situations and tense dramatic scenes as the powerful title—"THE RISKY ROAD"—indicates. A picture which, if advertised rightly, will prove one of the biggest money-getters your house has had in years.
Book thru your nearest Universal Exchange, or communicate with the
UNIVERSAL FILM MFG. CO.
"Largest Film Mfg. Co. in the Universe"
Carl Laemmle, president
1600 B'way, N. Y.

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION-PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*

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Vol. 6 MARCH 30, 1918 No. 7

LYONS-MORAN STAR COMEDIES ARE SCORING WONDERFUL SUCCESS.

AFTER waiting for three months for those wonderful comedians, Eddie Lyons and Lee Moran, to prepare the tremendous comedy drive on which they have just started, exhibitors and theatre patrons alike are falling before their magic fun like leaves before an autumn gale. Seldom has a more decisive victory been scored than that of "A Pigskin Hero," the first of the new Lyons-Moran Star Comedies. On account of the wonderful popularity of the stars, it enjoyed a number of pre-release runs of an entire week each. Eddie Lyons and Lee Moran are household words all over the world, for they do not rely for success upon artificial tricks, pie-throwing, slapstick, smutty situations, or any other refuge of the humor-impoverished comedians and laughless comedy brands. Their comedy is natural, their fun wholesome and sustained, and their success absolutely deserved.

When these two established favorites, with five years of unabated success and useful experience behind them in Nestor Comedies, decided to make a superior brand of comedies for the larger market, they mapped out a plan, made ample provision for a line of comedies that would be worth more money to exhibitors than Nestors, and made certain that they had in a hand a dozen comedies which came up to the standard they had set before they permitted a single one to be released. One of their first decisions was to employ Capt. Leslie T. Peacocke to write the scenarios. Then they engaged Edith Roberts as leading lady. Capt. Peacocke is in all probability the best-known and most successful writer of comedy for the screen in the entire country. He has been a director himself, and therefore has a double value. Little Miss Roberts, though only seventeen years old, has had more than three years film experience, and understands the peculiar requirements of Lyons-Moran comedy better than any actress who ever worked with the famous pair.

With all these important adjuncts settled, the success of the Lyons-Moran Star Comedies was assured. To cash in on these new comedies, and there are fewer and fewer such brands, all an exhibitor has to do is to book it. They'll do the rest.

INTEREST IMMENSE IN BOY SCOUT SERIAL.

MOTION picture screen possibilities provided by modern, or even ancient, art finds interesting examples in the ten-reel photoplay produced in England under the personal supervision of Sir Robert S. S. Baden-Powell entitled "Boy Scouts to the Rescue or Aids of the Nation," and to be released April 15th by the Universal Film Company under the auspices and with the co-operation of the Boy Scouts of America.

"Raw Material," by the late Ernest S. Carlos, who has been killed in action in the present European war, is shown in the cut herewith as reproduced in animated pictures with the characters in the Baden-Powell photoplay. "If I Were a Boy Again" is another animated copy of a painting by Mr. Carlos, used in the photoplay.

Already there is intense interest in this photoplay serial throughout the United States, as there was, and still is, in England, where it is one of the most popular offerings in the cinemas. The Boy Scouts in every community are banded together to give all the aid in their power to exhibitors booking the serial.

FOR YOUNG AND OLD.

"BOY SCOUTS TO THE RESCUE OR AIDS OF THE NATION," Universal's new serial, produced under the supervision of Sir Robert S. S. Baden-Powell, with an exceptionally clever cast of juvenile professional actors, supported by members of the British Boy Scouts, provides in five thrilling episodes a story that will appeal to everybody and entertain adults as well as youngsters. The first episode will be shown at the _____ Theatre on _____ and on every _____ for five weeks.

The plot traces the deviltry of a wicked traveling gypsy, who is so ingenious in thinking up evil schemes that it takes the entire body of Scout troops to suppress him. He steals horses, abuses his adopted son, kidnaps good little boys and finally winds up with a series of monstrous plots against the government, which is cleverly discovered and gloriously foiled is always entertaining, frequently amusing and often touching.

The Famous Painting, "Raw Material," Movieized.

With wonderful Priscilla Dean in the title role—Joseph Girard as "The Doctor"—Ashton Dearholt as "The Husband," and Evelyn Selbie as "The Housekeeper."

Based on the amazing novel, "THE WHITE CAT," by the celebrated fiction writer, Gelett Burgess—read by thousands all over America.

Produced by ELMER CLIFTON.

Book thru your nearest Universal Exchange, or communicate with the
UNIVERSAL FILM MFG. CO.,
"Largest Film Mfg. Co. in Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

War Pictures

SO MUCH BIG NEWS is breaking nowadays, that it is impossible to keep abreast of the times with only one News Weekly. That's why we are issuing THREE-A-WEEK.

The smartest, biggest and most successful exhibitors in the world are making the news reels as big a feature as their 5-reelers . Another reason for THREE-A-WEEK.

When people leave picture theatres these days, they talk about what they saw in the news reel more than they talk about the dramas. Another reason for THREE-A-WEEK.

We get enough live material for seven news reels a week. When you need that many we will supply them. Meanwhile, we are packing all this live news into our THREE-A-WEEK.

Universal Animated Weekly

Universal Current Events

Universal Screen Magazine

GET THEM ALL. Feature them. Advertise them. The world never had such a craving for news as it has now. Give the people what they crave!

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING CO.

"Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President 1600 Broadway, New York

Dorothy Phillips

"The Grand Passion"

Directed by Ida May Park, from "The Boss of Powderville," by Thomas Addison.

"—just a few lines by way of appreciation for having booked me "THE GRAND PASSION." I did a very big business on this picture and, as usual, my faith in your judgment was justified."—J. H. Steinman, Bronx Strand.

Book this huge Western drama as you'd book another "PAY ME." Dorothy Phillips never fails.

OBTAINABLE THRU YOUR LOCAL BLUEBIRD EXCHANGE
or BLUEBIRD PHOTOPLAYS INC. 1600 Broadway N.Y.

"Pouf, Tra-Lee!"

No. 201 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

Suppose you were a producer.

Suppose you guessed that the public would want overpaid stars for years to come.

Suppose you tied up a group of stars for a long time at terrific salaries.

Suppose you found, to your horror, that the exhibitors were rapidly getting tired of paying out all their profits for overpaid stars.

What would you do?

Maybe you'd try to get the exhibitors to sign long term contracts binding them to show your pictures and no others in their theatres. Maybe you'd do any desperate thing to insure yourself of enough income to pay out those terrific salaries to overpaid stars EVERY WEEK. Maybe you'd do any frantic thing that you thought would shift the burden of those terrific salaries from your shoulders to the shoulders of the exhibitors. Maybe you'd propose any wild scheme to get the exhibitors to hold the bag for you!

* * * *

And secretly you'd laugh at the exhibitors if they fell for it. And with each new contract signed and sent in by some easy-going exhibitor you'd give three lusty cheers to say nothing of three husky gloats and possibly a couple of rah rahs!

* * * *

Well, boys and girls, you are about to be asked to do the same crazy thing that I have outlined above. So far you have paid out your profits to keep the overpaid star and his boss in luxury while you worried your head off to scrape enough money together to pay next week's bills. But you might get tired of doing this. You might quit giving up all your profits unless YOU ARE SIGNED UP TO A LONG-TERM CONTRACT. So the contract is to be shoved under your nose and you are to be asked to sign your John Hancock right there on the dotted line.

* * * *

If such a contract is presented to you, frame it but don't sign it. Hang it up where you can see it every day. It will give you many a laugh when it reminds you how foolish you would have been if you had signed it, and how wise you were to run out of ink just at the right moment.

* * * *

When the dotted line is shoved under your nose, simply shrug your shoulders, snap your fingers like that and say "Pouf tra-lee!" or whatever it is that the Frenchman says when he wants to express good-natured nonchalance and all that sort of thing! Remember—"Pouf, tra-lee!"

LOUISE LOVELY PRODUCTION

"The Girl who wouldn't quit"

A PICTURIZATION OF JAMES OLIVER CURWOOD'S LOVE STORY, "THE QUEST OF JOAN."

Book thru your nearest Universal Exchange or
Universal Film M'f'g. Co. - Carl Laemmle, President
1600 Broadway New York

VIOLET MERSEREAU
MONROE SALISBURY
CARMEL MYERS
Start a
Bluebird
Day

HERBERT RAWLINSON

AS THE MAN WHO LAUGHED AT DEATH

IN THE GREAT AMERICAN PLAY

"Brace Up!"

IT'S A BLUEBIRD

Book thru your local BLUEBIRD Exchange, or communicate with

BLUEBIRD PHOTOPLAYS

(Inc.),

1600 Broadway, New York.

Good titles draw but they dont draw

Past releases

All that an overpaid star can possibly do for you is to HELP ATTRACT the people into your theatre.

Some stars—a FEW—still do that for you, but you pay dearly for their names. And most of them disappoint the people AFTER they go into your theatre.

A rattling good TITLE will draw just as many people IN, but it doesn't cost you an extra cent!

Every title shown here is backed up by a fine picture, one that is bound to please. Can you say THAT MUCH for some of the pictures you have bought at a HIGH PRICE in order to get a star's name to advertise with?

WHY pay part of an overpaid star's extravagant salary when you can get TITLES that are GENUINE BOX OFFICE ATTRACTIONS and players WHO REALLY ACT, without paying an extra penny FOR THE DRAWING CARD?

"My Unmarried Wife"

"Painted Lips"

"Madame Spy"

BIG FORMER STAGE SUCCESS

"Wild Women"

"The Grand Passion"

"The Fighting Grin"

"Hands Down"

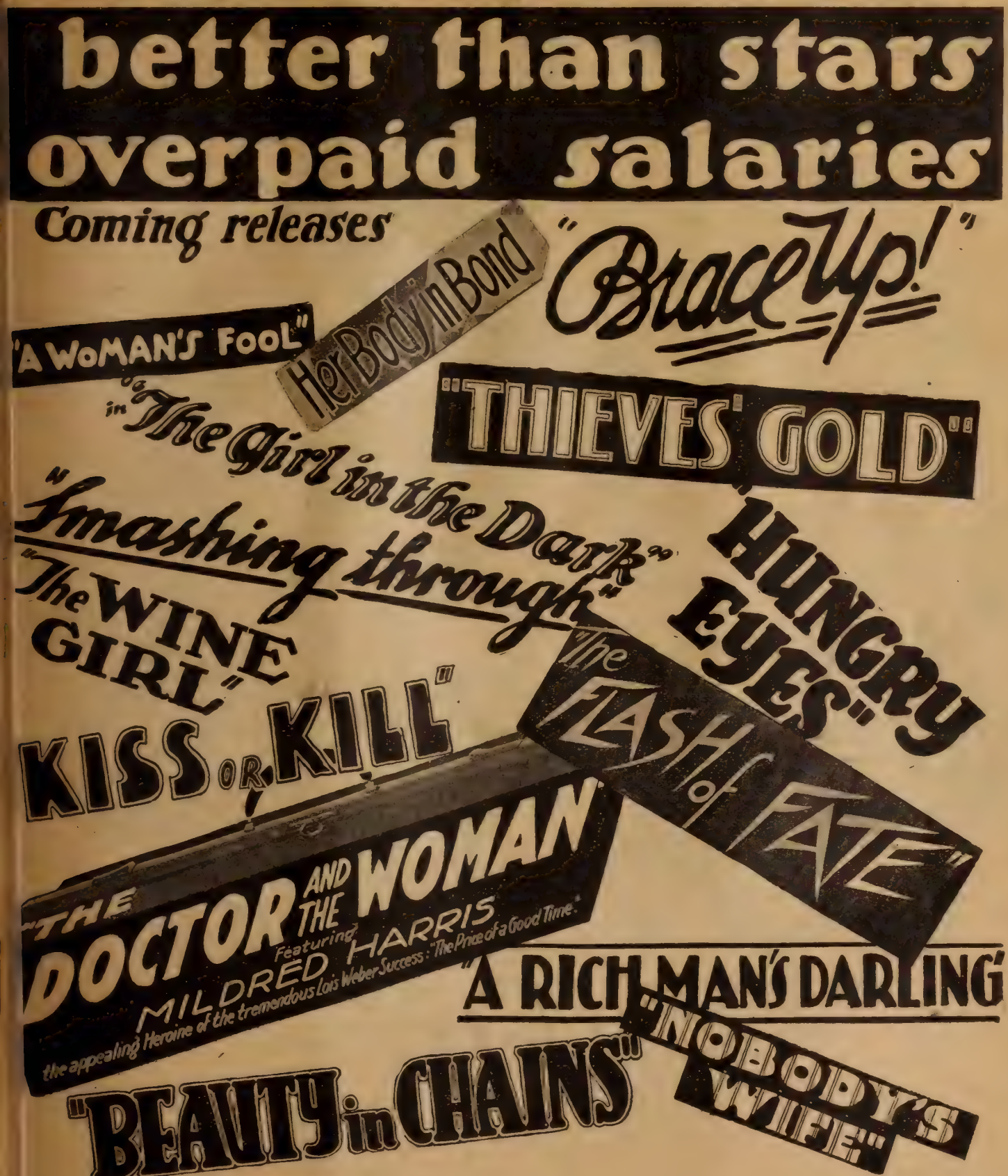
"The Rough Lover"

A STORY OF WILD YOUTH AND A BLONDE

"The Price of a Good Time"

"The Wife he bought"

"Broadway Love"


better than stars
overpaid salaries
Coming releases
"Brace Up!"
Her Body in Bond
"A WOMAN'S FOOL"
"THIEVES' GOLD"
"The Girl in the Dark"
"Smashing through"
"HUNGRY EYES"
"The WINE GIRL"
"KISS OR KILL"
"The FLASH of FATE"
"THE DOCTOR AND THE WOMAN"
Featuring
MILDRED HARRIS
the appealing Heroine of the tremendous Lois Weber Success: "The Price of a Good Time."
"A RICH MAN'S DARLING"
"NOBODY'S WIFE"
"BEAUTY in CHAINS"

SOON

"EDDIE LYONS" "THE BOYS" "LEE MORAN"

STAR COMEDIES

TO SHAKE THE WORLD WITH LAUGHTER

FIRST RELEASE
"A PIGSKIN HERO"

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.

"Largest Film Mfg. Concern in the Universe"

Carl Laemmle, president

1600 BROADWAY NEW YORK

BLUEBIRD PHOTOPLAYS PRESENT
CARMEL MYERS
HEROINE OF THAT SMASHING SUCCESS 'MY UNMARRIED WIFE' IN STUART PATON'S FASCINATING PRODUCTION.
A PHOTOPLAY THAT IS JUST AS INTOXICATING AS IT SOUNDS
"The WINE GIRL"
BOOK THRU YOUR NEAREST BLUEBIRD EXCHANGE
BLUEBIRD PHOTOPLAYS
1600 BROADWAY N.Y.

DEMAND FOR SHORT PICTURES GROWS

ONE, TWO AND THREE-REEL SUBJECTS BADLY NEEDED BY EXHIBITORS IN ALL PARTS OF THE COUNTRY!

Every mail is bringing in affirmative answers to our question to exhibitors:—"Do you want one, two and three-reel subjects? Do you want us to resume releasing them? If so, how much will you pay per day for them?"

We asked the question in good faith because we did not know whether exhibitors really needed the one, two and three-reelers that we have on hand, but which we stopped releasing some time ago.

The demand is growing every day. It is getting hot. If ENOUGH EXHIBITORS WANT THE SHORT STUFF AND WILL PAY A DECENT PRICE FOR IT WE WILL START RELEASING IT. But unless you do want it, we won't! If you have not filled in and mailed the coupon, do it now.

Mr. Carl Laemmle, 1600 Broadway, New York City.

I can use a two or three-reel drama in my house———times a week.

I prefer a western, society, comedy (which) subject.————————

I will pay $—— per day.

Name .....

Theatre .....

City .....

EXTRA EDITION

BROADWAY TOPICS

EXTRA EDITION

VOL. IX No. 250 New York, Wednesday, May 30, 1918 Price Two Cents ISSUE XII

SHOCKING SCANDAL IN HIGH SOCIETY

Lee Brockley *"The Spender"* Takes French Leave With Father's Dashing Young Sweetheart

TRAPPED IN PROMINENT CAFE COUPLE EXECUTES NEAT GETAWAY

$90,000 In Cancelled Checks Reveal Touching Influence of Old Man's Darling.

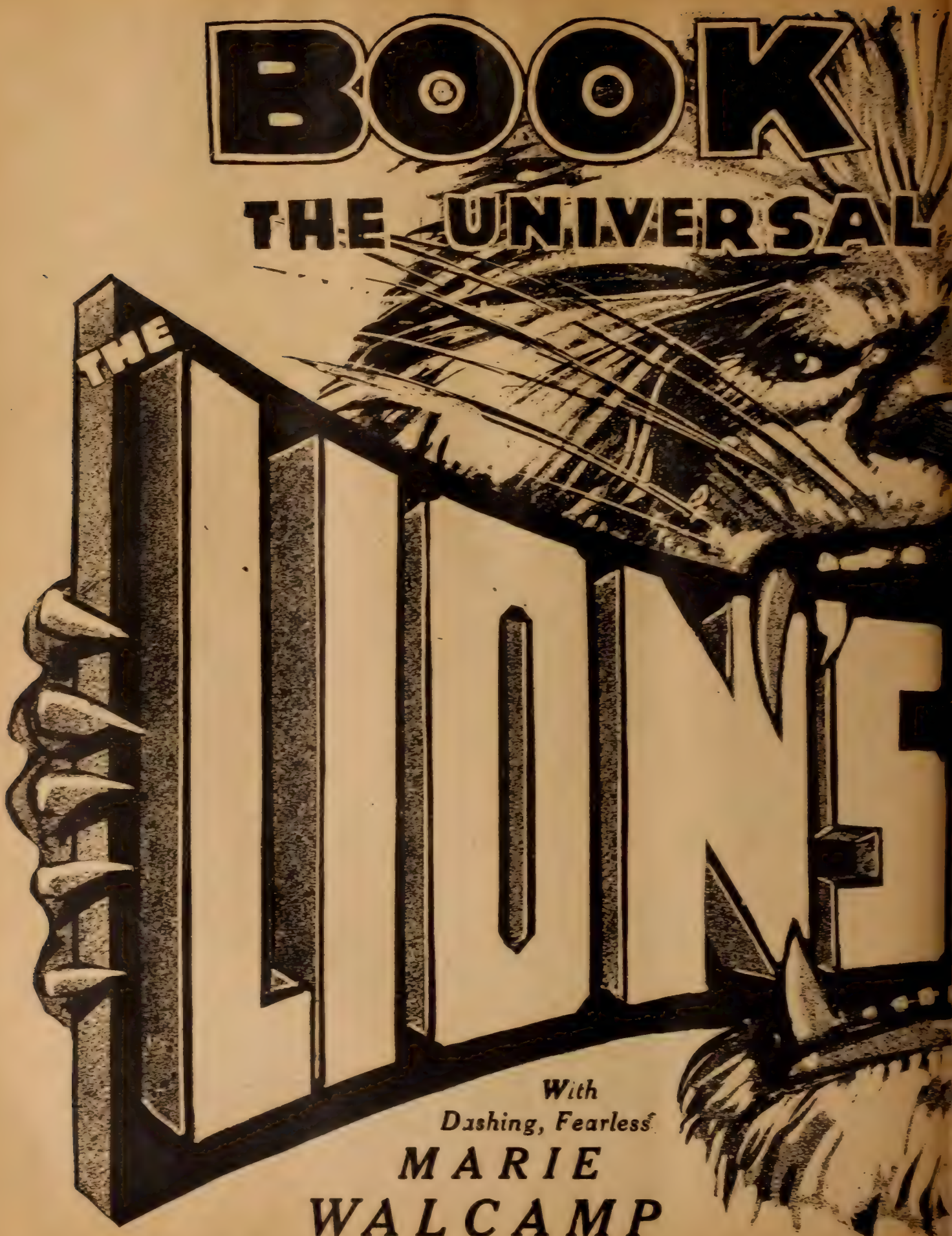
Society is running around in circles today in a mad effort to guess the identity of the beautiful French blonde who snuggled her way into the heart and bankroll of Howard Brockley, the prominent financier, and then hiked for other climates with no less a person than Lee Brockley, the gay young spender, familiarly known as the "gilt-edged kid"

Louise Lovely in A RICH MAN'S DARLING

BOOK thru your local BLUEBIRD Exchange, or communicate with

BLUEBIRD PHOTOPLAYS (Inc.), 1600 B'way, New York

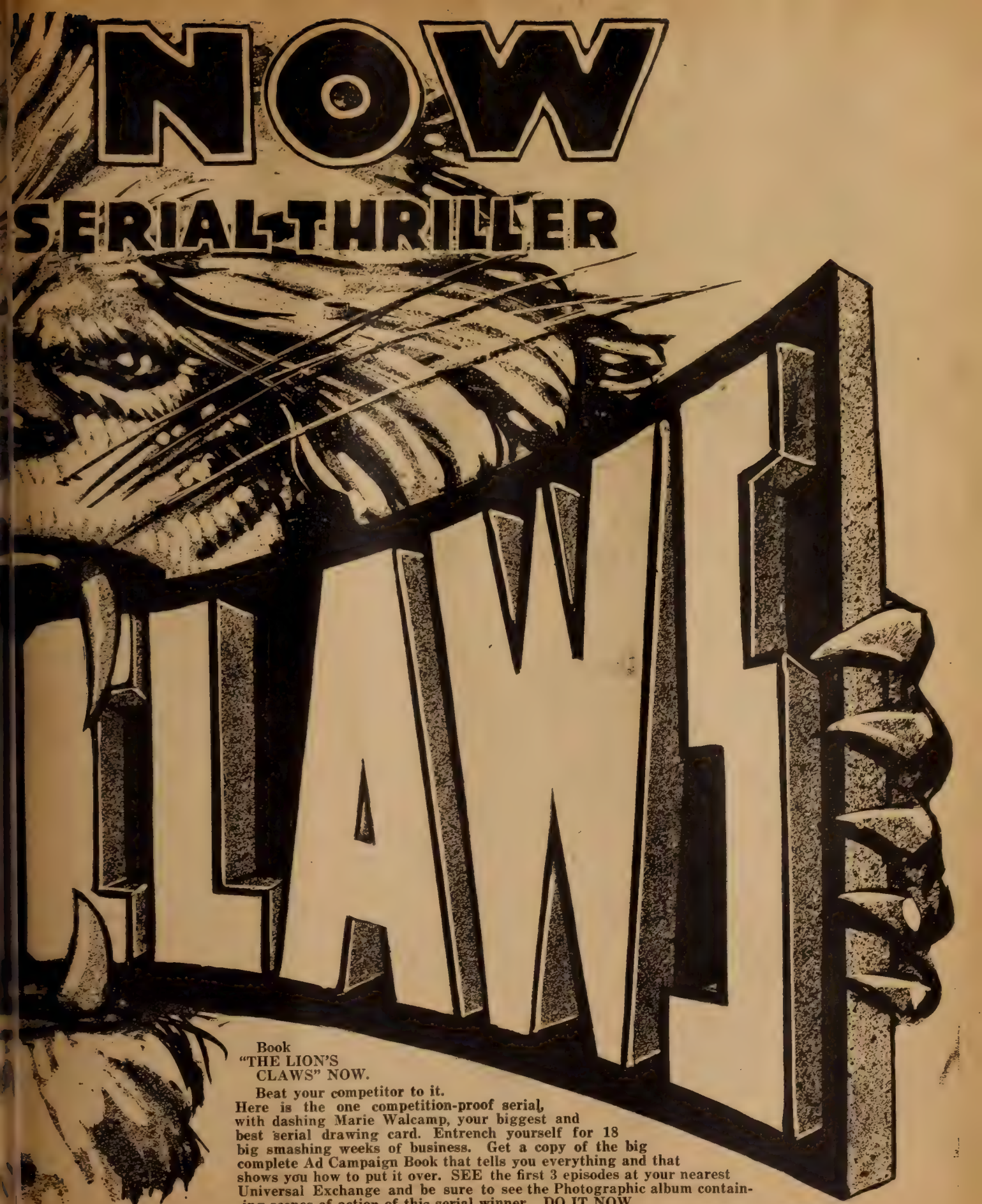
BOOK THE UNIVERSAL



With
Dashing, Fearless

MARIE WALCAMP

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO.



Book
"THE LION'S
CLAWS" NOW.

Beat your competitor to it.
Here is the one competition-proof serial, with dashing Marie Walcamp, your biggest and best serial drawing card. Entrench yourself for 18 big smashing weeks of business. Get a copy of the big complete Ad Campaign Book that tells you everything and that shows you how to put it over. SEE the first 3 episodes at your nearest Universal Exchange and be sure to see the Photographic album containing scenes of action of this serial winner. DO IT NOW.
If you haven't played "THE RED ACE"—"THE BULL'S EYE" and "THE MYSTERY SHIP" serial winners, do so beginning now. See your Exchange.

t Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 BROADWAY, NEW YORK.

The Midway Theatre display for opening "The Bull's Eye" in Montreal.

How a Wide-awake Exhibitor Put The Bull's Eye Over in Montreal

Moving Picture Weekly,
New York City.
Dear Sir:—

I have been requested by the local office of the Canadian Universal Film Company to mail you photos of my lobby display fronts on Universal's serials. I herewith enclose photos of "The Bull's Eye" and "The Mystery Ship." There are two stunts to "The Bull's Eye" front. The first one is the horse with Eddie Polo. It is made entirely out of cardboard and braced at the back with one inch strappers or lathes. The horse is thirteen and a half feet high from extreme ends. It is entirely hand-painted by my artist. I copied same from the advertising book the Universal sends out with this serial. The second plan, the background, I hunted up a six-sheet poster of western type and finished it out accordingly, together with the sky, thereby bringing out the Western atmosphere.

I made another front on the second episode, and if you wish to use same I will gladly mail it to you. It is altogether different from the first one. I also have fronts on other Universal pictures which I can mail you.

Hoping to hear from you in the near future, I beg to remain,

(Signed) A. J. LAURIE,
Advertising Manager,
Midway Theatre, Montreal, Canada.

RECORD FOR NEIGHBORHOOD.

Consolidated Film & Supply Co.,
New Orleans, La.:

Gentlemen—We showed the first episode of "The Bull's Eye" last night and must say this is the best serial we have ever run in our house, and we run practically every serial that has been made.

Our house seats 500, and we showed to over 2,000 straight admissions, which is a record, we believe, on serials in our neighborhood. We sincerely trust that the balance of "The Bull's Eye" will prove this successful, and that you will continue to turn out good serials of this kind as you have in the past.

Wishing you every success, we are,
Yours very truly,
ERNEST SESSIOR,
Mgr. Iroquois Theatre.
New Orleans, La.

STOOD 'EM ON SIDEWALK.

Universal Film Exchange,
St. Louis, Mo.:

Gentlemen—I must compliment you on "The Bull's Eye." It stood 'em on the sidewalk last Monday night. It's a real knockout. Put over some more like it.

Yours truly,
C. H. TURPIN,
Mgr. Booker Washington Theatre.
St. Louis, Mo.

Universal

MONEY-MAKERS.

Canadian Universal Film Co.,
Montreal, Que., Can.:

Gentlemen—I have been going to write you several times in reference to your serials, as I thought it my duty to do so, and to let you know that they are money-makers for us. Besides being box-office attractions, they are also serials of quality, the kind the serial public wants, with lots of "pep" and suspense. The "Mystery Ship" I consider the best the Universal has put out since "The Voice on the Wire." In "Mystery Ship" one will find plenty of mystery and punch and then there is a new kind of a story that makes it interesting, not the same old "chase" story.

As for "The Bull's Eye," there is one thing that is enough to put any serial over, and that is Eddie Polo.

There is no doubt that the Universal puts out the best advertising campaign book on the market, there are enough ideas and suggestions in their books to give any exhibitor all the chance in the world to advertise it and to know what he should advertise before he gets the first episode. This theatre always puts out lobby displays on a big scale for feature attractions, and we make it our policy to advertise a serial three to four weeks, thus getting the public interested in the serial and keeping up their interest, and we find the Universal serials are the best to work with.

Here's wishing you all the success in the world with future serials.

I beg to remain,
A. J. LAURIE.
Mgr. The Midway.
Montreal, Que., Can.

USES EVERY REEL BOOKED BY CONSOLIDATED.

Consolidated Film & Supply Co.,
New Orleans, La.:

Gentlemen—I wish to call your attention to the fact that for four years I have used every reel of picture put out by your office—Bluebirds, Serials, Butterflies, Star Series, Weeklies, Comedies—in fact, everything.

The fact that I have continually used every reel in my house, which is the largest suburban theatre in the city of New Orleans, for four years, is about the best recommendation I could possibly give your program. My only hope is that you will continue to turn out pictures of the high-class quality that you have always done in the past. Very truly yours,

MORRIS BAER,
Mgr. Napoleon Theatre.
New Orleans, La.

Serials

"THE BULL'S EYE" BEST EVER MADE.

Universal Film & Supply Co.,
Kansas City, Mo.:

Gentlemen—I am writing to commend the Universal Company for making "The Bull's Eye" serial. This serial is that good that it will live until the film is worn so badly as not to go through a machine.

I have used nearly all of the Universal serials, as well as serials from other companies, and I wish to state positively that "The Bull's Eye" is the best serial ever made. This opinion is not only my own, but that of the patrons of my two theatres—the Queens and The World in Motion. I want you to arrange booking for me for my new Star Theatre, which I am about to open.

Words cannot express my appreciation of this sucessful serial, and you may use my name in recommending it to other exhibitors.

Yours very truly,
A. K. BOUSSOD.
Kansas City, Mo.

IT'S A WONDER.

Universal Film Exchange,
Chicago, Ill.:

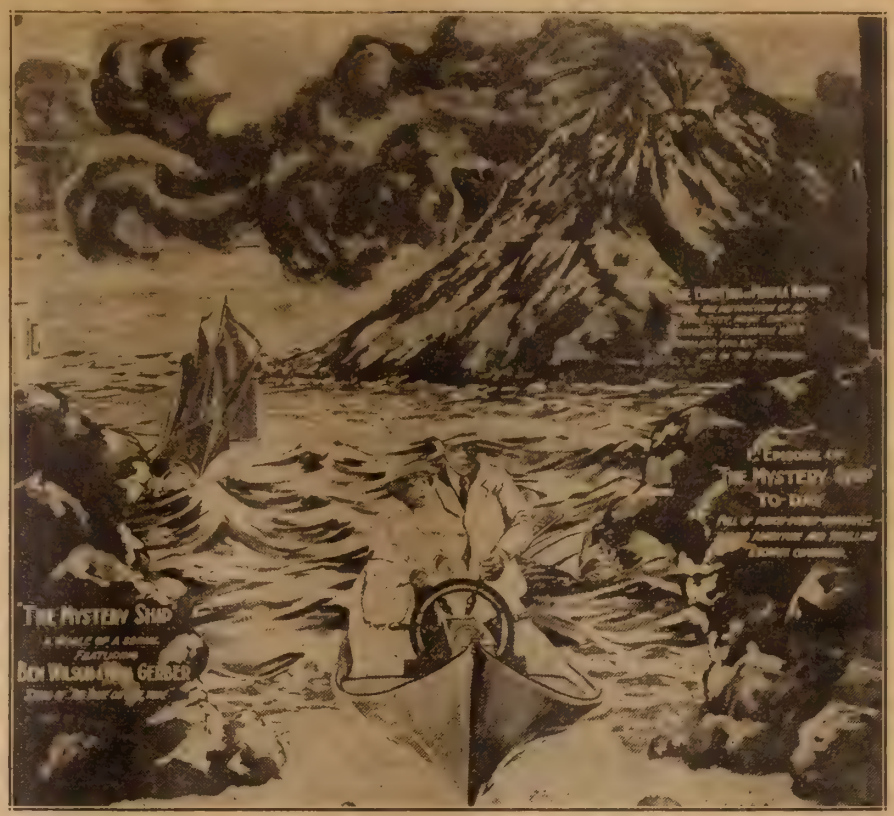
Gentlemen—We are giving you a word of praise about your serial, "The Red Ace." De ran it late. We have just completed the ninth episode, and say, it is a wonder. No doubt, the Universal has come to the top by putting out such pictures as this. We have run "Peg o' the Ring," "Liberty," "The Purple Mask," but "The Red Ace" beats them all. Our patrons go wild over it. Please send us a press book of "The Lion's Claws."

Thanking you in advance, we remain, Yours for business,
CHAS. E. MOULDS,
Mgr. Uden Theatre.
Flanagan, Ill.

ARE WELL PLEASED WITH THIS BUY

Universal Film Exchange,
Milwaukee, Wis.:

Gentlemen—With reference to the serial, "The Mystery Ship," permit us to state that we are agreeably surprised at the manner this serial draws. It is somewhat different from the serials we have shown, and it must be this difference that attracts the good-sized audience each week. We are certainly well pleased with this buy. Yours very truly,
A. H. GLOE,
Mgr. Gloe-Naidl Theatre Co.
Two Rivers, Wis.



Lourie's lobby display for "The Mystery Ship."

VOLCANO EFFECT IN LOBBY DISPLAY BRINGS CROWD TO MONTREAL HOUSE.

WORK of A. J. Laurie, manager of the Midway Theatre, Montreal, in lobby displays has attracted much attention because he has kept up the good work that brought M. Kashin to the front as probably the best-known designer of the country today. Mr. Laurie followed the policy of big displays on the opening chapters of serials to the letter on the showing of the initial episode of "The Mystery Ship," a Universal serial. This part of the display has a volcano as the chief figure in the background and in the front the figures of the two stars, Ben Wilson and Neva Gerber fleeing in a launch from a ship which is in danger of destruction from the volcano. In the center of the crater of this artificial volcano, Mr. Laurie placed a huge red electric globe which kept constantly flashing to give the effect of the eruption, the lobby lights being turned off for a few minutes every half hour, so that the entire display would be in a brilliant red effect.

One of the commendable things about this display is that it costs very little and it is one that every exhibitor can make, for it is of cardboard and taken from a poster. On every display the exhibitor ought to try to create talk in his community. Especially is this the case in opening a serial. The display should be so original that every one will stop to learn what it is all about. Small lettering explained this without interfering with the display, and the Midway did big business on "The Mystery Ship."

GREATEST MONEY-GETTERS EVER MADE FOR EXHIBITORS.

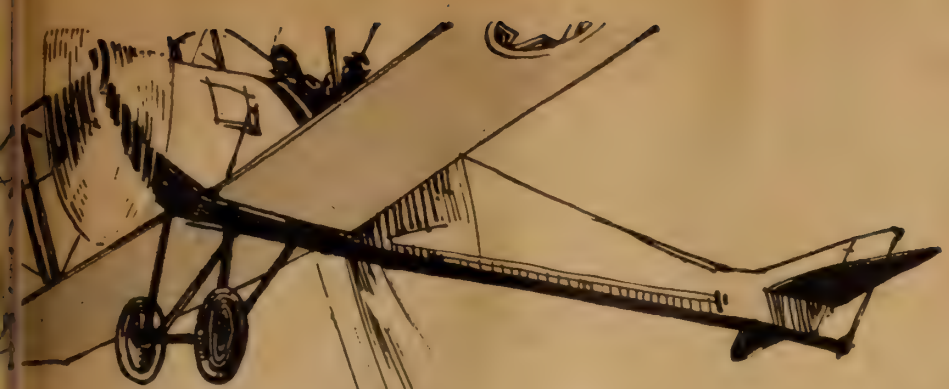
Universal Film Exchange,
Kansas City, Mo.:

Gentlemen—On the opening night of "The Red Ace" it was necessary for us to have three police officers and three ushers at the door to keep the crowds back. Same circumstances with "The Bull's Eye," and it was necessary to open still one hour earlier than usual.

I consider the Universal serials the greatest money-getters ever made. Keep up the good work and retain the friendship of

Yours very truly,
GUY M. SHRINER,
Mgr. Gem Theatre.
Kansas City, Mo.

Sel
"The BULL'S EYE"
"The RE



ing a terrific pace

IF the hundreds of letters received from Exhibitors all over America count for anything, you can take it from us that "THE BULL'S EYE"—"THE RED ACE" and "THE MYSTERY SHIP" serials are setting a terrific pace for competition.

If you haven't played either of these three serials waste not one second's time. BOOK AND PLAY THEM ALL, ONE RIGHT AFTER THE OTHER. If you have played one and not the others—Book those you haven't played and get the big serial money. PLAY THEM ALL, and PLAY THEM UP BIG.

Book thru your nearest Universal Exchange, or communicate with the
UNIVERSAL FILM MFG. COMPANY,
"Largest Film Mfg. Co. in the Universe"
CARL LAEMMLE, President
1600 Broadway,
New York

Scene from "Boy Scouts to the Rescue."

PRESS SHEET FOR THE SERIAL
"BOY SCOUTS TO THE RESCUE"

A Ten-Reel Serial Released in Two-Reel Episodes

CAST.

Jack Blake	Derek Boddy
His Father	Booth Conway
His Mother	Madge Tree
Eric Gray	Eric Stuart
His Father	Charles Vane
Frank	Allan Selby
The Gypsy	Edward O'Neill

THE STORY.

BUSTER GRAY, son of a wealthy landowner of the little town of Luxton, England, makes the acquaintance of Skinnay Blake, a miner's son.

Gypsy Don, a traveling nomad, with Jack, a boy companion, steals Buster's sister's saddle horse and provides Skinnay an opportunity to do a service for Buster.

The boys are discovered and captured by the Gypsy and locked in a deserted house, securely bound.

Skinnay manages to untie the ropes binding Buster and himself and their signals of distress are seen by a troop of Boy Scouts being reviewed by Sir Robert S. S. Baden-Powell, who orders his boys to investigate the signals.

The boys are rescued and the Gypsy and his companion captured by the Scouts, who also recover the horse.

Buster and Skinnay become members of the Boy Scouts.

Gypsy Don and his companion Jack escape from jail and the Boy Scouts, with their new members—Buster and Skinnay—take up the trail.

The tracking of the escaped prisoners by the Scouts provides an opportunity to show the Boy Scout training in woodcraft, trailing, signalling and other accomplishments.

The Gypsy is sentenced to jail upon the testimony of Buster, Skinnay and other Scouts.

The serious illness of Skinnay's mother utilizes more valuable training of the Scouts in first-aid work and other proofs of their "Do a Good Turn Daily" motto.

Gypsy Don, who has served his sentence, meets Jack on his way to the mines and endeavors to get him to return to him, but Jack refuses to leave the honest work he has obtained.

An explosion in the mines brings into the story the equipment and the training of the Boy Scouts for such emergencies.

Gypsy Don, making his home in the old deserted house, is awakened by the talk of two foreign government spies. He discovers that he has worked with them before.

A succession of plots against the government follows—the use of secret explosives and their terrible effects—the blowing up of a vessel, attempts to smuggle gasoline to enemy submarines off the coast; to blow up the house to which the Scouts follow the spies, the burning of the stable where Jack is sleeping and his rescue by the scouts are a few of the thrills provided.

The Bear Cubs, the English affiliated organization of boys who have not yet reached the age of eligibility, are introduced in various scenes.

The enthusiastic responses of the scouts to the appeal of the British Admiralty for their aid and their work as coast patrols and guards, with its dangers are introduced with continued thrills and dramatic incidents, leading to an interesting, satisfying finale.

SIR ROBT. BADEN-POWELL IN BOY SCOUT SERIAL.

"BOY SCOUTS TO THE RESCUE OR AIDS OF THE NATION," the new serial photoplay to be seen at the ..... Theatre, commencing on ..... is shown in this country with the approval and co-operation of the Boy Scouts of America. It is practically a screen message to the boys and girls of America, and their parents, from the scouts of Great Britain and shows the work they are doing for their country cleverly introduced into a story of general and thrilling dramatic interest.

The clever story is played by a strong company of juvenile and adult professional English actors. The principal characters are enacted by boys who are professionals.

Derek Boddy playing the part of Skinney Blake, a miner's son, is fourteen years of age, while Eric Stuart, in the role of Buster Grey is but eleven years of age, though he has had considerable experience on the English speaking stage. He was Michael in Dion Bouccicault's production of "Peter Pan"; Bill Etheridge in "The Headmaster"; Peter in "Passers-By," and was Teddy Two in the film version of "Meg, the Lady."

These boys are supported by an exceptionally talented company of professional actors, and also many officials and members of the British Boy Scouts, including Robert Baden-Powell himself, who personally appears in the action of the story.

Famous British Soldier At Last An Actor

LIEUT.-GEN. Sir Robert S.S. Baden-Powell, England's Roosevelt and hero of the Boer War, is the latest addition to the list of world celebrities to become real reel actors or motion picture stars.

The famous British soldier and founder of the world's Boy Scout movement has produced under his supervision and personally appears in the thrilling serial, "Boy Scouts to the Rescue or Aids of the Nation," the first episode of which will be shown at the ..... Theatre on ..... and every ..... week for five weeks.

The serial is an intensely interesting dramatic story of general interest to every one and particularly to boys, girls and parents. Boy Scout training is cleverly introduced into the story in such a manner that interest is maintained even for youngsters and adults who are not scouts.

A MESSAGE to the boys of America and their parents is contained in the new serial "Boy Scouts to the Rescue or Aids of the Nation," produced under the supervision of Sir Robert Baden-Powell, founder of the Boy Scout movement of the world, and introducing Sir Robert and his British Boy Scouts supporting clever juvenile and adult professional English actors in a story of intense general interest and constant thrills for everybody—old and young—and even those not interested in the Boy Scout movement.

Putting It Over

A DEPARTMENT OF HELP FOR THE EXHIBITOR.

TO HELP SELL LIBERTY BONDS.

BOY SCOUTS of America, now actively engaged in aiding the United States government in the sale of Liberty Bonds and War Savings Stamps, in food and fuel conservation, and in distributing pamphlets and other literature for the Department of Public Information, have a serial photoplay being shown throughout the country, under their auspices, providing in a keenly thrilling dramatic story, an insight into the work done by the British Boy Scouts, particularly in the present war.

"Boy Scouts to the Rescue or Aids of the Nation," which is played by professional English adult and juvenile actors, supported by Sir Robert Baden-Powell and many of his British Boy Scouts, will be seen at the .... Theatre every ..... the first of the five episodes being presented on .....

The Boy Scouts in the war-torn countries of Europe have had active participation in the world conflict for several years and our own boys are giving most valuable services to our country.

In England the Scouts are utilized by the government as coast patrols and guards, and this fact has provided many thrilling situations for "Boy Scouts to the Rescue" though its main plot by no means creates a war picture.

"BOY SCOUTS TO THE RESCUE" is endorsed by the National Council of the Boy Scouts of America, with local councils in all the large cities and towns and troops in smaller communities.

The co-operation of these organizations will be accorded all theatres showing this serial.

Get in touch with the Scout Executive or Scout Commissioner, Boy Scouts of America in cities or towns, or in counties which do not contain large cities or towns. They can provide you with the names and addresses of scoutmasters, or commanders of the Boy Scout Troops in the immediate neighborhood of your theatre.

Suggest to the Scout Executive or Commander in your territory that they conduct a special recruiting campaign for Scoutmasters as well as new boy members during the weeks you are running the serial, providing on the night you run each episode a detail of their boys, with recruiting literature, for the lobby of your theatre, or in front of their theatre, and invite the Scout Executive or a Scoutmaster of your neighborhood to make a brief talk on the Boy Scouts of America movement in your theatre on that night—above five minutes.

The newspapers in your city or town will make news of this if you advise them and you will be mentioned and receive advertising that you could not otherwise obtain. In all the principal cities the mayor or other prominent citizens are actively interested in the Boy Scouts of America, get speakers from among these leading men of your community.

Invite all the boys in the troops of your neighborhood to see the first episode as your guest, and ask them to parade to your theatre on this night—as they do in New York, and have banners prepared to be carried, telling where they are going.

These boys will be your best boosters for the succeeding episodes and will bring their parents, relatives and friends by the hundreds.

Work with the Scout Executives, Scoutmasters and the boys of the Boy Scouts of America and you will have the greatest co-operation that has ever been accorded any picture you have shown.

Scene from "Boy Scouts to the Rescue."

There are more than 325,000 boys now in the Boy Scouts of America, divided into 14,179 troops and with over 80,000 adults actively working with them and millions of boys, girls and adults that they come in contact with and can and will bring to see this picture.

In co-operation with the Scoutmasters in your neighborhood ask one of your department stores, Athletic Supply Stores, Bicycle or Motorcycle Stores, or any store in your vicinity to make a special window display of the Boy Scouts of America posters, equipment, etc., and the serial, "Boy Scouts to the Rescue," with a placard announcing the dates you are showing it.

One Scout Executive sent a letter to 100 clergymen in his city, telling where the picture was to be shown, with the date, and asking them to mention it from their pulpits and the majority of them did so.

Every organization of children in your neighborhood, cadets corps, public school, Sunday-schools, and the parents of all these schildren, can be interested in "Boy Scouts to the Rescue," for it would not have received the endorsement of the Boy Scouts of America if it was not a good, right kind of picture for the youngsters.

"THIEVES' GOLD"
HARRY CAREY Production
with Molly Malone
A vivid Flesh-and-Blood Western Drama
Produced by Jack Ford
From a Story by Frederick R. Bechdolt
in The Popular Magazine
Book thru your nearest UNIVERSAL
Exchange or Universal Film Mfg. Co.
Carl Laemmle, President. — 1600
Broadway, New York.

Book "The Shifty Shoplifter"

IT'S A NESTOR

The demand for good comedies is getting stronger every day. Exhibitors are beginning to realize that what we've been driving at about good clean comedies, MEANS SOMETHING. Book this NESTOR and arrange to get NESTORS every week on contract. Play your house safe. NESTORS will insure success on comedy nights.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. COMPANY,

"Largest Film Mfg. Co. in the Universe"

CARL LAEMMLE, President **1600 Broadway, New York**

Press Sheet

for

"THE RED, RED HEART"

BLUEBIRD PHOTOPLAY.

with

Monroe Salisbury

and

Ruth Clifford.

Adapted by Bess Meredyth from the Famous Novel

"THE HEART OF THE DESERT"

by Honore Willsie.

Produced by Wilfred Lucas.

CAST.

Kut-Le	Monroe Salisbury
Jack Newman	Val Paul
Katherine Newman	Gretchen Lederer
Rhoda Tuttle	Ruth Clifford
John De Witt	Allan Sears
Billy Porter	Monte Blue
Molly	Princess Neola

THE STORY.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

RHODA TUTTLE, a lovely young girl from the East, has been brought by her fiancé, John De Witt, to Arizona to regain her health and nerve, which had been shattered by the tragic death of her father and mother in a railroad wreck. She had lost all interest in life. Jack Newman and his wife Katherine made life as pleasant for her as possible, but no amount of devotion seemed to cheer her. On a big irrigation project Newman had employed as chief engineer a full-blooded Indian, with a Yale education, named Kut-Le, half Apache and half Pueblo. He was the chief's son, and the leader of his people. He alone could do anything with the Indian workmen. Kut-Le took an immediate interest in the melancholy white girl, and saved her life by sucking the poison out of a scorpion bite which she had received. Then he told her that the only remedy for her melancholy was the great desert. De Witt and Billy Porter, a Western friend, were both extremely suspicious of the Indian, but he persevered. Realizing that the only way to cure Rhoda was to take her out of herself, he kidnapped her one day, and in spite of every effort that her friends made to capture her, he kept her in the desert, always fighting for her freedom, but suffering no injury and no discomfort. The proximity drew the two very closely together, but Rhoda would not permit herself to love the Indian. When the pursuit finally overtook them, Kut-Le in self-defense conquered both De Witt and Porter, and then voluntarily gave the girl back to them. They treacherously endeavored to shoot Kut-Le from behind, and this unsportsmanlike conduct determined Rhoda to give her life, which he had saved, and the spirit which his magic desert had brought back to her, to her Indian lover.

CHANCE SCENES FEATURE OF "THE RED, RED HEART"

THREE big automobiles carrying the Monroe Salisbury-Ruth Clifford Bluebird company to location from Hesperia, Cal., sank in the soft mud of a stream one day near the little town of Victorville, about a dozen miles distant from their point of departure, and ten miles away from location. Every effort was made by Director Wilred Lucas and his corps of assistants to move the machines, but without avail.

The director had a number of important scenes to make for "The Red, Red Heart," and under the circumstances all thoughts of reaching the location had to be abandoned.

"We'll change the script and make the scenes right here," decisively announced Lucas.

An assistant was sent back to Hesperia for help, while he proceeded with the work of production, making the place fit into the story. By the time the necessary aid had arrived from Hesperia the fast-working producer had made twenty-eight scenes. And then instead of moving on to their original destination, the company made use of the immediate vicinity which furnished a wonderfully picturesque background for the scenes, two dozen more of which were taken before Director Lucas called it a day and the players returned to their headquarters at Hesperia. These accidental scenes are among the most striking in Honore Willsie's desert picture, which will be seen at the _____ Theatre on _____

BLUEBIRD NOTES.

Add another to Monroe Salisbury's triumphs. He will be seen as a full-blooded Indian, a civil engineer and a Yale graduate, who has the courage to aspire to the hand of a white girl and win her love in the Bluebird Photoplay, "The Red, Red Heart."

The cast of "The Red, Red Heart," which comes to the _____ Theatre on _____ is a particularly strong one, including Monroe Salisbury, Ruth Clifford, Allan Sears, Monte Blue, Gretchen Lederer and Vaul Paul.

"The Red, Red Heart" is the alluring title of the Bluebird Photoplay which comes to the _____ Theatre on _____ It was adapted by Wilfred Lucas from Honore Willsie's novel, "The Heart of the Desert."

SUCCESS THROUGHA KNOT-HOLE

Had Ruth Clifford Not Found a Crack in the Fence Around a Moving Picture Studio, She Would Not be a Bluebird Star Today. But She Did Find the Crack, and at the Age of Seventeen Has the Photoplay World Before Her.

IF Little Ruth Clifford ever has a coat-of-arms made for herself, in the quarter devoted to opportunity will appear a peek-hole in a fence. Had it not been for a crack in the fence around the Edison Studios in New York City, thousands and thousands of people would have been denied the pleasure of worshipping at the shrine Ruth Clifford, one of the most beautiful and promising of all of the stars of the motion picture screen, whose latest role is that of Rhoda Tuttle in "The Red, Red Heart" an adaptation of Honore Willsie's well-known novel, "The Heart of the Desert."

This Bluebird photoplay, which will be seen at the ..... Theatre on ..... was made in the California desert near Hesperia. One day, while it was being filmed, Miss Clifford told an interviewer that it was just two years ago to a day that she was looking through a knot-hole in a fence at a moving picture company rehearsing, and, wishing with all the power of her soul that she might become a moving picture actress. That wish was fulfilled sooner than she had any idea it would be, and it was all due of course to the knot-hole in the fence. For she looked so hard and persistently on the way to and from school, that the kind-hearted gateman at last asked her if she didn't want to go inside and look.

"After that," she said, "I stood around on the inside and watched. And I was so afraid they would put me out that when a director looked at me one day and asked if I wanted to be in a picture, I was so excited that I said no. I didn't mean that, of course, but fortunately he asked me a second time, and then I said yes. This time I had to be an angel in a picture, and to be let down from heaven on a wire. I was supposed to speak a little line as I came down into range of the camera. Just fancy: It was for a close-up, too. I remember the line now perfectly, but I couldn't say it then to save my life. This was it: 'I am come from heaven to bring you tidings of great joy.' But all I could say was 'I,' and I stuttered over that so that the director very nearly terminated my career before it began."

For five months Ruth Clifford played extra parts at the Edison, going to high school at the same time. Then she came to Universal City, and played for a time with Carter DeHaven in comedies.

REAL SERIAL PUNCH IN "THE RED, RED HEART."

ONE of the punches of "The Red, Red Heart," which comes to the ..... Theatre on ..... is a daring feat, which would have served as a fitting episode climax to any serial. It is necessary for the Indian character, which is played by Monroe Salisbury, to carry the white girl, Rhoda Tuttle, played by Ruth Clifford, into the desert, and as she is mounted on a horse and endeavoring to escape rapidly down the road, it must be done at a full gallop. Both Salisbury and Miss Clifford are expert in horsemanship, but either of them have been called upon in moving pictures thus far to enact such a hazardous feat as this one. With an automobile, and a camera traveling alongside of them, and in danger of dashing into the one stationed down the road, it was a dangerous situation for the entire company.

But Miss Clifford has an abundance of nerve, and Salisbury is six feet tall and exceptionally stalwart. Everything went off as planned, except that Miss Clifford's horse, seeing a camera in the road in front of him, thought it was about time to slow up, thereby hurrying the action up and endangering the whole scene, and the life of Miss Clifford. As it was, she virtually had to make a leap from her horse instead of being pulled from it, but she landed in Salisbury's arms, and Wilfred Lucas who was directing was so relieved that he didn't ask them to do it over again.

REAL DESERT HEAT IN "THE RED, RED HEART."

IN order to film "The Red, Red Heart," which is the Bluebird version of Honore Willsie's famous novel "The Heart of the Desert," in the proper scenic setting, Wilfred Lucas took a company of forty people into the dreary desert region near Hesperia, California. Scenery there is there aplenty. It is a wonderfully rugged, rock-ribbed and sand-strewn region, without a tree to deflect the scorching rays of the sun. Although it offered particular advantages to moving picture work, enabling the company to continue extremely long hours, it also had an extremely serious drawback. The drawback was the heat.

But Lucas, who had made use of this region a number of times before for pictures, had provided against such a contingency, and had taken Doctor Theodore Joos, of the Bluebird hospital staff, along with him. The only actors who were unaffected by the heat in "The Red, Red Heart," which will be seen at the ..... Theatre on ..... were fourteen Indians who play extremely important roles in the pictures.

Bluebird Ideas

IN advertising "The Red, Red Heart" stress should be laid upon the fact that this is an adaptation by Bess Meredyth from the very well-known novel, "The Heart of the Desert," by Honore Willsie. Miss Willsie is the editor of the Delineator, and one of the best-known newspaper and magazine writers in the country, and is known also for half a dozen celebrated novels, among which "The Heart of the Desert" is one of the best known.

The story was directed by Wilfred Lucas, who is famous not only as a producer but as an actor also. The work that brought him into prominence was "The Trey o' Hearts," a Universal serial. He also plays the chief supporting role in "The Co-Respondent," a Jewel. Particular mention should be made of Monroe Salisbury, for this is one of his best roles. It is somewhat similar to that of Allesandro in "Ramona," which first brought him into prominence. Some of the pictures in which he has appeared to the best adyantage since, are "The Savage," "Hands Down," "Hungry Eyes" and "The Desire of the Moth."

Ruth Clifford is also worthy of extensive advertising in this picture, as well as in every one in which she appears. She appeared in all of those to which reference has been made above with Salisbury, and also in "A Kentucky Cinderella," and in "The Kaiser, the Beast of Berlin." There is also a strong cast which includes Gretchen Lederer, Val Paul, Allan Sears, Monte Blue and the Princess Neola, a real Pueblo Indian.

"The Red, Red Heart" takes its name from the chief character, who is a civilized Indian. Any exhibitor can make a huge heart and paint it red for his lobby. Or use the following for a herald, an advertisement, mailing card or a painted sign:

Forget the war for one night
by coming to the
..... Theatre
to see the Bluebird Photoplay
"THE RED, RED HEART"
a drama of a magic desert man
and a girl who defied society
starring
MONROE SALISBURY
and
RUTH CLIFFORD

BLUEBIRD NOTE.

As the appealing Rhoda Tuttle, in "The Red, Red Heart," Ruth Clifford, the Bluebird star, will be seen again at the ..... Theatre on .....

GIRLS GIRLS GIRLS

PUT THE "ZIP" & "PEP" IN

ADVENTUROUS AMBROSE

WITH

IT'S AN L-KO

PRETTY girls have always been and will always be a big drawing card for comedies. In "ADVENTUROUS AMBROSE," with Mack Swain, pretty girls run riot. They put the "zip" and "snap" into this picture that puts it across in big style. Book "ADVENTUROUS AMBROSE" and boost it, and in the meanwhile contract for all L-Kos. You can't give your patrons too many comedies now in war times.

Book thru your nearest Universal Exchange, or communicate with

UNIVERSAL FILM MFG. CO.
"Largest Film Mfg. Concern in the Universe"

CARL LAEMMLE,
President.

1600 B'way,
N. Y.

A Tremendous hit everywhere

The Famous

FINLEY NATURE PICTURES

This Week's release.

"A DAY AT YELLOWSTONE PARK"

TAKE your audiences on the most delightful travel tour every week. Show the famous FINLEY NATURE PICTURES now shown in the finest threaters in America.

Most fascinating subjects—wonderful photography. The Travel and Nature series that has scored a huge hit everywhere. This week—"A DAY AT YELLOWSTONE PARK"—truly the travel pictures beautiful. Book them immediately.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.
"Largest Film Manufacturing Concern in the Universe"
CARL LAEMMLE, Pres.
1600 BROADWAY, NEW YORK.

SYNOPSES

"THE LION'S CLAWS."
Episode 2.
"THE LEOPARD'S FANGS."

CAST.

Beth Johnson	Marie Walcamp
Capt. Johnson	Thomas Lingham
Col. Leighton	Alfred Allen
Lady Mary Leighton	Gertrude Aster
Musa	Frank Lanning
"Buck" Masterson	Ray Hanford
Rej Hari	Rex Roselli
Ragus	Leonard Clapham

FORTUNATELY for Beth, the Moon men drove off the lion and recaptured her. Musa, who had been sent by Lady Mary to find Beth, followed, and attacked the Moon men. He was struck from behind, however, and left for dead on the path, the Moon men taking Beth in a swinging carriage into the jungle.

In the meantime, a proclamation for a holy war against all Christians in Egypt had been signed by the Sultan at Mecca, and had been entrusted to Ragus, an officer of the Central Powers, to be delivered to Captain Bogart at Bonda, a Mohammedan stronghold in southern Egypt. Colonel Leighton was ordered to intercept Ragus and prevent the message from reaching Bogart. In Bonda all Europeans had been ordered by Rej Hari to leave the city. Only Buck Masterson, an American engaged in capturing wild animals for an American circus, defied the potentate.

Musa, returning to Kadar, informs Lady Mary of Betty's capture by the Moon men. Together they plan Captain Johnson's release. A deserter from the post, and accused of murder as well, the half distracted captain, led by Musa, dashes into the wilderness. Beth attempts to escape down a long tendril, but to her dismay finds it is not long enough to reach into the valley below. As she hangs there an elephant reaches up from below and grasps her in his trunk. Beth was safer in the trunk of the elephant than in the hands of the Moon men. When they rescued her they guarded her more carefully than ever.

Captain Johnson and Musa camped and Captain Johnson shot at a lion. Beth heard and tried to make the camp where they surprised the Moon men who gave ground before them, although in the fight Captain Johnson was wounded in the arm with a spear. Musa, Beth and the captain made the best of their way back toward the camp they had occupied, the Moon men following them. The captain was rapidly weakening from loss of blood. Commanding Musa to take the captain into a jungle thicket, and there bind up his wounds, Beth hurried back along the track toward the Moon men. Beth, in avoiding the Moon people, stumbled into the clearing made by Buck Masterson, and before she knew it she had fallen into the trap which he had set for wild animals.

Eddie Lyons and Lee Moran in
"A PIGSKIN HERO."
Lyons-Moran Star Comedy.

Story by Captain Leslie T. Peacocke.

CAST.

Spike Hennessy	Lee Moran
Jed Holcolm	Eddie Lyons

RUSHVILLE is all excited over the football game to be played that day between its rival teams the Bearcats and the Carnations. Word reaches the latter team that Spike Hennessy, a famous quarterback is to be a ringer on the Bearcat's team.

Jed Holcolm, fresh from the farm, arrives at Rushville. Prompted by the fuss which the girls make over the football players, Jed buys himself a suit and strays toward the battleground. In the meantime, the Carnations capture Spike and imprison him in his room.

Jed arrives at the football ground and is mistaken for the "ringer." The game starts, and although he pulls a lot of "bonehead" plays, they turn out well and Jed becomes a hero. He is flirting with a couple of girls in the grandstand, when the ball is passed to him and he is told to run. He does, and when he reaches the gate, keep right on running, to the amazement of the crowd. Spike manages to escape and meets his alias at the gate. The climax which follows is screamingly funny.

SCREEN MAGAZINE.

Issue No. 66.

THE Screen Magazine is long on preparedness in the sixty-sixth issue. Potato tractors of various kinds are shown going "over the top." The Department of Agriculture has a mighty interesting chapter on its forest conservation and lumber cutting. There is also a vaudeville act with trained pigs, and a chapter showing how swans behave in their native habitat. Willie Hopkins ends the magazine with a "Miracle in Mud," entitled "Barnyard Faces."

"THE LAND OF LONG AGO."

Split-Reel Scenic.

"THE LAND OF LONG AGO" is a split-reel scenic showing Stratford-on-Avon, Shakespeare's birthplace. The house where the great writer was born is still standing. We see the school where the bard was educated. Among the other interesting scenes are the Cottage of Shottery, where Ann Hathaway lived, Harvard House, Kenilworth Castle, Warwick Castle, and the Holy Trinity Church, where Shakespeare is buried. Stratford-on-Avon is also the home of Marie Corelli, the novelist.

Eddie Polo in
"THE BULL'S EYE."

NOTE:—The correct title of Episode 8 is "The Flaming Crisis"; of Episode 9 "Dynamite." Episode 9 was left out last week.

Episode 9.
"DYNAMITE."

CAST.

Ed Cody	Eddie Polo
Cora Clayton	Vivian Reed
North	Wm. Welch
Sweeney	Noble Johnson
Lee McGuire	Hal Cooley

THE struggle had loosened Ed's bonds, however, and when Sweeney leaves, Ed frees his hands, climbs the rope hand over hand, and gains the top as the rope burns through. He attacks Sweeney.

North leaves Cora and Lee talking together, and ostensibly leaves the cabin. Lee tells Cora his discoveries concerning North, which is overheard by the latter. Lee and the girl decide to go to the sheriff with their information. North allows them to go.

Ed's cowboys have begun to get worried over his absence, and scour the country. Ed having tied Sweeney up, starts down the rope ladder, but sees the rustlers coming up. Grabbing an armful of dynamite sticks, Ed hurls them down at the rustlers. They disperse. Ed joins his boys in pursuit. A rustler tries to shoot him from ambush.

Episode 10.
"COYOTES OF THE DESERT."

NORTH hurries to the rustlers' cabin, and releases Sweeney. They overtake Lee and the girl on the way to the sheriff. Lee is captured and taken to the cabin, but Cora escapes and finds her cowboys.

Ed at first is unwilling to search for the man he believes shot him, but is overruled. They return to the foot of the cliff and hear Lee calling for help. Through Cora's pleading, Ed climbs up the ladder and reaches Lee before the explosion occurs. North and Sweeney have seen the cowboys and are posted on a cliff opposite the cabin. As Ed starts down, Sweeney shoots the rope ladder in two, and it drops. He then starts shooting at the house and Ed knows if he should hit a stick of dynamite their end would come. Lee is too weak to climb down, so Ed drops a rope, and getting Lee on his back starts down the ropes

Ko—Nestor, Finley—Animated C. Events and "Bull's e" and "Lion's Claws."

hand over hand, while Sweeney shoots at the swaying rope trying to cut it.

ANIMATED WEEKLY, NO. 16.

Children of the "Ould Sod" Honor Patron Saint.—Green flag of Erin mingles with the Red, White and Blue in annual St. Patrick's day parade marked by the absence of thousands of young men now carrying guns with their shamrocks in France.—*New York City.*

Narrowly Escapes Death When Fast Trains Crash.—Freak of fate saves passengers when flying limited from San Francisco dashes into fast draft, and now is training thousands steep embankment.—*Burbank, Cal.*

Canada Organizes Great Army of Draft Men.—With a marvelous record for voluntary enlistment Canada was finally compelled to adopt the drapt, and now is training thousands of conscripts.—*Quebec, Canada.*

Daniels Leads Naval Recruiting Rally.—Speaking from the deck of the wooden battleship "Recruit," Secretary of the Navy urges young men to get into Uncle Sam's uniform and help free the seas of the skulking submarine.—*New York City.*

Army Truck "Subs" for a Steam Locomotive. — Officers demonstrate that automobiles with flanged wheels can negotiate successfully any sort of railroad track when military motor climbs the "crookedest railway in the world."—*Mt. Tamalpias, Cal.*

Answering the Call for "Ships To Win the War."—Laying of the keel for the first of ten 9,000-ton steel cargo craft is only one of many such significant events taking place daily in all parts of the United States.—*Newburgh, N. Y.*

"Billy" Sunday Hits Kaiser and the Devil.—Noted Evangelist tells 14,000 persons "Kaiser has the Devil hanging on the ropes" and "Prussian Eagle has become a foul turkey-buzzard."—*Chicago, Ill.*

Anxious To War On U-Boats, Ship Runs Ashore.—Builders of the "Commack" are confident that eagerness to brave the submarine zone and not the dragging of the anchor caused her to run out of control at launching.—*Wilmington, N. C.*

Britain's "Contemptible Little Army" Extends Lines.—English troops in France, once sneered at by the Kaiser, now numbering millions, increase their battle line by taking over another large portion of the French front. (Official French War Film.)

National Army Brings German "Kultur" Over Here.—"Sammies" in training get samples of "higher Teutests with the deadly chlorine gas untests with the dealy chlorine gas under actual battle conditions.—*Camp Upton, Long Island.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

UNIVERSAL CURRENT EVENTS, No. 46.

Japanese War Mission Here For Conference.—Military delegates of the Mikado arrive to meet America's war leaders and possibly to confer regarding proposed Japanese action to protect Siberia from Germans.—*Washington, D. C.*

Russian Crew Bolsheviks Itself Into Yankee Jail.—Methods of Trotsky and Lenine don't go in America, as would-be-Revolutionary sailors of the Steamship Omsk learn to their sorrow when they revolt.—*Norfolk, Va.*

Mobolize "Best Sellers" For Our Boys In France.—Marine Corps Sergeants Recruit books to be sent to Pershing's fighting lads thru the Y. M. C. A. and its Allied organizations.—*New York City.*

Failure Faces Kaiser's Murderous U-Boat Policy!—America alone soon will be launching more ships in six months than all of the Kaiser's submarines combined can sink in a year.—*San Francisco, Cal.*

New York's "Fighting Irish" Win High Honors In Battle.—Seven officers of the Old 69th Regiment, composed of Erin's sons, have been awarded the French Cross of War. Here are the boys as they appeared on their farewell march down New York's Fifth Avenue.

Great Temple of Liberty Springs Up Over Night.—Trade Unions contribute labor, and business men the materials, to erect huge structure for Liberty Loan Headquarters, built in the heart of the city in nine hours.—*Portland, Ore.*

America's War Congress Stands Behind Wilson.—Here is the National Legislative body which in its support of the President, enacted some of the greatest war legislation in the history of the United States.—*Washington, D. C.*

"Manly Art" Is Second Nature To Sailor Lads.—Boxing bouts are fast and furious at the St. Helena Naval Training Station, where the boys consider the sport of the roped arena one of the best ways of preparing to meet the Hun.—*Norfolk, Va.*

American Girls Nurse Italy's Wounded Troops.—At the American Red Cross Hospital in a city where the sun always shines, King Victor's gallant soldiers are being brought back to heal, and the maimed taught useful trades.—*Florence, Italy.* (Official war film.)

Cartoons from the World's Greatest Newspapers.

"SAVED FROM A VAMP."
L-Ko Two-Reel Komedy.

Featuring Gale Henry and Hughie Mack.

X. M. Ted lived in the Masuma Club on the expectation of inheriting his uncle's fortune. But the foxy old uncle left it in such a way that he could not inherit it unless he was married, and he had to be married within three days. The boys did not want to see Ted lose his fortune, so they scurried around for a bride.

Luke Loot had a vamp in mind for the bride, who would split fifty-fifty on Ted's fortune, and hurried away to draft her. But the other boys found Lena Thin, who was even less than that, and while Ted was considerably the worse for eighteen highballs, married her to him in the club.

When Ted woke up he was married but he didn't know it. Lena did, however, and insisted on sticking around the house, much to Ted's embarrassment. But she saved her husband from the cruel vamp, and all came out happily in the end.

"HICKORY HIRAM."

Nestor Comedy.

CAST.

Hiram .....Stanley Lowe
Trixie .....Teddy Sampson

TRIXIE was a milkmaid, and Hiram was the hired man, but it seemed to Hiram that it was high time that he branched out and went to the city. Taking Trixie by the hand, he descended upon the metropolis with all of the confidence which a dollar and ninety-eight cents in the left trousers pocket naturally inspires. His adventures in the Metropolitan Theatre, the Winter Garden Restaurant, and the county jail, finally brought him to, and he discovered that he had been milking the cow all that time.

SEA BIRDS AND ANIMALS.

Finley Nature Study No. 13.

THE Coast of Oregon is the home of a large variety of water animals. The turtle and tufted puffin make their home in the marsh. This latter, often called the sea parrot, looks more like a battleship than a bird. The sea lion lives partly in the water and partly on land. They live in large colonies. Each colony has a leader, whose every move is religiously followed by the rest. Here is also the home of the white pelicans, who nest together on an island in the lake. The pelicans are of unusual size, the size depending on the amount of food they eat. Those who are quickest get first run on the food. Mother pelican has a peculiar way of feeding her children. She has a large pouch attached to the under part of the bill,

THE CO-RESPONDENT

with Elaine Hammerstein is one of the most superbly intense pictures of Love-and-Business that a whole year has brought to the screen.

And the simple business reason behind your patrons' keen pleasure and your own good profit is the fact that "The Co-Respondent" was first put together by two talented craftsmen as a stage play and then adapted from this proved continuity for a picture by one of the ablest and best known directors in the country.

Result—"The Co-Respondent" has the punching power of 20,000 volts directed with the action of a Swiss watch.

WRITTEN by Alice Leal Pollock and Rita Weiman and adapted by Ralph Ince, whose name is a magnet for every lover of fine pictures, "The Co-Respondent" is the drama of the two love affairs of Ann Gray.

One love lures her away from her quiet New England home straight into the jaws of disaster—the other forces her, in the Great City, to the most crucial decision that any woman is ever called on to make—the future and happiness of the noble man she loves, or—her own good name.

NEVER mind the details of this plot—the big twists—the surprises—the apt titles that seem to leap from the screen. Never mind the perfect direction, the opulence of the settings of Millionaire Van Kreel's home. Never mind the amazing fidelity of the crisis scenes in the "Ledger's" sixty-miles-an-hour office. Just keep in mind this single fact as far as "The Co-Respondent" and you are concerned.

HERE is a very beautiful and lovable young girl of exactly that type which 100% of your audiences most admire, placed in an agonizing but absolutely real situation. In "The Co-Respondent" little Ann Gray doesn't deal with "picture" men and women—there isn't time for their "close-ups"—their posings—the action's too swift—too tremendous.

MILLIONAIRE VAN KREEL is a man whom all your people know. And you know his venomous wife—watch her turn like a tiger on little Ann Gray at the moment of the "big twist," and you'll recognize her—and you know Ann's big newspaper Boss and would like to shake his hand.

NOW—take these two men and two women whom you know and see around you every day and put them into a passion-powered situation where two of them must be irretrievably ruined if the other two win and you've got a play that will lift your people right out of their seats.

THAT'S what makes "The Co-Respondent" —makes it entirely different from the ordinary run of pictures—makes it a Jewel Production in every sense of the word. The appealing beauty and personality of Miss Hammerstein—a perfectly real American girl of today and not a wild-eyed daughter of tragedy.

THE fine, wholesome masculinity of Wilfred Lucas as the fighting editor—the absorbing reality of it all—the absolutely satisfying continuity.

With its beautiful love scenes, its high pressure crises and its perfect ending, "The Co-Respondent" is one Love-and-Business picture of today that will send your every audience home in a glow of pleasure.

"The most utterly satisfactory play I've ever seen in your theatre."

JEWEL
PRODUCTIONS
INC.
1600 Broadway, New York

MUSICAL SYNOPSIS *for*

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE

"THE RISKY ROAD"

A DOROTHY PHILLIPS PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	1½	At Screening	3-4 Tempo di Valse	Petite Bijouterie—Bohm
2	3½	T. Melvill Kingsten	4-4 Moderato	The Flatterer—Chaminade
3	1½	T. Just As Hopes Were Dying	3-4 Valse Lente	*Edelweiss—Lehar (Theme)
4	1½	T. There Were the Trinkets	4-4 Moderato	The Rosary—Nevin
5	1¼	D. Marjorie Descends Stairs	2-4 One-Step	Homeward Bound—Meyer
			REEL II.	
6	2	T. I Do Love You	3-4 Valse Lente	*Edelweiss—Lehar (Theme)
7	4½	T. I've the Prettiest Apartment	4-4 Moderato	Romance—Grunfeld
8	2	D. Marjorie In Snow	3-4 Tempo di Valse	Valse Peggy—Kaplan
9	1½	T. The Price	3-4 Allegro	Intermezzo—Granados
			REEL III.	
10	1½	T. I'm Afraid	3-4 Allegro Appassionata	Appassionata—Berge
11	2½	T. Do You Dislike Me	3-4 Valse Lente	*Edelweiss—Lehar (Theme)
12	4	D. Close Up Clother—Fade Out	4-4 Fox Trot	Clover Club—Arndt
13	2	T. We're All Set	4-4 Molto Moderato	Dramatic Andante No. 32—Berge
			REEL IV.	
14	2¼	D. Crowd Leave Apartment	2-4 Andante	Pleading—Wood
15	1½	T. After a Night	3-4 Valse Lente	*Edelweiss—Lehar (Theme)
16	4	D. Office	4-4 Allegretto	Valley of the Poppies—Ancliffe
17	1¼	T. Oh, I Hate You, Fade Out	4-4 Andante	Withered Flowers—Keifert
			REEL V.	
18	2	D. Enter Apartment	3-4 Tempo di Valse	Smiles, Then Kisses—Ancliffe
19	3¼	T. You'll Have To Excuse Me	12-8 Allegro	Agitato Appasionata No. 55—Borch
20	1½	T. I Was a Fool	4-4 Allegro	Furioso No. 60—Shepherd
21	2¼	D. Maid Opens Door	3-4 Valse Lente	*Edelweiss—Lehar (Theme)

*Repeated Selections.

MUSICAL SYNOPSIS *for*

"THE RED RED HEART"

A BLUEBIRD PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	2¾	At Screening	4-4 Maestoso	Dagger Dance—Herbert (From Natoma)
2	1½	T. The Newman's	4-4 Moderato	Stepping Stones—Reeves (Intermezzo)
3	3	T. Rhoda Tuttle	2-4 Andantino	To a Wild Rose—McDowell
4	1½	T. Mr. De Witt Has Brought	3-4 Allegro	Air De Ballet—Chaminade
5	2¼	D. Rhoda At Tree	4-4 Moderato	*Kashmiri Song—Finden (Love Lyrics) Theme
			REEL II.	
6	2½	D. Reception Room	3-4 Lento	Land of the Sky Blue Water—Cadman
7	2¾	D. Kut Resumes Playing Piano	3-4 Moderato	Indian Legend—Baron
8	3½	D. Rhoda In Bed, Fade Out	4-4 Moderato	*Kashmiri Song—Finden (Theme)
9	1¾	T. You Are An Indian	4-8 Lento	Erotik—Grieg
10	3½	T. Five Days Elapse	3-4 Tempo di Valse	Brise Du Soir—Gillet
11	1¾	D. Kut Appears As Indian	4-4 Maestoso	*Dagger Dance—Herbert
			REEL III.	
12	3	D. Mount Horse	2-4 Allegro	Hurry No. 2—Langey
13	3½	T. Why Did You Bring Me Here?	4-4 Molto Moderato	Dramatic Andante—Berge
14	2½	T. Until Sun Sank Low	2-4 Moderato	Astarte—Mildenberg (Intermezzo)
15	1½	T. When Man Had Vision	3-4 Lento	Twilight—Cesek
			REEL IV.	
16	3½	T. They Passed Through	4-4 Maestoso	*Dagger Dance—Herbert
17	1½	T. Five Hours Later	4-4 Allegretto	Caressing Butterfly—Barthelemy
18	2	T. Then My Task Is About Finished	4-4 Moderato	*Kashmiri Song—Finden (Theme)
19	3	D. Posse Stop At Shack	2-4 Allegro	Hurry No. 1—Langey
			REEL V.	
20	2½	T. The Desert	2-4 Agitato	Agitato No. 37—Andino
21	3½	T. They Are Your People	4-4 Moderato	*Kashmiri Song—Finden (Theme
22	1¾	T. If You Knew Him	2-4 Allegro Moderato	Indian Lament—Thomas
23	1½	D. Enter Chapel	4-4 Moderato	*Kashmiri Song—Finden (Theme)

Repeated Selection.

The prettiest "figures" in "SIRENS OF THE SEA" are right here!

JEWEL PRODUCTIONS, Inc.
1600 Broadway, New York

Dear Sirs:

We have broken the box office record on each successive day for four days in the Strand Theatre running 'SIRENS OF THE SEA.'

This remarkable run comes on the heels of a record-breaking attendance in the earlier part of the week—and in the face of keen competition of big feature productions in rival theatres in the immediate vicinity.

'SIRENS OF THE SEA' lends itself wonderfully well to attractive spectacular advertising and looks like a certain winner from the box office view point in any theatre that may book it.

(Signed) W. B. ARMSTRONG,
Strand Theatre,
Portland, Oregon.

"He pokes a gun in my ribs and backs me across the room to a minister and a girl I never saw before and says—"

"COME THROUGH"

Pictures may come and pictures may go, but there never will be any picture with a bigger twist in the plot or a bigger yank in the title than this record-smashing play by George Bronson Howard, featuring Herbert Rawlinson.

Book it without fail.

JEWEL PRODUCTIONS
1600 Broadway, New York

Dorothy Phillips — Idol of Millions — in

WESTERN FILM, 'PAY ME,' THRILLS

Another film melodrama had its first showing at the Broadway Theatre last night when "Pay Me" was presented by the Jewel Productions, Inc. Like its predecessors, "Come Through" and "The Lone Wolf," it is a thriller.

It is a story of the West built around those four familiar characters—the beautiful girl, the "bad man," the strong hero and the mysterious stranger. The girl, played by Dorothy Phillips, is at the mercy of a man whom she believes to be her father, and is forced by him to work in a frontier saloon and dance hall of which he is the proprietor.

Along comes the hero, who sees her dressed in a gaudy costume and manipulating a roulette wheel and draws his own conclusions as to her character. While he is trying to reconcile her good behavior with her strange position the mysterious stranger makes his appearance.

His presence revives a feud of many years before between himself and the "bad man." Out of the tangled and exciting events that follow it develops that the girl is the daughter of the stranger, stolen in babyhood, and that the hero is son of the "bad man," deserted many years ago. So the daughter is restored to her father, the hero condones the girl her roulette-wheel past, and the villain obligingly gets himself shot.

The plot is ingeniously developed with a maximum of suspense. It belongs to the type of story that tells itself naturally and dramatically on the screen, being all action with no points that cannot be explained pictorially.

The Western settings about the dance hall are colorful and effectively presented. The climax of the story comes in one of those rousing fight and fire scenes that are the glory of the Western pictures. William Stowell and Tom Wilson are the principals of the combat which is an extraordinarily brisk one. A gun duel between two men is also spectacularly staged.

The acting is in the best melodramatic style, with Dorothy Phillips in the leading role giving a wonderfully sympathetic and clear-cut characterization. Claire Du Brey, Lon Chaney and William Stowell are others prominent in the action.

"PAY ME!

like its predecessor
Come Through
is a Thriller
— ingenious plot
—maximum of suspense"

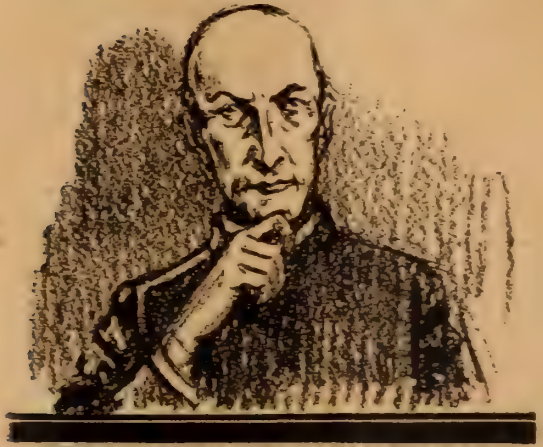
The New York Morning Telegraph

JEWEL PRODUCTIONS
1600 B'way, N. Y.

JOHN and Nellie—all ready for a good romance because they know what real romance is. John runs the town paper, and the big newspaper scenes hit him right where he lives. JEWELS for John and Nellie.

MISS SARAH SPIFFEN—who has been deceived into coming to a play about a beautiful girl instead of a candy hero. Miss Spiffen thinks Ann Gray has wickedly lured Millionaire Van Kreel into showing his worst self. But she loves JEWELS.

An Ever 'The Co-Res



THE REV. THOMAS BROWN—who has been doubtful as to the moral effect of the movies. The big smash in the mock marriage is changing his views.
"Come again to 'The Co-Respondent,' Mr. Brown. Come to every JEWEL."

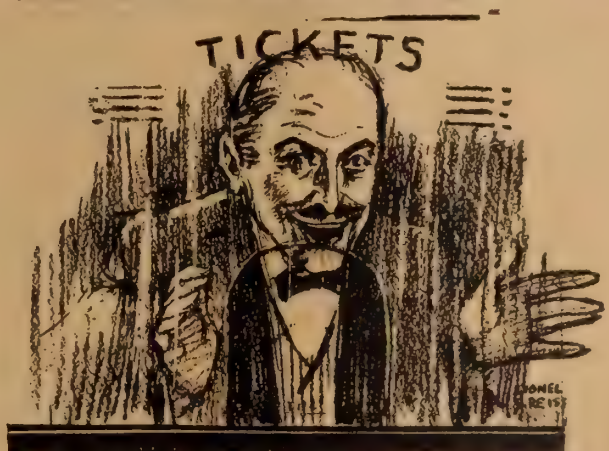
THREE newsies in the gallery who thought they knew a good scrap till they saw the Newspaper Editor mop up the floor with the Millionaire. "Hully gee! Can't he slug. Us for JEWELS."

MR. PERCY CLIFF—who has just decided to exercise hard after banking hours to acquire a punch like Geoffrey Manning's when he beats up Van Kreel. You can't beat a JEWEL.

MRS. JOHN W. BAXTER—who frankly acknowledges that Elaine Hammerstein makes a very beautiful picture.
"My dear, I was almost exactly like her at her age. She's a JEWEL."

ing at
pondent"

DEXTER GRANT—President of the local Steel Company—who has just decided to put some money into pictures—"like 'The Co-Respondent,' a clean situation with a whale of a wallop. Like every JEWEL."



THE Box-Office Man: "All sold out for 'The Co-Respondent.' Will repeat next week. Get in line early. Why? Because 'The Co-Respondent' is a JEWEL—big money for me and the finest entertainment for my patrons.

exactly as we've said-

"The Second Day the public turned out in such large numbers that I simply couldn't take care of them."

WHY the "Second Day?" Because "The MAN Without a COUNTRY" gets more FREE ADVERTISING than any picture on the screen today.

"And that's not all. You sold it to me at a price at which I made big money on it."

We'll sell "The MAN Without a COUNTRY" to YOU at the same reasonable, profit-yielding figure.

"Comparing two days of "The MAN without a COUNTRY" and a certain well-known Star---I took in $47.75 more on the Second day with "The MAN without a COUNTRY" than on the first---and $23.10 less on the second day showing of the well-known Star.

Lower advertising costs—lower rental—bigger audiences—bigger profits—that's "The MAN Without a COUNTRY" every day, everywhere.

M. B. Nielsen, Crystal Theatre,
Wayne, Nebraska.

"Good Luck to Jewel."

Thank you, Mr. Nielsen!

JEWEL PRODUCTIONS INC.
1600 Broadway New York

If you were a man I'd wring your neck but you're only a woman, so,—get out!"

The DOCTOR AND THE WOMAN

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K" The Story that had Two Million Readers ------ Publishers, Houghton. Mifflin Co.

Book thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

one theatre's PROFITS on three Bluebirds Over $4,000!

Weekly Reports of the Superba Theatre, (Los Angeles) for Three Weeks Ending Feb. 9, 1918:

"My Unmarried Wife"

RECEIPTS DAILY

Sunday	$530.00
Monday	510.15
Tuesday	560.30
Wednesday	359.10
Thursday	362.30
Friday	380.80
Saturday	504.20
Total for week	$3,206.85
Expenses	$1,611.94

PROFITS $1,594.91

"Broadway Love"

RECEIPTS DAILY

Sunday	$646.35
Monday	480.95
Tuesday	438.85
Wednesday	394.05
Thursday	359.70
Friday	351.25
Saturday	548.45
Total for week	$3,219.60
Expenses	$1,711.11

PROFITS $1,508.49

"The Wife He Bought"

RECEIPTS DAILY

Sunday	$522.05
Monday	309.45
Tuesday	359.50
Wednesday	316.05
Thursday	287.10
Friday	311.65
Saturday	471.20
Total for week	$2,577.00
Expenses	$1,592.66

PROFITS $984.34

APRIL 20th 1918 VOL. 6 NO. 10

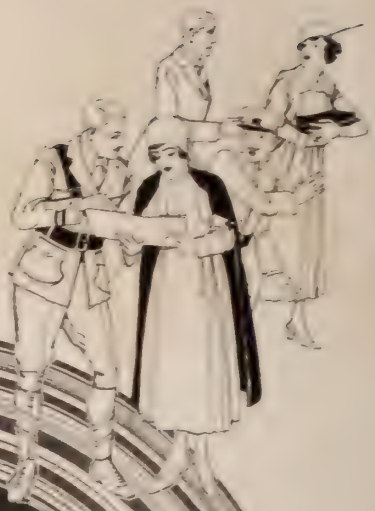
The MOVING PICTURE WEEKLY

EVA NOVAK and the famous L-KO GIRLS supporting HUGHIE MACK and GALE HENRY IN "A RURAL RIOT"

PRICE TEN CENTS

BLUEBIRD PHOTOPLAYS INC.

Present



ELLA HALL

And a Cast of Supreme Excellence

in "A MOTHER'S SECRET"

Based on Lios Zellner's throbbing story "Lady Eldone's Daughter" Produced by Douglas Gerrard

Book thru your nearest Bluebird Exchange or

BLUEBIRD PHOTOPLAYS

1600 Broadway N.Y.

MILDRED HARRIS

the most exquisite Personality on the Screen today

in

"The DOCTOR and the WOMAN"

JEWEL Productions

LOIS WEBER

The Empress of the Screen

A five-second flash of Lois Weber genius.

"THE DOCTOR AND THE WOMAN" is the newest Lois Weber Production which has come to delight the unnumbered lovers of photoplay *acted, directed* and *staged* as they ought to be acted, directed and staged. Taken from Mary Roberts Rinehart's famous novel, "K," as published by Houghton, Mifflin Co., a story which had two million readers, this intimate disclosure of American life comes to the exhibitors of the country not only with one of the very biggest ready-made audiences that any picture has ever had, but also with the genius-touch of Lois Weber, the Belasco of the Screen, in every situation and setting. And Lois Weber---who produced "Shoes," "Where Are My Children," "The Hand that Rocks the Cradle," "Hypocrites," "Scandal," "The Price of a Good Time"---has made *more money for Exhibitors than any other producer you can name.* Book "THE DOCTOR AND THE WOMAN" thru your nearest Jewel Exchange---or Jewel Productions, Inc., 1600 Broadway, New York.

SUPPORTING Mildred Harris, who plays innocent little Sidney, "The DOCTOR and the WOMAN," has one of the most admirably chosen, perfectly balanced casts that your audiences will see for many months. Zella Caull's "Carlotta" is particularly strong and fine—while True Boardman as "K," the great surgeon whom Carlotta ruined for reasons best known to herself, will give your people a figure with whose self-sacrifice every man and woman will sympathize. Go to your nearest Jewel Exchange today and make your arrangements for this dramatic treat.

The DOCTOR AND THE WOMAN

"Won't you give any other name than "K"?"

JUST as one never forgets the scene of delicious attar of roses, so you'll never forget the lovely picture of innocent girlhood made by Mildred Harris, the famous heroine of "The Price of a Good Time," when she comes on in

The DOCTOR AND THE WOMAN"

The shocking revelations of love dishonored which come to little Sidney are made doubly affecting by the amazing talent of this youthful star, whom your women patrons will love in the same unusual measure as the man. See for yourself today at any Jewel Exchange.

JEWEL Productions

"I'd shoot the man who deceived you, Sidney!"

"You are the most beautiful person in the world"

THE remarkable art which makes Lois Weber the greatest money-getting producer that exhibitors have ever known reaches its zenith in

The DOCTOR AND THE WOMAN"

Every striking situation, from the problems of little Sidney's threadbare home to the electrifying scenes in the great hospital, is heightened by the supreme artistic genius of the Belasco of the screen. Book this rarely intimate drama thru your nearest Jewel Exchange.

JEWEL Productions, Inc.
1600 Broadway, New York City

"If you want to know who the women is—take a good look at me!"

"I thought you were wonderful
—till I heard about her!"

LOOKING at it simply from the money standpoint—here is a drama with more and better guarantees of success than any other play of months.

The DOCTOR AND THE WOMAN"

has a title which no man or woman can possibly pass by—a story with a ready-made audience of at least two million men and women—a producer to whose national popularity "The Price of a Good Time" has just made enormous additions. See this triply guaranteed drama at any Jewel Exchange and do it today.

JEWEL Productions Inc
1600 Broadway New York City

"You can't go away—you can't!
You dare not leave me—now"

Mildred Harris

in

"The DOCTOR and the WOMAN"

Jewel Productions

Inc.

"THE RISKY ROAD"

DOROTHY PHILLIPS PRODUCTION

DOROTHY PHILLIPS in "A RISKY ROAD" is a powerful Box Office Attraction—first, because of the wonderful story, exceptional directing, cast and photography, and then because of the smashing title which thousands of exhibitors will welcome with its great money-getting possibilities. Released April 8th... Use the newspaper ad furnished by our Exchanges. Book "THE RISKY ROAD" for more than one day.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.

"Largest Film Mfg. Co. in the Universe"

CARL LAEMMLE, Pres.

1600 BROADWAY, N. Y.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION-PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
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Vol. 6. APRIL 20, 1918. No. 10

Ushers Organize For Liberty Loan

THE most recent organization formed for the purpose of raising the Third Liberty Loan above its required quota is the National Girl Ushers' Association. It started with the twelve ushers at the Broadway Theatre, where "The Kaiser, the Beast of Berlin" was being shown.

"The Kaiser, the Beast of Berlin," in its wonderful five weeks' engagement at the Broadway Theatre has been utilized by all the leading patriotic organizations in New York City to advance their interests and educate the American public to the fact we are now at war with the Hun.

The Jewel Productions Feature, directed by Rupert Julian, was endorsed by the United States Department of Public Information, the American Defense Society, the National Security League, the Mayor's Committee of Women for National Defense, Boy Scouts of America, United States Junior Naval Reserve, National Woman's Army, American Junior Marine and Naval Scouts, United States Marine Publicity Bureau, United States Boy Scouts, Four Minute Men, Elton Boys' Brigade and Girls' Hospital Corps, Duryea War Relief, Women's Committee, Council of National Defense, and many others who provided patriotic speakers or bands for special concerts during the engagement of the picture.

The germs of patriotism scattered by the picture were even inoculated into, or absorbed by, the girl ushers of the Broadway Theatre, who in the costumes of Belgian maidens, have donated their spare time to the Liberty Loan Committee and went into the streets in costume with the slogan, "Belgium Girls Ask You to Buy Liberty Bonds," a protective escort of sailors from the Brooklyn Navy Yard and soldiers from the National Army at Camp Upton being provided them.

Group of Broadway Theatre Ushers in Belgian Costume, at first meeting of organization for the Third Liberty Loan.

Their Liberty Bond activities prompted them to call upon all theatre ushers throughout the country to join with them in a National Girl Ushers' Association, which was organized at the Broadway Theatre last Sunday with the following officers:

President, Helen Ellison; treasurer, Leah Strauss; secretary, Irene Connelly; chairman Liberty Loan Committee, Marie Duke; chairman War-Savings Stamps Committee, Catharine Bailey; chairman Food Conservation Committee, Dorothy Wilkins; chairman Agriculture Committee, Marion Kerr; chairman Comfort Kit Committee, Madeline Mussi; chairman Ushers' Welfare Committee, Carrie Wigand, and chairman Soldiers' and Sailors' Entertainment Committee, Dorothy Datton.

The Broadway Theatre girls have determined to work for the present Libtry Loan, after which they will devote their efforts to providing comfort kits for Red Cross nurses at the front, who are not receiving the attention or consideration their brave work deserves, and as a last consideration the Girl Ushers' Association will endeavor to improve the conditions under which girl ushers work in various theatres. They will be glad to hear from girl ushers in all other moving picture houses.

"FOR HUSBAND'S ONLY," COMING.

ONE of the most interesting titles, and in all probability the most exquisite and completely satisfactory feature which Lois Weber has ever put out, is "For Husband's Only."

The Jewel plans to release this picture immediately after the exploitation of "The Doctor and the Woman" is finished. Mildred Harris is the star of this production, as she was of "The Doctor and the Woman" and "The Price of a Good Time." In "For Husband's Only" she is supported by Lewis J. Cody.

In its original form, "For Husband's Only" was a very short magazine story appearing in Clever Stories. Reading it, one wonders how Miss Weber ever contrived to make five intensely interesting reels, crowded to the brim with incident. But Miss Weber is a genius, and anything is possible to a genius.

FRANKLIN FARNUM
ELLA HALL
CARMEL MYERS
RUTH CLIFFORD
MONROE SALISBURY
START A
BLUEBIRD DAY

Was Barnum Right?

No. 204 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

THE moving picture atmosphere is full of schemes nowadays; and most of them are atmosphere.

Tom, Dick and Harry are busy, cooking up ideas of a purely unselfish sort, solely for the purpose of saving the dearly beloved exhibitor. Saving him from what? Oh, just anything.

Tom knocks on the exhibitor's door and opens his sample case. He shows a pretty contract which he thinks the exhibitor ought to sign. He wants the exhibitor to agree to use nothing but Tom's films for five years. The wise exhibitor shuts the door and goes back to his knitting.

Dick bangs on the door. The exhibitor drops his work and looks at Dick's samples. Dick has a beautiful scheme called "co-operation." All the exhibitor has to do to get this co-operation is to dig up some cash. Dick tells him that if he goes in on this deal, he will thereafter get his film service so cheap that he will laugh himself to death. The wise exhibitor shuts the door and goes back to work.

Along comes Harry and rings the door bell. The patient exhibitor drops his work again and listens to Harry. Harry has a much better co-operative scheme, whereby the exhibitor will not only get his film service dirt cheap, but Harry will throw in a couple of hambones, several gobs of salt mackerel and a loaf of real white bread for good measure. The wise exhibitor politely asks him to go to hell.

The air is full of schemes, but they're mostly air. The exhibitor who uses the brains God gave him will quit answering the calls of Tom, Dick and Harry and get down to brass tacks. He will study his theatre problem with his own brains, and he will finally decide that what he needs is PICTURES, not schemes or contracts or other flapdoodle.

I see by the papers that the district attorney of New York has just arrested a film schemer who was selling "stock" in a company that was going to make a million dollars a day or $365,000,000 a year. He had sold only $300,000 worth of stock. This is encouraging. I can remember the time when he could have sold millions to the patient easy marks of filmdom.

If you want pictures, any Universal or Bluebird exchanges will fix you up. If you want back-breaking contracts or J. Rufus Wallingford schemes, you'll have to go elsewhere for them.

P. T. Barnum said "the people like to be humbugged." Was he referring to exhibitors? Darned if I know.

In the famous dual role of social queen and devil, Priscilla Dean will give your patrons a photo-dramatic treat. You can advertise this PRISCILLA DEAN PRODUCTION stronger than any feature picture you've shown in many months and it will make good. Book and play it for two or three days —four if you have the open time. This production tops the Class A pictures.

UNIVERSAL FILM MANUFACTURING COMPANY

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY **Carl Laemmle, President** **NEW YORK**

Your Local Newspaper Will Be Glad to Publish

Stock cut, order from Supply Dept.

These Prepared Stories
for the
BLUEBIRD PHOTOPLAY,

"A Mother's Secret"

with

ELLA HALL

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

CAST.

Angela	Ella Hall
Mrs. Eldone	Mary Mirsch
Capt. Eldone	T. C. Crittenden
Howard Grey	Emory Johnson
"Mammy"	Mrs. L. C. Harris
Rose Marie	Grace McLean

THE STORY.

THOUGH she cherished the memory of her little girl in Virginia, Lady Eldone's marriage with the aristocratic British captain had taken her to England, and the little gossipy community where she had been born and brought up gave her the credit for a mother extremely forgetful, if not worse. Then came the war, and Lady Eldone gave her services to the Red Cross. Angela, the daughter, was then seventeen years old, and just beginning to wonder why her mother failed to show any interest in her. On the battlefield an orderly heard Captain Eldone tell his wife that the plans for a new siege-gun, if sold to the government, would make her a rich woman, and provide for her handsomely in case of his death. She was scarcely out of headquarters when an aerial torpedo demolished the building. But the orderly had not forgotten the siege-gun plans, and two governments watched the lady in mourning to see what she would do with them. Lady Eldone decided that America was the most fertile field for a dashing widow to contract a rich marriage, and forthwith came to Newport with considerable blare of trumpet and social announcement. Angela saw the notice in the paper, and straightway betook her to her mother's new home, slipped in during a reception at which the mother intended to impress Howard Grey, and very nearly upset all of her mother's plans. She recovered quickly, however, bought a very juvenile dress for Angela, and coyly suggested that she didn't think she looked old enough to be the mother of a girl thirteen years old. Unknown to Lady Eldone, the two people who were seeking the plans were this same Howard Grey and Rose Marie, her maid. Angela, however, discovered the maid robbing her mother's safe. Howard Grey scarcely knew her in her grown-up clothes, but he hastened to aid her and put the maid under arrest. Just at this moment Captain Eldone, who had been so severely wounded all these months as to prevent communication, stepped into the house, and Lady Eldone's troubles dropped from her like a winter cloak. Of course, she was willing then to hand over her daughter to Grey, and the plans—they had been destroyed in the dynamited headquarters.

ELLA HALL GETS NEW LEADING MAN.

ELLA HALL, leading woman in "A Mother's Secret," scheduled to open at the ..... Theatre on ..... in her next production, will appear with Ralph Graves, the youngest leading man of the screen. The Hall-Graves combination, in point of years, will compare as children to adults with any other star combination in motion pictures, but in experience will lay claim to a long, diversified career.

The Planners.

Story by Lois Zellner.
Scenario by Doris Schroeder.
Directed by Douglas Gerrard.

Miss Hall was born in the shadow of the footlights and has been casting a shadow from them almost continually since. After a long juvenile career, she was chosen by David Belasco for the principal part in his production, "The Grand Army Man." After playing in numerous stage productions, she chose the screen as having greater possibilities than the legitimate stage and obtained a position under the direction of David W. Griffith. Later she went with Bluebird, with whom she has been for some time.

MUST FEEL PART TO ACT IT, SAYS MISS HALL.

ELLA HALL, the Bluebird star, is authority for the assertion that a screen actress must live her part before she can do justice to it. She must be more in sympathy with the character she plays than the actress of the spoken drama. Miss Hall asserts the camera is more searching in its criticism than an audience, and brings out the mistakes in a glaring manner.

In her latest picture, "A Mother's Secret," which will open at the ..... on ..... Miss Hall plays the child of a mother who forgot her in her social ambitions. Before playing the part to the satisfaction of her director, Miss Hall says she had to school herself into a spirit of forlornness to represent the situation of the child of a woman who was afraid her child would interfere with her matrimonial plans.

The Box-office Angle

A DEPARTMENT OF HELP TO EXHIBITORS

FOR YOUR HERALD.

ONCE upon a time there was a woman with a beautiful daughter. She loved the child. She also loved social position and riches. This woman had to make a decision. She could not have her offspring and have social position and wealth also. Some of us have considered such a question, but never have had to face it. But this is the decision that causes all the mystery in "A Mother's Secret." The photoplay gives the solution. Did the mother cling to her daughter, or did she cast aside maternal affection and take the fortune and the social position?

PHOTOPLAY SHOWS WAY TO REMAIN YOUTHFUL.

WOMEN who are approaching the meridian of life and dread the thoughts of gray hair and wrinkles will be interested in "A Mother's Secret," which opens at the ..... Theatre on ..... because the photoplay to a large degree gives the solution of overcoming the bugaboo. It is a regular lecture to women on "the way to keep youthful" and the advice is built around the character of a woman who visualizes the part of the mother of Ella Hall, the star of the production.

So successful does the middle-aged woman keep away the gray hair and the wrinkles that she is taken for the sister of her seventeen-year-old daughter, and the daughter is forced to wear abbreviated costumes to accentuate the difference between youth and age. Women all over the country have flocked to see the picture to obtain the secret of remaining young.

THEATRE TO BE SCENE OF RECONCILIATION.

ELLA HALL, who was deserted by her mother seventeen years ago when she was a tiny baby, will meet her parent at the ..... Theatre on ..... next during the performance of "A Mother's Secret."

Miss Hall is the daughter of a Southern man and a Northern woman. Upon the death of her father, Mrs. Hall went abroad, where she was married to an English lord. For years she apparently forgot the existence of the child of her first marriage. Her second husband disappeared after an explosion on the British battle front and the former Mrs. Hall returned to America to learn that her daughter had grown into a beautiful girl. The meeting of mother and daughter has been arranged by Manager ..... of the ..... Theatre.

THE plot of "A Mother's Secret" gives an opportunity for tremendous publicity based along lines worked with success by the best publicity men in the business. Two or three days before the presentation of the picture insert an advertisement in the personal column of your most widely read local newspaper. It should read:

"I am seeking my mother, who resided in (name of your city) several years ago. $500 reward for information. Address Ella Hall (name of one of your local hotels)."

You, of course, will have to arrange with the hotel clerk to keep secret that the "ad" is a plant. The better way, of course, to prevent any slip-up is to get a girl to register at the hotel as Ella Hall and have her meet every person who may call to give information. The advertisement will cause the editors of the local newspapers to follow with a news story which will give you the publicity to bring the crowds to your theatre. There are numerous ways to do this, one suggestion being that your newspaper advertising carry the line:

"Ella Hall, who is seeking her mother, will inspect the audience at the ..... Theatre to-morrow, during the presentation of "A Mother's Secret."

Short readers scattered through your local newspapers, such as "Have you a secret from your children? See 'A Mother's Secret.'" In cities where several theatres run the picture during the same week, the cost of this kind of advertising should be pro rated among the theatre owners. This, as a matter of fact, always should be done where several theatres present the same picture during a limited time. It guarantees all concerned greater display space at a minimum cost.

WAY WOMEN SPIES WORK SHOWN IN PHOTOPLAY.

"A Mother's Secret" Exposes Many Actual Espionage Devices of Central Powers' Spies.

THE manner in which the Central Powers are using women to spread propaganda and spy upon persons in authority in the council of the Allies is vividly portrayed in "A Mother's Secret," which is booked to appear at the ..... Theatre on .....

The photoplay is based upon actual investigations, which showed that the best educated women of Germany do not hesitate to take positions as menials in the households of members of the American diplomatic corps in order that they may hear state secrets discussed in private. Nor do they hesitate to do murder when it is necessary to obtain plans that may be valuable to armies of Germany and Austria.

In releasing the picture, the Bluebird officials issue a warning that an investigation of the past of all employees is more important now than at any previous time in our history.

Though not yet of age, legally, Ella Hall, star of "A Mother's Secret," which comes to the ..... Theatre on ..... is a photoplay veteran. She has served seven long years before the camera and has never lost any time in seeking engagements. She has worked all the time.

Ella Hall has a perfectly good mother of her own who played with her once in "A Jewel in Pawn." She has a brand-new one in "A Mother's Secret," which will be seen at the ..... Theatre on ..... Her name in the play is Lady Eldone, and on the cast list it is Mary Mirsch. That doesn't sound like a stage name and doubtless it is her real one. She is new to the screen, but her work is excellent throughout and her gorgeous costumes add materially to the decorative quality of "A Mother's Secret."

DAUGHTER OR MOTHER.

CAN you imagine a woman who was spending her last dollar to impress an American millionaire, and who had him hanging on the ropes, as it were, rolling a proposal around on his tongue, being interrupted in this most important moment of her whole life by the entrance of her seventeen-year-old daughter? That's just what happened to the mother in "A Mother's Secret," which will be seen for the first time on ..... at the ..... Theatre. And that seventeen-year-old daughter was the mother's secret. The millionaire thought it was a mighty fine secret, too, and he began to pay almost as much attention to the daughter as to the mother, only he brought the mother roses and the daughter toys. For mother was wise. "You would not think I was the mother of a thirteen-year-old daughter, now, would you?" And the daughter was the only one who kicked on the thirteen. For she was half in love with the millionaire herself. So, you see, there is some situation to "A Mother's Secret."

DOROTHY PHILLIPS PRODUCTION

—"THE RISKY ROAD," released on April 8th, is one of the biggest Box-office attractions of the season. The story and action is as powerful as the title, which is a money-getter par excellence. Watch for the coming DOROTHY PHILLIPS PRODUCTIONS.

MAE MURRAY PRODUCTION

—"THE BRIDE'S AWAKENING," released on May 20th, promises a sensational treat for millions and big results for Exhibitors. It's title is exceptionally strong, and the production backs up the title to the letter.

PRISCILLA DEAN PRODUCTION

—"THE TWO-SOUL WOMAN" is a feature extraordinary. One that will be worth more to you in results than any price your Exchange may ask of you. Pay whatever they ask. Boost this to the very limit. It will play capacity especially on repeat performances.

MARY MAC LAREN PRODUCTION

—(Title and release date to be announced late) will be a great "come back" with this splendid star to Universal Productions. Thousands remember Mary MacLaren in Lois Weber's great sensation, "SHOES."

HERBERT RAWLINSON PRODUCTION

— "SMASHING THROUGH" promises as big returns to Exhibitors as that sensational financial success, "COME THROUGH"—in which Rawlinson took the country by storm. It is a big feature to be booked for longer than one day for the big money.

HARRY CAREY PRODUCTION

—"THE SCARLET DROP" is a companion piece in wonderful character acting to Harry Carey's "PHANTOM RIDERS" and "STRAIGHT SHOOTING," which was received with unbounded enthusiasm by hundreds of shrewd Exhibitors.

EVERY Universal Special Production is an individual Box Office Attraction of the highest type.

No feature attractions, irrespective of who produces them or how widely advertised, surpass these Special Productions in any detail. The class and high character of these Productions stamp them as first choice for first-run Houses. They are not sold on contract. Each is a Special, offered and sold on its merits. Your nearest Universal Exchange will arrange private trade showings.

UNIVERSAL FILM MFG. CO.,

"The Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President

1600 Broadway, New York.

JOHN E. SAXE, PRESIDENT. THOMAS SAXE, SEC'Y-TREAS.

SAXE

AMUSEMENT ENTERPRISES.

GENERAL OFFICES: 160 FIFTH ST.
MILWAUKEE
PHONE GRAND 560

March 8th, 1918.

Jewel Productions, Inc.,
Milwaukee Branch,
C I T Y.

Gentlemen:

Up to the date of this writing I have played all the Jewel Productions released by you, and find them superior to any features that I have played. I can truthfully state that they have materially increased the box office receipts, both here and at Minneapolis.

THE MAN WITHOUT A COUNTRY deserves special mention in a manner in which it was put over in both towns, and THE PRICE OF A GOOD TIME which I booked for four days in Minneapolis was held over for the entire week, in order to accommodate the record breaking attendance. I start this production here in Milwaukee next Sunday, and if our Minneapolis business is any criterion at all, this picture is bound to smash some box office records, and I am looking forward for big business.

In conclusion I want to say that Jewel Productions are not only different, but as a whole are as good and better than any features obtainable today, and I am very well satisfied with them as business getters.

Trusting Jewel Photoplays will continue to be "Jewel" box office productions, and with best wishes, I beg to remain,

Very truly yours,

TS/OL

Thomas Saxe

How About YOU?

Here is a paragraph in regards to two and three-reel subjects contained in a letter recently written to me by one of the Universal exchange managers:

"In regard to the short subject program, since this has been discontinued, the exhibitor realizes how foolish he was not to stay with it. I think in the course of the next three months there will be so much clamoring for two- and three-reel subjects that we shall be compelled to turn them out again as I have on my desk at the present time, six contracts from six first-class picture houses, of seating capacity in the neighborhood of five and six hundred, for two-reel subjects to be released each week, and the cheapest price for these two-reelers is $12.50. It goes to show he cannot do without the bread-and-butter program. I think your announcement in regard to this situation for the last year will come out exactly as you stated."

Does the foregoing voice YOUR sentiments? Would YOU want Universal to resume releasing two and three-reelers?

We've got them. If you want them, SAY SO on the coupon below!

CARL LAEMMLE.

Mr. Carl Laemmle,

1600 Broadway, New York City.

I can use a two or three reel drama in my house —— times a week and will book it if the opportunity is presented.

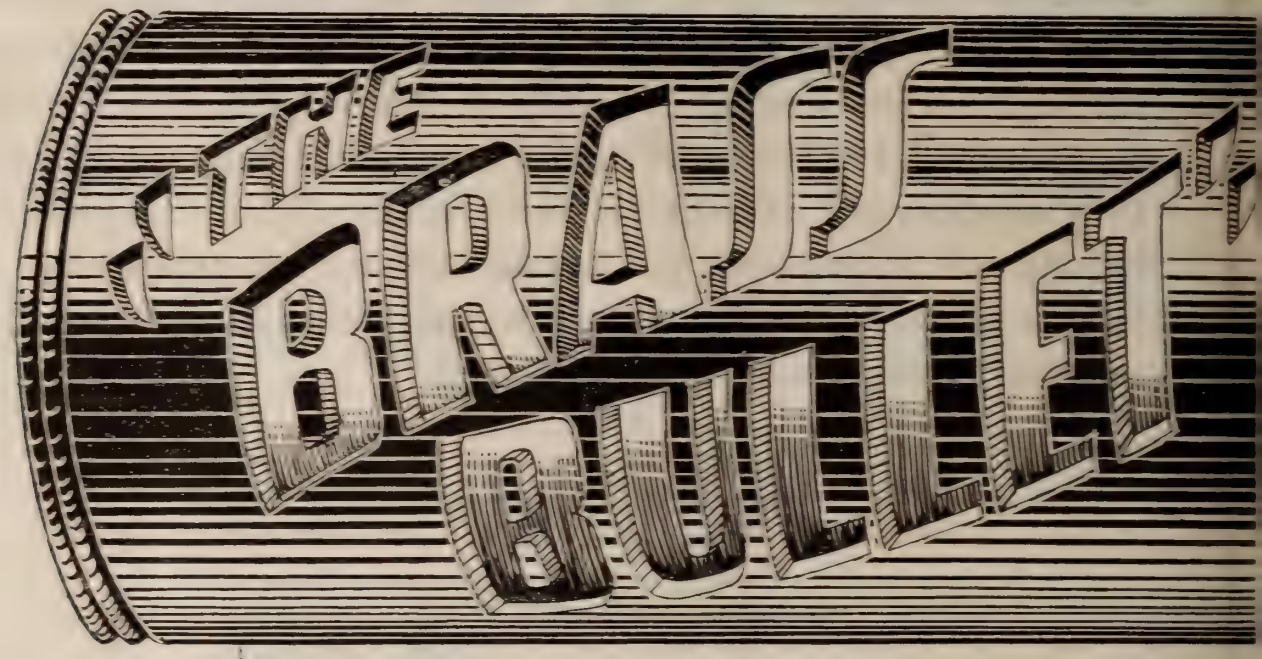
Name .....

Theatre .....

City .....

COM

The Greatest Serial the
The Big New Serial—The different
The Classiest 18 week Box
have this reason A



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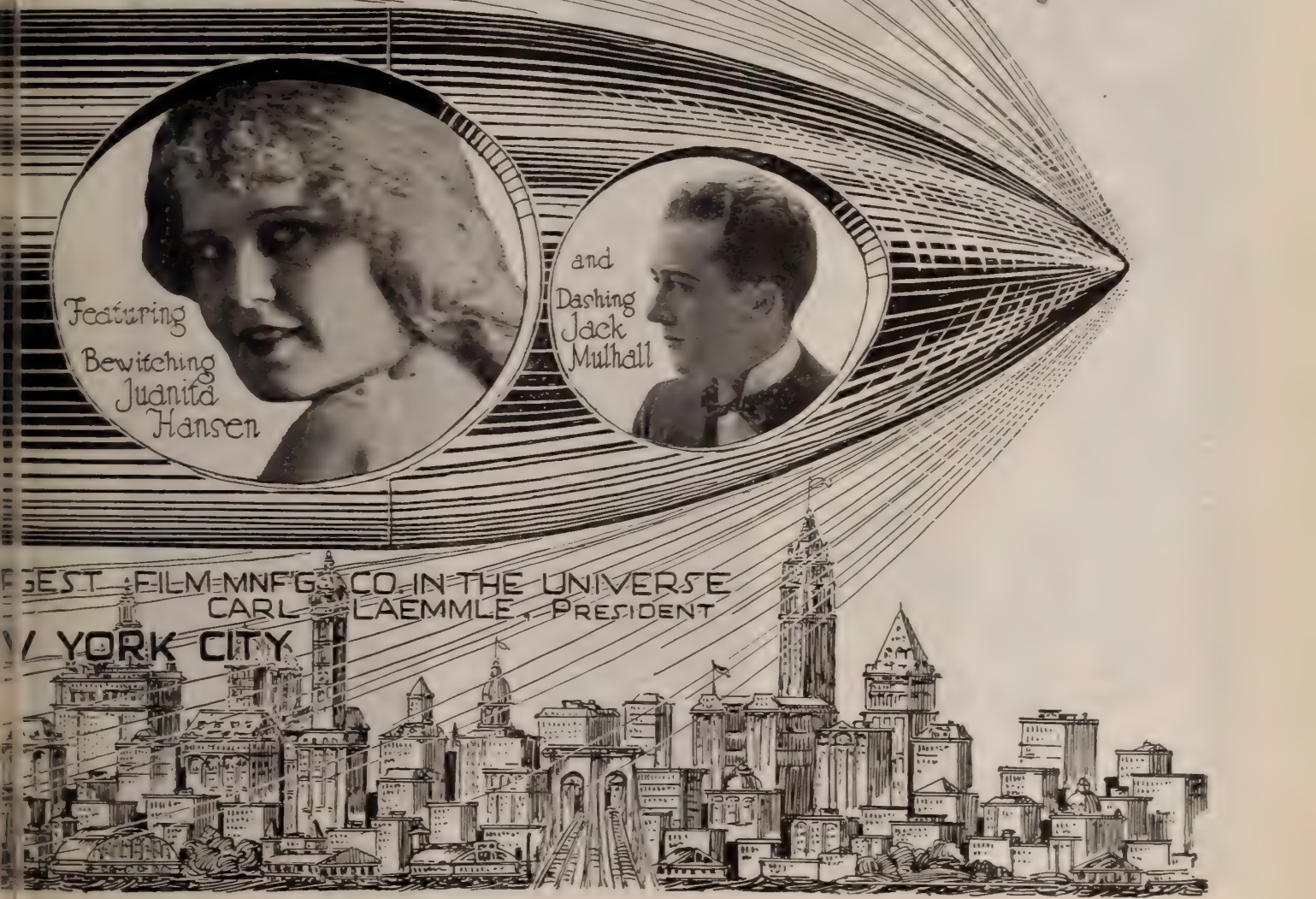
Universal has Filmed to date Serial—The high speed Serial Office Attraction you will Sensational Winner



HARRY CAREY'S wonderful work in his former productions including "THE PHANTOM RIDERS" — "STRAIGHT SHOOTING" and many others has made him the supreme Western favorite with countless thousands of people.

Few, if any, Western feature pictures ever surpassed "THE PHANTOM RIDERS" and few equalled it, irrespective of star or story. He comes back again in "THE SCARLET DROP" directed by Jack Ford, with the supporting cast including little Mollie Malone.

Book thru your nearest Universal Exchange, or communicate with

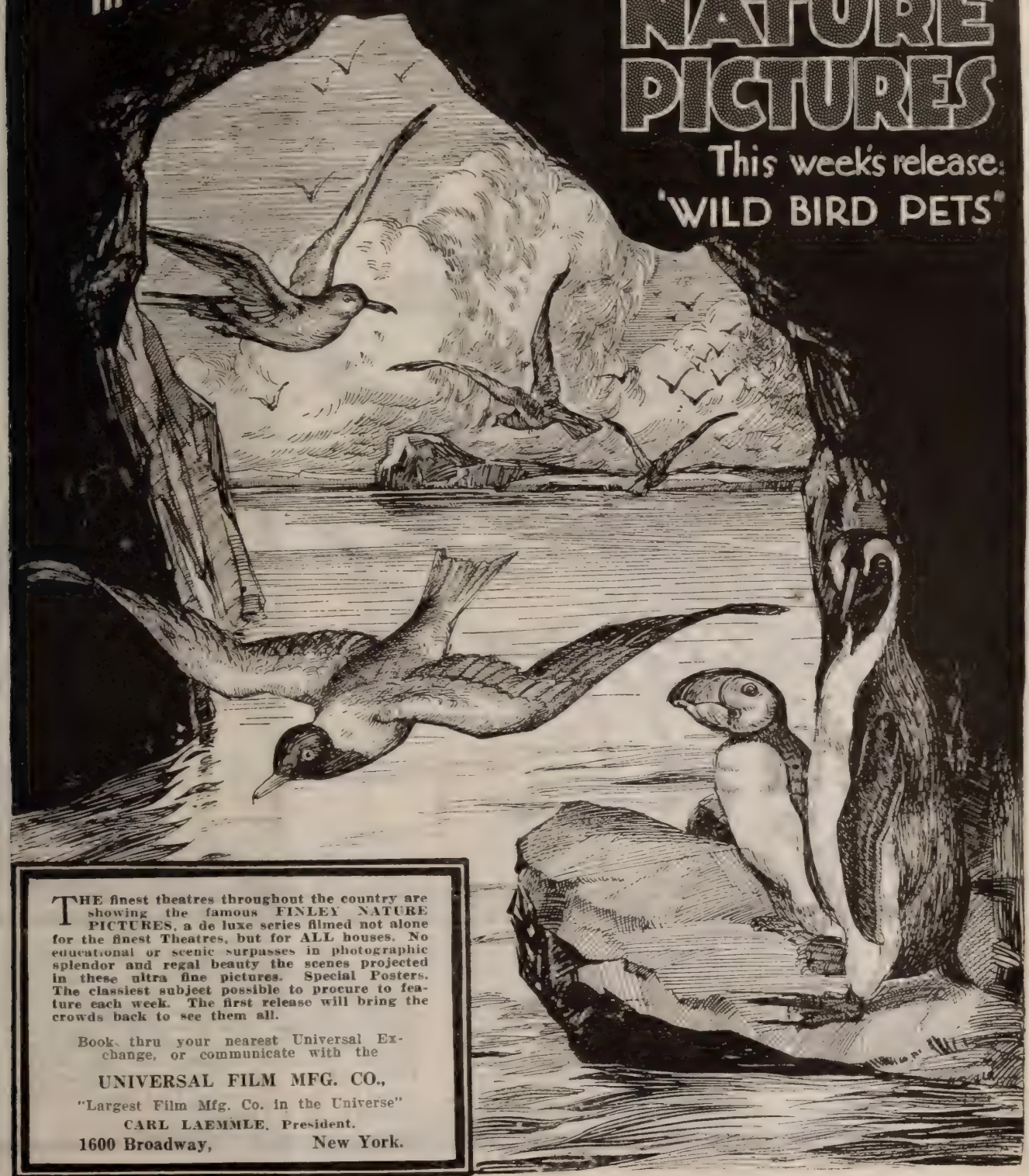
UNVERSAL FILM MFG. CO.
"Largest Film Mfg. Co. in the Universe"

Carl Laemmle, Pres.,
1600 Broadway - - New York

Now showing in the finest Theatres

FINLEY NATURE PICTURES

This week's release:
"WILD BIRD PETS"



THE finest theatres throughout the country are showing the famous FINLEY NATURE PICTURES, a de luxe series filmed not alone for the finest Theatres, but for ALL houses. No educational or scenic surpasses in photographic splendor and regal beauty the scenes projected in these ultra fine pictures. Special Posters. The classiest subject possible to procure to feature each week. The first release will bring the crowds back to see them all.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.,

"Largest Film Mfg. Co. in the Universe"

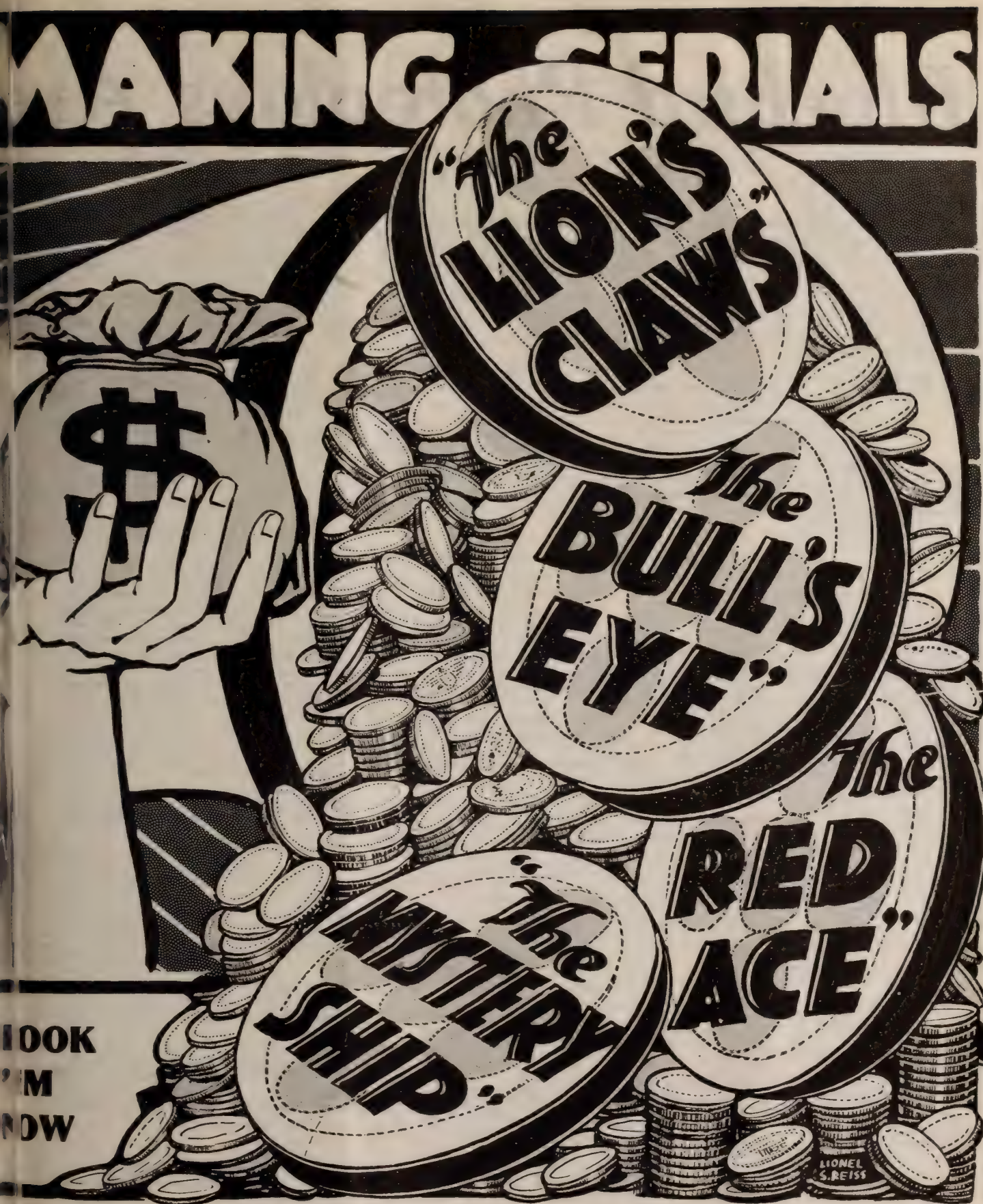
CARL LAEMMLE, President.

1600 Broadway, New York.

FOUR FORTUNE-

FOUR huge crowd-getting—dollar-collecting serials—Four fortune-making serials that are going over with a crash in hundreds of theatres all over America. Four serials that cannot be duplicated by any film concern on earth, one after the other. "THE LION'S CLAWS" now playing to big receipts—"THE RED ACE" repeating in scores of theatres—"THE MYSTERY SHIP" still going strong—and "THE BULL'S EYE" a winner wherever shown.

You can't ignore these four winners if you are in the moving picture business for profit. We've told that to hundreds of exhibitors. They have heeded our word. Result—a continuous stream of money for a full year. See the first episodes of all these serials at your nearest Universal Exchange. You'll book them all if you see them with your own eyes as hundreds have. Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Manufacturing Co. in the Universe. Carl Laemmle, President. 1600 Broadway, New York.


MAKING SERIALS
"The LION'S CLAWS"
The BULL'S EYE"
The RED ACE"
"The MYSTERY SHIP"
LIONEL S. REISS

OOK
'M
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Bluebird Photoplays Are

A KNOCK-OUT.

Bluebird Photoplays, Inc.,
Omaha, Nebr.:

Gentlemen—This is to advise that Carmel Myers in "My Unmarried Wife" was a knock-out for me and won the very highest praise from all who saw it. It was a pleasure to meet my patrons the next day, as the first thing they would say to me was, "Ulm, that was a dandy picture last night. Best I have seen for a long time." That is the kind of talk that puts vim into a manager and makes him feel like going them one better in the way of pleasing them.

I commenced running Bluebirds on December 1st, 1916. My thanks to the salesman for the two hours he spent with me in getting this contract. He was no liar, as the Bluebirds have proven even better than he recommended them to be.

Bluebird is the only brand of film that I have been able to run steadily one week for over a year. There are reasons why:

No. 1—First-class treatment from the Omaha office.
No. 2—Inspection 95 per cent. good.
No. 3—Features 95 per cent. good.

This is the way I will have to class them: "They are in a world by themselves," and this proves to me that the play is the thing, and not the star. I have paid a big price for four pictures of one of the biggest stars in the business, and she had but one fine picture out of the four. The other three were only fair, and were not worth one-half what I paid for them.

Yours very truly,
A. A. ULM,
Manager Orpheum Theatre. Randolph, Nebr.

BLUEBIRD DID IT.

Bluebird Photoplays, Inc.
Des Moines, Iowa:

Gentlemen—On the 24th day of last July I took the management of the Orpheum Theatre at this place. I was inexperienced and the theatre was a dead one. I soon discovered that the fault was not in the community, but in the class of pictures shown. On the 4th day of August I ran my first Bluebird. I still had no crowd, but it was no fault of the Bluebird. I have continued the Bluebird as my Saturday night feature, and have never had a bad picture. I can truly say that the Bluebird have been the means of filling my theatre and making it a paying proposition. My receipts have increased five times, and the theatre and equipment has more than doubled in the past seven months.

The Bluebird did it.

B. S. HARRIMAN,
Mgr. Orpheum Theatre.
Kellerton, Iowa.

SIMPLY FINE.

Cincinnati-Buckeye Film Co.,
Cincinnati, Ohio:

Gentlemen—I have only run ten of the Bluebirds, but can say they are simply fine—all of them—and they sure are money-getters. I run a Bluebird every Saturday.

Yours respectfully,
C. E. COY,
Clendenin, W. Mgr. Star Theatre.

NOT ONE CRITICISM.

Cincinnati-Buckeye Film Co.,
Cincinnati, Ohio:

Gentlemen—It affords us great pleasure to state our immense satisfaction with your Bluebird subjects. Thus far we have not had one criticism from a patron that would tend to show disapproval of a single subject, but to the contrary, we have had many remarks of approval on the various subjects offered from the Bluebird features.

"Broadway Love" in particular we find to be a most excellent feature, and Dorothy Phillips is certainly established as a top-line star with our audience. Her work in this particular production is superb. Mae Murray also was very captivating in "Princess Virtue." In fact, all of your stars thus far presented here have made a big hit with our patrons.

Very truly yours,
EDW. H. HICHLE,
Mgr. The Hippodrome Co., Inc.
Parkersburg, W. Va.

PLEASED WITH EVERY ONE.

Bluebird Photoplays, Inc.,
Oklahoma City, Okla.:

Gentlemen—We are certainly well pleased with every one of the Bluebird pictures. They have made us more money than any we have ever played.

Very respectfully,
J. N. GARRETSON.
Panhandle, Texas.

ALWAYS LOOK FORWARD TO BLUEBIRD NIGHT.

Bluebird Photoplays, Inc.,
Des Moines, Iowa:

Gentlemen—It is with pleasure that I take the time to tell you that I started running one Bluebird a week about two years ago, and I have not missed one week since they have proven to be the best picture that I have on my regular program. My patrons all look forward to Wednesday, the Bluebird night.

"My Unmarried Wife" made an especial hit with my patrons. We ran it two nights and turned them away. I can truthfully say that there is no better picture on the market as a whole.

Yours very truly,
E. L. PALMER,
Mgr. Majestic Opera House.
Jefferson, Iowa.

AVERAGE WAS FINE.

Bluebird Photoplays, Inc.
Des Moines, Iowa:

Gentlemen—I have run ten Bluebirds, and found them generally satisfactory to my patrons. The scenery and photography of all were good, and on the whole the general average was fine. I feel satisfied with them, and would recommend them to any exhibitor who desires good pictures at a fair price.

Yours truly,
M. W. MOIR.
Mgr. Diamond Theatre.
Des Moines, Iowa.

THEY ATTEND THIS HOUSE ONLY ON BLUEBIRD NIGHT.

Cincinnati-Buckeye Film Co.,
Cincinnati, Ohio:

Gentlemen—The Bluebird Photoplays are very popular with our patrons, especially among the more refined theatergoers that appreciate a clean, deep, thoughtful picture.

The Bluebirds are undoubtedly the best and most popular picture we have, and in general I believe our patrons are better pleased with the Bluebirds than any other film we have ever used.

We have the Bluebird pictures on Wednesdays and we have many patrons that only attend the show on that night. You may ask them why they attend only on Wednesday nights and they will tell you that that is Bluebird night.

Yours very truly,
CONLEY T. REASOR,
Mgr. Haymond Theatre.
Fleming, Ky.

Cleaning Up Everywhere

A FINE PICTURE.

Universal Film & Supply Co.,
Oklahoma City, Okla.:

Gentlemen—We played Monroe Salisbury in "The Red, Red Heart" last Sunday and Monday, and it was a fine picture. Thought perhaps if you hadn't seen it you would like to hear how it was.

Yours very truly,
McCOY & BRAST,
The Strand Theatre.
Tulsa, Okla.

SOLDIERS LIKE THEM.

Cincinnati-Buckeye Film Co.,
Cincinnati, Ohio:

Gentlemen—Our audiences are 94 per cent men (soldiers) who seem to like Farnum's fighting-smiling style of acting. His plays are usually manly and not too heavy. Harry Carey draws just as well for us and the boys seem to eat up his stuff, especially the fight and comedy scenes (and he has some rough fights). Whenever an audience of men applaud a picture you know positively that they are enjoying it, and this is a nightly occurrence when we show this class of pictures. Monroe Salisbury is probably well liked as a star, although not as well known here.

All the girl stars are well liked, especially when they appear in stories with lots of action, or with scenes laid in the big open country. The boys that don't care very much for studio pictures or society or dress-suit stories, unless there is a certain "get-up-and-go" to them; and they are not backward in telling us when we do get stung on a "bloomer," which we are proud to say has never occurred with either Bluebird or Butterfly pictures.

We have advertised "Bluebirds" and "Butterfly" pictures and "The play's the thing" for so long that our audiences know that the name "Bluebird Photoplay" means a good story, good photography, and a good cast of actors.

The best thing we can personally say about Bluebird pictures is the story is always there, the photography is positively the best, and the film in excellent condition, and, the most important of all, they get us the money.

The worst thing we can possibly say about them is that we are able to get only one such production each week without repeating.

We have run all Butterflys from the old Red Feather photoplay, "The Sphinx" to "Painted Lips," and we have run all Bluebirds from "Three Godfathers" to "The Fighting Grin," and they all gave satisfaction.

Keep selling us this class of pictures and we'll be with you every week. Yours very truly,

R. WILMER,
Mgr. The Fort Theatre.
Fort Thomas, Ky.

BLUEBIRD PLAYS ARE CERTAINLY IMMENSE.

Bluebird Photoplays, Inc.,
San Francisco, Cal.
Gentlemen:—

I am using your Bluebird photoplays, one each week, and have been using them ever since I took over the Berkeley Theatre, which was about two months ago. I can say this for the Bluebirds, that if they continue turning out the pictures in the future that they have been in the past we will be on your books as long as you are able to serve us.

We realize that you have not yet any of the big stars, such as Mary Pickford, Douglas Fairbanks or William S. Hart, on your program, but your plays are certainly immense, and from a box office standpoint they hold equally as good as the rest of the stuff on regular programs, and furthermore the people enjoy every Bluebird that comes into our theatre. I do not hesitate in stating that the Bluebirds are the only pictures that we use occasionally on a three-day run instead of a two-day run, as our contract calls for; on account of the popularity of this brand in Berekley we change three times a week, run a special program on one change, Bluebirds on the other change and on three day change we run nothing but specials, and on some occasions, as mentioned above, we use a Bluebird on the three day change.

Hoping that the Bluebirds will continue making such good pictures, and thanking you for past favors, we remain,

Yours very truly,
HARRY V. GILBERT,
Berkeley Theatre,
Berkeley, Cal.

THE BEST STUFF.

Bluebird Photoplays, Inc.,
San Francisco, Cal.:

Gentlemen—The Bluebirds are going fine here, and we think they are the best stuff on our program.

Expect to put "My Unmarried Wife" over for increase business, also Mae Murray in "Princess Virtue."

Very truly yours,
EDWARD E. BENHAM,
Mgr. Lyric Theatre.
Marysville, Cal.

EXCEEDINGLY SATISFIED.

Bluebird Photoplays, Inc.,
New York City:

Gentlemen—In frankness I must say that both my audience and myself are exceedingly satisfied with the majority of Bluebird Photoplays, when such stars as Monroe Salisbury, Dorothy Phillips and Ella Hall are represented.

Yours very truly,
GRAND THEATRE.
Brooklyn, N. Y.

BLUEBIRD DOUBLED RECEIPTS.

Bluebird Photoplays, Inc.,
Montreal, Canada:

Gentlemen—For the past few years I have been showing Bluebird Photoplays at both my theatres, namely, The North Star and Boulivardoscope, and personally I have always been very well pleased with them.

Permit me to state that when I bought the Boulivardoscope Theatre it was in a very run-down condition, and it is my positive belief that Bluebirds put it where it is today, doubling the receipts previous to my buying same.

Candidly I prefer running your Bluebirds to any other features on the market today owing to the fact that they contain the "real stuff," which always attracts the public.

E. BORGANSKY, Mgr.
Montreal, Canada.

QUALITY CONSTANTLY IMPROVED.

Cincinnati-Buckeye Film Co.,
Cincinnati, Ohio:

Gentlemen—I have been using your Bluebirds and Special Attractions for a long time, and consider them the strongest part of my entire program. To say I am well pleased is putting it mildly. Am also glad to note that the quality of these photoplays is constantly improving and taking their place among the very best productions of the day. Yours very truly,

A. D. BLACKWELL,
Mgr. Variety Theatre.
Cincinnati, Ohio.

PROMINENT COUPLE TRAPPED

IN BIG CAFE

MAKE NEAT GET-A-WAY WHEN ALMOST CAUGHT

$90,000 IN CANCELLED CHECKS SILENT EVIDENCE TO LEG PULLING

(SPECIAL)—

HERE'S a ripping dramatic feast. The story of a beautiful modiste's model who takes a long chance for a lark and gets mixed up with an old millionaire who has a little sweetheart of his own. Here's excitement enough for the most critical audience that ever gazed at the magic screen. This picture—

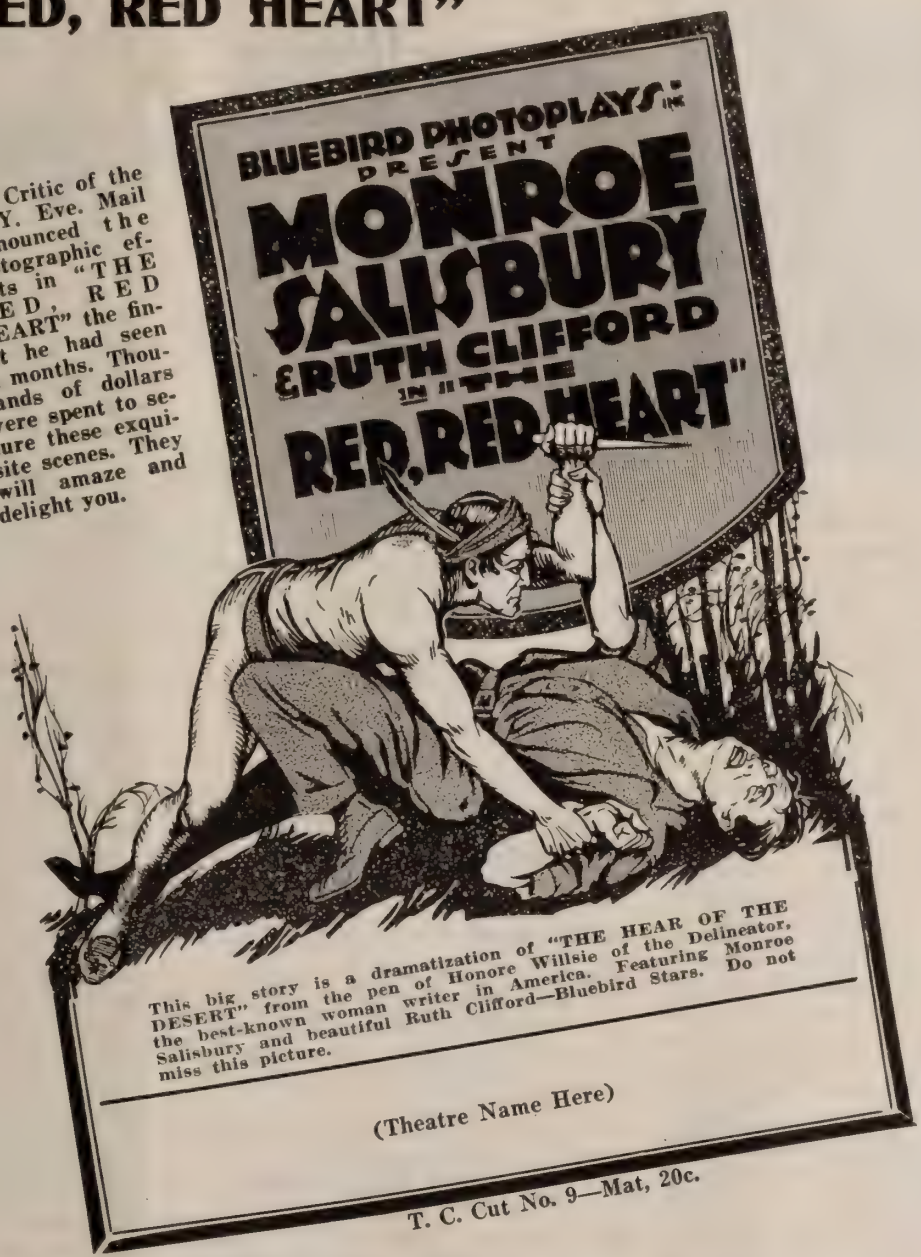
"A Rich Man's Darling"

—features LOUISE LOVELY and a fine cast. It's title is a crowd puller and a house packer, and the production is as big and bigger than the title. Book this for more than one day. It is the kind of a picture that will stand up for a run. Be sure to get the special 2 column striking newspaper ad on "A RICH MAN'S DARLING" from your nearest Bluebird Exchange. It will pack your house.

BOOK thru your local BLUEBIRD Exchange, or communicate with
BLUEBIRD PHOTOPLAYS, (Inc.),
1600 Broadway, New York City.

GET A MAT OF THIS AD
for Monroe Salisbury in "THE RED, RED HEART"

The Critic of the N. Y. Eve. Mail pronounced the photographic effects in "THE RED, RED HEART" the finest he had seen in months. Thousands of dollars were spent to secure these exquisite scenes. They will amaze and delight you.


BLUEBIRD PHOTOPLAYS, INC.
PRESENT
MONROE SALISBURY
& RUTH CLIFFORD
IN "THE RED, RED HEART"
This big story is a dramatization of "THE HEAR OF THE DESERT" from the pen of Honore Willsie of the Delineator, the best-known woman writer in America. Featuring Monroe Salisbury and beautiful Ruth Clifford—Bluebird Stars. Do not miss this picture.
(Theatre Name Here)

T. C. Cut No. 9—Mat, 20c.

Here is an extremely effective newspaper display ad for Monroe Salisbury and Ruth Clifford in "The RED, RED HEART." It will help your house. Mat of this ad complete, 20c. Your Universal Exchange will sell you a mat of this cut, or if your Exchange can't supply you, send your order, accompanied by cash, to the SUPPLY DEPARTMENT of the

UNIVERSAL FILM MANUFACTURING COMPANY,

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway Carl Laemmle, President New York

Stories For Your Newspaper

for

"Danger Within"

with

LITTLE ZOE RAE

A BLUEBIRD PHOTOPLAY

Showing the wonderful influence of childish prattle on a hard-hearted old bachelor.

From the story by Charles T. and Frank Dazey.
Directed by Rea Berger.

(Copyright 1918, Bluebird Photoplays, Inc.)

CAST.

Tom Paulton.....William Carroll
Grace Paulton.....Winifred Greenwood
Dolly Paulton.....Baby Zoe Rae
Matthew Wedgestone.....C. H. Mailes
Dr. Trevick.....H. Dunkinson
Gilbert Bolton.....True Boardman

Baby Zoe Rae.

THE STORY.

A SMALLPOX quarantine was the weapon the conspirators used to keep old man Wedgestone from reaching the office on the day they planned to raid his pet stock. The old man was a hard-shelled crabbed old tightwad, who knew the market like a book, but he was caught like a rat in a trap by his crooked general manager and his doctor, who was in debt to the manager and who had plotted with him to secure the quarantine. Just across from the Wedgestone mansion was the modest home of Tom Paulton, one of Wedgestone's clerks. Tom was scrupulously honest and faithful, but not appreciated. His wife was sick and little Dolly was the housekeeper. It was Dolly who brought home the bacon. Out of curiosity she wandered into the Wedgestone mansion through the back door, just as the cook and butler left in a huff. The quarantine officers would not let her out, and in the absence of any of the servants she almost earned a smile from the cross-grained old millionaire. Tom realized that something was wrong and became suspicious. The market was falling on old man Wedgestone's pet railroad stock and it was not being supported. Tom sent a detective to investigate. At the same time Dolly, by a trick, had escaped and the detective helped her to find her father's office, where Tom, with Wedgestone's note as authority, took charge, had the manager arrested, and saved Wedgestone's fortune. Now Dolly has everything her little heart desires.

FOR YOUR HERALD.

MATTHEW WEDGESTONE thought only in the dollar sign, his restless squirming fingers always stroked mythical gold, the sun rose with the opening of the stock market and set as the big gong announced the close of trading for the day. There was nothing human about him but that he was made in the image of man. His one desire was to pile millions on the millions he had accumulated. But a little child entered his life, and that little child saved him from bankruptcy and disgrace. The parents of the baby who allowed him to see just one touch of nature were facing financial starvation. What did the miser do? Did he reward the baby, lift the financial burden from the parents, or did he continue to count his gold despite the rest of mankind? "Danger Within" solves the question.

BRIBES BABY ACTRESS WITH FAIRY STORIES.

WINIFRED GREENWOOD, who plays the part of the mother of Baby Zoe Rae in "Danger Within," scheduled for the ..... Theatre on ..... learned that the wonderful child screen actress is inclined to be temperamental as soon as the cameraman attempted to turn the crank. This is the first picture in which Miss Greenwood has appeared with the much advertised youngster, and she didn't know that Zoe demanded a bribe before agreeing to act a part. The bribe always consists of a good fairy story.

Miss Greenwood's education had been sadly neglected in the telling of fairy stories. Before Zoe would act in the picture, Miss Greenwood had to purchase a volume of fairy tales, study up, after which she told one to Zoe Rae each day. After the daily story, Zoe was willing to do everything she was told.

Putting It Across With a Punch

"DANGER WITHIN" is accumulative from the box-office angle. It is one of those photoplays the second day's receipts of which will exceed those of the first day, and the receipts of the third day will be greater than those of the second. It has the "kiddie appeal," because Baby Zoe Rae is in the spotlight during the entire five reels. In putting across "Danger Within," the work of Baby Zoe Rae should be capitalized to the limit. All the schools—public, parochial and private—in the neighborhood of the theatre should be circularized not only two or three days before the run, but at noon every day during the run. Ten thousand circulars should be obtained at a cost not to exceed two dollars a thousand. Two or three schoolboys will give them out at the schools for not more than twenty-five cents a day. The reading matter on the circulars should be an appeal to the children, and indirectly to the parents, to see the "Wonderful child actress—Baby Zoe Rae." Tell them what a heroine she is in the photoplay, saving her parents from poverty by her heroism. Don't miss this kid appeal, because it means regular money to you.

Along the lines of the "kiddie appeal" a "prettiest baby show" might be held at the theatre during the run of "Danger Within." Name a committee to choose the prettiest baby and arrange your judging time so that it will not interfere with your scheduled time for running your shows. Pick a suitable award and make it something the parents may keep as a souvenir. A baby show always attracts a crowd, and it is up to you to find the way to drive the crowd through your entrance. This "stunt" will give your house tremendous publicity that will be lasting if you capitalize it with courtesy and chivalry toward the mothers and their babies. Of course, you must put a banner across the front of your house advertising the baby show as well as the picture. And do not be afraid to spend a little money in putting across the "baby show," as you will be able to raise your admission prices during the days on which you run it. Little Zoe Rae will win for you.

LOYALTY TO EMPLOYER REPAID AFTER YEARS.

"DANGER WITHIN," which will be presented at the ..... Theatre beginning ..... is a screen drama that should be witnessed by every employee in the city, and especially by those who feel their efforts are not appreciated by their employers. It is a splendid treatise to prove that in the end loyalty to employers always pays.

Not only should the employees see the photoplay, but several lessons may be learned from it by employers. One of the facts the photoplay brings out most forcibly is that employers often make a mistake in judging their employees by praising those that appear to be brilliant and paying practically no attention to the plodders who work day in and day out without comment.

BABY STAR DOESN'T LIKE THE STAGE.

BABY ZOE RAE, who will be seen at the ..... Theatre, beginning ..... in "Danger Within," advises all youngsters not to aspire to be photoplay stars. Recently she wanted to play instead of finishing one of the scenes in "Danger Within." She had to tell her playmates that she couldn't accompany them.

"And," she continued, "don't any of you ever want to go on the stage? It's a nasty old place. I'd rather make mud-pies or play with my dolls right now and I can't. Mother says I've got to do my part in the picture. That's just the way all the time. When I want to play with you I have to go to the studio. Don't you ever let your mamma get you to go in a picture."

And at the same time Baby Zoe Rae is the idol of her playmates, who place her on a pedestal and worship her.

QUARANTINE USED TO BOTTLE UP SUSPECTS.

POLICE authorities of a large Southern city recently used city physicians connected with the Board of Health to declare a quarantine against several houses, the residents of which were suspected of pro-German activities. The suggestion for this action was obtained from "Danger Within," which will be presented at the ..... Theatre on next .....

The police authorities did not feel that they had enough evidence upon which to base arrests and they desired more time for their investigation. At the same time they feared the suspects would leave the city. The smallpox quarantine was declared when all the suspects were at home and the Board of Health officers refused to allow any of them to leave the houses.

After the investigations were completed the quarantine was lifted and several arrests were made.

BABY ACTRESS FORCES RETAKING OF PICTURE.

BABY ZOE RAE, the youngest screen actress appearing before the camera, whose latest picture, "Danger Within," will open at the ..... Theatre on ..... has very decided opinions on account of one of which several scenes in "Danger Within" had to be retaken. The youngster had refused to go to the Bluebird studio on the day on which the particular scenes were taken, but eventually was persuaded to do so. Like all children worth-while, she has some temper of her own, and during the taking of the scenes tears caused by regular anger rolled down her cheeks to the cost of her make-up.

Later the picture was screened for Baby Zoe. When she saw the tears she demanded that all the scenes, in which she should have been smiling, be retaken. And she had her way after a threat that she wouldn't endeavor to do her best in the next picture, unless the scenes were retaken.

NOTES.

"DANGER WITHIN," the current Bluebird Photoplay which will be seen at the ..... Theatre on ..... brings a cast which includes beside Little Zoe Rae, True Boardman, whose best work was done in the Jewel Production, "The Doctor and the Woman"; Charles Hill Mailes, Winifred Greenwood, a newcomer to Bluebird; William Carroll, and Harry Dunkinson.

Had not little Zoe Rae in the role of Baby Dolly Paulton, in "Danger Within," which comes to the ..... Theatre on ..... been curious, Old Man Wedgestone would have lost his fortune and Dolly's father his job. As it was, the old man lost his heart only, retaining the money and making Dolly's family comfortable for life. Curiosity is some use in the world, after all.

Two newcomers to Bluebird Photoplays are Winifred Greenwood and William Carroll. They both appear in "Danger Within," which will play at the ..... Theatre on ..... Little Zoe Rae is the star of this latest Bluebird. Mr Carroll also appeared in the last Zoe Rae picture, "The Magic Eye." Miss Greenwood is quite well known in the realm of the screen, having been before the camera for five years.

100,000,000 PEOP

"BOY S TO THE

1-SHEET POSTER

NOW READY—A New Kin
Picture—The Only Pictur

**The Great 5-Weeks Baden-Pow
your town will work, and in whic
Complete Co-operation**

EXHIBITORS! Here's a chance of a lifetime f
5 weeks record-smashing receipts at the lowe
advertising costs you ever knew.

Here's a chance to pack your house for 5 we
thru the biggest local business boosting fo
in existence—the advertising and hustling
the whole boy population of your sectio
directed by your local Boy Scouts who,
turn, will be advised by their Scoutmast
—and all back to the limit by the Natio
Council.

Ask your nearest Universal Excha
mation as to the plan under whic
to make this great Serial a Smas

UNIVERSAL FILM MFG. CO.
New York. Carl Laemmle, Presi
the Universe."

LE WAITING TO SEE

COUTS RESCUE"

f Picture—A "Different" Its Kind Ever Made

oy Serial, for which every boy in Boy Scouts of America offer heir National Council

Boy Scouts need more members, more money l more Scoutmasters. This picture will help m get these things. They know this—they so in writing—they offer their complete operation.

ey'll bring their boy friends who ought to Scouts—their fathers and mothers, their brothers and sisters. They'll pack your se to S. R. O. and keep it packed for ry one of the 5 big, thrilling episodes. l they'll never forget your red-blooded ericanism.

rite us today for complete infor- Scouts of your Section will work ess. Reserve your dates by wire.

t Picture Dept., 1600 Broadway, e Largest Film Mfg. Concern in

Kaiser Telegrams

JEWEL PRODUCTIONS, INC.
NEW YORK.

CONGRATULATIONS TO YOU FOR BOOKING KAISER BEAST OF BERLIN OUR OPENING AT WHITEHOUSE THEATRE. TODAY WAS THE BIGGEST IN ATTENDANCE AND BOX OFFICE RECEIPTS IN MY TWELVE YEAR CAREER IN THE FILM BUSINESS. OUR THEATRE SEATS FIFTEEN HUNDRED. WE PLAYED NINE SHOWS. SEVEN TO S R O. IMPOSSIBLE ESTIMATE HOW MANY THOUSAND WERE TURNED AWAY. WOULD KINDLY ASK YOU FOR FIRST CHANCE ON FUTURE JEWEL AND SUPER ATTRACTIONS. MILWAUKEE SURELY PROVED ITSELF LOYAL.

WHITEHOUSE THEATRE CO.
O. L. MEIST, Mgr.
MILWAUKEE, WIS.

JEWEL PRODUCTIONS, INC.
719 Hennepin, Minneapolis, Minn.:

KAISER BEAST OF BERLIN THE GREATEST PICTURE OF THE DAY MAKES AUDIENCE SHOUT HISS LAUGH AND CRY MANY SEE IT TWICE CAPACITY BUSINESS ANOTHER BIRTH OF A NATION.

O. B. DREYER, Mgr.
METROPOLITAN THEATRE,
ROCHESTER, MINN.

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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KANSASCITY MO APR 11 1918

HARRY BERMAN

1010

JEWEL PROD INC NEWYORK

SHOWED TO TWENTY THOUSAND YESTERDAY AND THIRTY THOUSAND TODAY TURNED AWAY OVER FIVE THOUSAND TONIGHT KAISER KNOCKING THEM DEAD IS OPINION OF EVERY ONE POLICE UNABLE HANDLE CROWDS TODAY WILL ROPE OFF THREE BLOCKS TO TRAFFIC TOMORROW PUBLICITY IMMENSE ALL PAPERS AND SPEAKERS HAVING HUNDRED FEET CROWDS MADE FOR WEEKLY TOMORROW

MILTON JHFELD

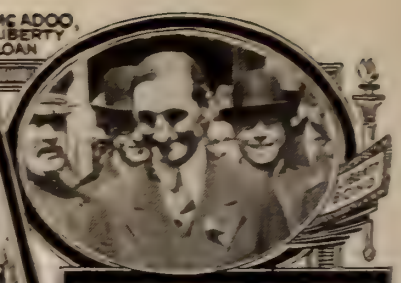
822AM

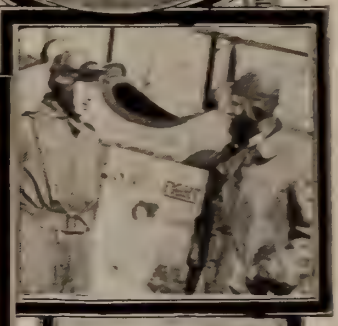
JEWEL PRODUCTIONS, INC.
NEW YORK.

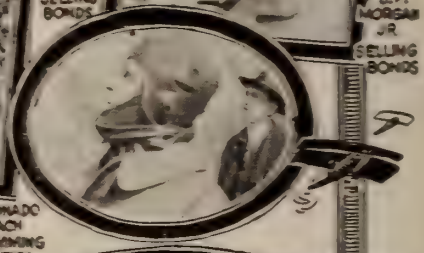
HAVE ARRANGED WITH PALACE THEATRE OF PHILADELPHIA TO KEEP THE KAISER ALL NEXT WEEK. FIRST TIME IN HISTORY OF THIS THEATRE A PICTURE PLAYED THERE MORE THAN A WEEK. ORIGINAL CONTRACT FOR ONE WEEK.

V. R. CARRICK,
PHILADELPHIA, PA.

First as usual with the greatest of all News Pictures







FIRST AGAIN—this week, with all the latest and biggest news of the world's doings in wonderful news pictures. Here, each week, is the biggest asset your House can possibly have. Three huge crowd-getters to rely on—that always pull the crowds. The big three that have saved many a show—the

UNIVERSAL
ANIMATED WEEKLY
CURRENT EVENTS
SCREEN MAGAZINE

—that you can book in combination or singly as you wish. The big three that tower head and shoulders over any and all other news weeklies. The big three that by the big number of bookings all over the country have established themselves as the best weekly bet for hundreds of live theatres. Communicate with your nearest Universal Exchange, or write direct to the

UNIVERSAL FILM MFG. CO.,
"Largest Film Manufacturing Co. in the Universe"
CARL LAEMMLE, President
1600 BROADWAY, NEW YORK

LYONS-MORAN STAR COMEDIES

Shake the World with Laughter

LYONS-MORAN STAR COMEDIES are doing exactly what we said they would do—shaking the world with laughter. LYONS-MORAN STAR COMEDIES have brighter stories—funnier situations—funnier action than of many the widely advertised comedies. They're new, crisp, clean, wholesome and laugh-getters extraordinary. Already released, "A PIGSKIN HERO"—Current release—"GETTING RID OF 'EM." Insure your comedy nights. Book LYONS-MORAN STAR COMEDIES and boost them hard.

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MFG. CO., The Largest Film Mfg. Co. in the Universe, Carle Laemmle, Pres. 1600 Broadway, New York.

P. S.—Already the best Houses in the country are booking these instantaneous winners, because they're brighter, better and CONSISTENT money-getters.

SYNOPSES OF L-KO, NESTOR, FINLEY, LYONS - MORAN STAR COMEDY

"MUM'S THE WORD."

Lyons-Moran Star Comedy.
Written by Capt. Leslie T. Peacocke.
Produced by Lyons-Moran.

CAST.

Mr. Black	Lee Moran
Mrs. Black	Gertrude Aster
Mr. White	Eddie Lyons
Mrs. White	Edith Roberts
Miss Gray	Margaret Whistler

NEITHER Mr. and Mrs. Black nor Mr. and Mrs. White were suited to each others temperamental tastes. It was not long, therefore, before both couples found themselves divorced, and each one of the four, while anxious to re-marry, maintained publicly vociferous antipathy toward divorce and divorcees.

For that reason, when Mr. Black married Mrs. White, and Mr. White married Mrs. Black, the last thing any one of the four would have admitted was that he or she had been previously married. Now Mr. White and his new wife took a house at the seaside. They were very happy, except that the new Mrs. White was lonesome, and they decided to advertise for a congenial couple to share the big house with them. The new Mrs. Black answered the advertisement. She called upon Mrs. White while Mr. White was away, and everything was arranged to the satisfaction of the two ladies, who of course did not know each other. But when the Blacks came there to live there was a drum fire of lies which would have driven Ananias back into the 411th support trench.

Things were not straightened out until a mutual friend, Miss Grey, came to subdue the color riot which threatened to inject a superabundance of blue into the symphony of color.

FATHERS, SONS AND CHORUS GIRLS."

Two-Reel L-Ko Komedy.

CAST.

Proprietor	Rube Miller
First Son	Dave Morris
Second Son	"Frenchy" Bianchi
Father	Bob McKenzie
First Saleswoman	Eva Novak
Second Saleswoman	Carolyn Wright

(*Copyright* 1918, *L-Ko Motion Picture Kompany*)

DAVE and "Frenchy" are dispossessed college chaps, their Fathers having disowned them because of their affection for every chorus girl in town. The best thing the boys can do is to dine and wine the girls. They are thrown into prison over night and the Judge phones their fathers in the morning, telling them to keep their sons out of the court, as they annoy the other prisoners. The fathers bail the sons and the girls out and gives the boys a chance to sell their merchandise, which is in the dry-goods lines. The chorus girls are all fired, and the two leading women apply to the boys' fathers for work. They are made traveling saleswomen and in direct competition to the boys. They pose as their own models and take all the business away from the boys. The other girls are stranded at the same hotel and the proprietor has locked them in because they owe a large bill. The boys get the girls out and dress them up in their merchandise. The buyers all flock back to the boys and they make a big sale. Fathers come over to see how boys are making out, and the proprietor calls the police because he can't get his money, and it all ends happily in court.

"THE LION'S CLAWS"

Episode 5.
"THE SECRET DOCUMENT."

CAST.

Beth Johnson	Marie Walcamp
Capt. Johnson	Thos. Lingham
Col. Leighton	Alfred Allen
Lady Mary	Gertrude Aster
Buck Masterson	Ray Hanford
Musa	Frank Lanning
Capt. Bogart	Harry Von Meter
Rej Hari	Rex de Roselli

BETH is captured by one of Rej Hari's men. The three Moon Men fire and kill Beth's captor. The rest of Hari's men try to reach her, but she holds them at bay with the dead man's revolver. Reaching Buck's horse, she escapes.

Buck persuades Rej Hari to leave the wounded Capt. Johnson at the missionary's house under guard.

Ragus sends a messenger to Bogart, who is waiting the deliverance of certain papers at the palace of Rej Hari in Bonda. Bogart starts. Beth reaches the oasis where Buck has ordered her to wait for him, and hides in the well, so that Ragus will not see her. She hears the discussion of the proclamation declaring Holy War. She jumps out of the well, grabs the proclamation, and runs for her horse. Ragus seizes her. The Moon Men who have been watching then come to her rescue and finally overpower Ragus and Bogart, binding them to a tree.

But as they are bringing Beth back to consciousness, Buck and Musa arrive at the oasis and the Moon Men are forced to surrender. Rej Hari and his men, having heard of Beth's beauty, approach the oasis and Buck accepts the offer of the Moon Men to guide them into paths where Rej Hari cannot follow. At the oasis, Hari and his men are engaged in a struggle with armed British soldiers. Bogart and Ragus fight furiously for their freedom, but Ragus is killed and Bogart as well as Rej Hari captured.

Meanwhile Beth, Buck and Musa, led by the Moon Men, pass along a jungle trail above a cave where a stream of water is flowing. Beth slips and falls into the cave, landing in the water. In the cave are several ferocious lions. Buck starts making a rope, so that he can descend into the cave to rescue Beth. The lions start toward her.

"BOY SCOUTS TO THE RESCUE."

Episode 3.
"THE GREAT MINE DISASTER."

BLAKE'S assistant in the mines meets with an accident, and Jack, the Gypsy's companion, is given the job. Mr. Gray suggests to his daughter Joan that she organize a junior Wolf's Cub's club of boys too young to be scouts, and she does so. Buster and Skinnay are made full-fledged scouts, and with their scout troop members play games and execute exercises. Skinnay runs home to tell his mother, and then goes to the mines to meet his father. Jack decides he will not accept the invitation extended by Skinnay's father to go home with him to dinner, being fearful that Skinnay will have him arrested again.

When Jack leaves the Blake yard he encounters the Gypsy, who has served his sentence and who endeavors to make him return to him, but Jack refuses, as he is determined to lead an honest life. The Gypsy threatens to tell that Jack has escaped from jail, but the boy steadfastly refuses to go with him.

Skinnay and Buster are practising signalling with their troop when the explosion at the mine, from fire-damp, is heard by the boys of the troop and they immediately rush to be of assistance.

The Boy Scouts hold back the crowds so the miners can be rescued, and with pulmotors aid in reviving the victims of the accident.

Jack is rescued and recognized by Buster as the Gypsy's companion, and one of the stealer's of his sister's horse, but he takes him to his home and asks his father to give him a chance to lead a different life, as he has never had a chance. Jack becomes a member of the household.

"BOY SCOUTS TO RESCUE," "BULL'S EYE," "LION'S CLAWS," SCREEN MAGAZINE & NEWS WEEKLIES

UNIVERSAL SCREEN MAGAZINE.

Issue No. 69.

IF cleanliness has anything to do with the war, the Sammies are going to put it over the Kaiser in jig time, with their marvelous traveling laundry shown in Screen Magazine No. 69. May Irwin, the famous comedienne, and one of the best-known cooks in the world, has enlisted her talent in the shape of a conservation loaf, which saves forty per cent. flour, and requires no kneading. An interesting chapter is the way John L. Kuser trains Russian wolfhounds in America. There is an animated interview on old age with Marion Harland, the famous writer, who is eighty-seven years old and has just completed her fortieth book. Willie Hopkins contributes a "Miracle in Mud," called "A Eyeful of Ears."

"THE BULL'S EYE"—No. 13.

"SOLD AT AUCTION."

CAST.

Ed Cody	Eddie Polo
Lee McGuire	Hal Cooley
Cora Clayton	Vivian Reed
John North	Wm. Walsh
Sweeney Bodin	Noble Johnson

CORA owed her deliverance from the desert not to rescuers, but to the revolt of two employees of North and Sweeney, who captured her for themselves, and left the two conspirators to wander alone. An attempt at rescue by Ed and Lee was abortive, and Cora's new captors fell in with a band of renegades who took them to Tenez, where white women are at a premium. Cora, being blonde and beautiful, was expected to bring a record price. The bandits refused all manner of private offers for her, and finally resolved to put her up on the auction block and sell her to the highest bidder.

The leading citizen of Tenez was well supplied with Mexican beauty, but conceived a passionate desire to own Cora, and finally bid her in for an immense sum, which the bandits started to drink up as soon as possible. The leading citizen took Cora to his abode. He should have known that he had bought himself a large sized bundle of trouble, for the Spanish girl who, until Cora's arrival, was his favorite, immediately started in to make life as hot for him as possible.

At this juncture Ed and Lee, in a weakened condition from their exposure, staggered into the town, knowing that Cora was somewhere in this seething pit of iniquity.

"IT'S A CRUEL WORLD."

Nestor Comedy.

With Gale Henry, William Franey, Milburn Moranti and Milton Sims.

THE snow was falling inside and out of the chink-ridden cabin. It was coming down in huge handfuls of cotton. Galatea was having a terrible time keeping her nose and her toes covered by a blanket which reached half-way, when the cruel old gieser who owned the cabin decided to foreclose the mortgage.

Galatea had a suitor whose sole possession was a duck but considering that duck eggs were selling for $798 a dozen, he had a useful possession. It chanced that that was the exact amount of the mortgage, so that William sat down and squeezed his duck until he had a dozen bright and shining eggs, which he took to the grocer and received bills in that amount.

But it was a cruel world. He went to warm his hands, and while he did so, the grocer's goat ate the money. But William knew where the money was, and he took the Where to the cabin, and the obliging goat ate up the mortgage also, so that when the landlord said "Where is the money?" William said "Where is the mortgage?" And echo answered, "Where?"

CURRENT EVENTS No. 49.

The Yanks Are Coming!—Sherman's march to the sea hadn't anything on these boys of the Eighthieth Division from Camp Kearney on a ten-day hike.—*Del Mar, Cal.*

One More Merchant Ship To Break U-Boat Blockade.—Four-masted schooner "Richard Green" is christened by Miss Sarah A. Green as it takes the water to enlist in Uncle Sam's service for the war on Kaiserism.—*Chelsea, Mass.*

America's Part In War Is Celebrated By "Kiddies."—Public school raises service flag for graduates now in Uncle Sam's uniform, while pupils cheer Old Glory.—*New York City.*

Sisters and Brethren Are Baptized In River.—Faithful followers of the Rev. Dr. Parker, pastor of the colored Baptist Church, brave the Mississippi's chilling waters in annual ceremony, attracts thousands from far and near.—*St. Louis, Mo.*

Film Flashes From Washington.—Glimpses of the activities of men in the public eye caught by the camera within the shadow of the National Capitol.

Son of Famous Actor Gives Life for Country.—Richard Mansfield, 2d, bidding good-by to his mother just before his departure for the aviation camp at San Antonio, Tex., where he gave his life for his country. (Photographed by Burr McIntosh.)

Liberty Loan Drive Advances To Victory!—While cities and towns everywhere compete to score the highest quotas, the boys of the Twenty-Seventh Division march to boom the great financial undertaking.—*Spartanburg, S. C.*

"Sammies" Help Hold Line On "Freedom's Frontier."—American troops go into position on the west front as a result of General Pershing's historic message to General Foch "the American people would esteem it a great honor for our troops were they engaged in the present battle." (Official French War Film.)

Cartoons from the World's Greatest Newspapers.

ANIMATED WEEKLY, NO. 19.

All Hail the "Flapper" and the "Frisk-O."—Here are the very latest in bathing suits for the fair sex, introduced at the official opening of the "splash season," altho the "flapper" doesn't flap and there isn't much "frisk" to the "frisk-o."—*San Francisco, Cal.*

Roped In By a Tight Rope!—Miss Bird Millman, in flimsy circus costume, prances into the hearts and pocket-books of New York's great financial district and sells many thousand dollars' worth of War Savings Stamps.—*New York City.*

"Sammies" Suffer First Defeat of the War.—World's Champion White Sox "put it over" on "U. S. A. boys" from Illinois Division and show evidence of being well prepared for big attack against enemy for 1918 pennant.—*Houston, Texas.*

Allied Balkan Armies Prepare for Hun Drive.—General Guillemat, one of the heroes of Verdun, recently named Commander of the Great Allied forces on the Salonica front, inspects the fighters of the air as preparations proceed to meet the expected German offensive. (Official French War Film.)

Launch Great American Drive!—With President Wilson sounding the keynote for the vast Liberty Loan offensive the Nation bends its energies to the utmost to raise such a tremendous sum that its answer to Autocracy's challenge will ring around the world.

"EVERY DOLLAR SUBSCRIBED TO THE LIBERTY LOAN IS A DOLLAR INVESTED IN AMERICAN MANHOOD."—General Pershing's message to America.

Cartoons by Hy. Mayer, World Famous Caricaturist.

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BLUEBIRD Photoplays present :
Little ZOE RAE
with TRUE BOARDMAN in
"DANGER WITHIN"
A Dramatization of the gripping Story: "Are Children Luxuries?" Written by the celebrated Fiction Writers, Frank and Charles Dazey.
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A brilliant Dramatic Gem
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Music Cue Sheets by James C. Blackford

"THE TWO-SOUL WOMAN"—*Priscilla Dean Special Attraction*

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	2	At Screening	2-4 Allegro	Raymond—Thomas
2	2½ D.	Chester Awakens, Sees Joy At Bedside	6-8 Andante	*All For You Herbert. (Princess Pat) (Theme
3	2¼ D.	Dr. Enters	2-4 Andantino	Serenade—Moszkowsky
4	1¼ D.	Dr. Leaves	6-8 Andante	*All For You—Herbert. (Theme)
			REEL II.	
5	1½ T.	For a Week	4-4 Andantino	Berceuse—Godard. (Violin Solo)
6	1½ D.	Joy Gives Rose To Chester	2-4 Moderato	To a Wild Rose—MacDowell
7	1½ D.	Edna Enters	3-4 Allegretto	Serenade Espagnole—Bizet
8	2¼ D.	Chester Leaves Room	9-8 Molto Agitato	Dramatic Tension No. 44—Borch
			REEL III.	
9	1½ T.	Joy Makes a Discovery	4-4 Trieste	Chanson Triste—Tschaikowsky
10	1¾ T.	The Evil That Creates	3-4 Poco Agitato	Mysterioso Dramatique No. 54—Borch
11	2½ D.	Chester Opens Door	6-8 Andante	*All For You—Herbert. (Theme)
12	2½ T.	I Suspect Dr. Copin	4-4 Moderato	Mysterioso No. 3—Andino
13	1¼ D.	Girl Awakens	4-4 Moderato	Jump Jim Crow—Romberg. (Fox Trot)
			REEL IV.	
14	2 T.	What Do You Think of Miss Joy?	3-4 Tempo di Valse	Valse a La Mode—McClure
15	1½ D.	Edna Puts On Record	2-4 Allegro	Bob—Kaplan. (One-Step)
16	1¼ D.	Joy Awakens	3-4 Valse Lente	Heartstrings—Vecsey
17	2¼ T.	But In the Dark Watches	2-4 Allegro	Granada—Lon. (One-Step)
18	1¼ D.	Edna Slaps Chester	2-4 Allegro	Hurry No. 26—Minot
			REEL V.	
19	2½ T.	This Is Remedy	6-8 Andante	*All For You—Herbert. (Theme)
20	1¼ T.	A Hasty Wedding	4-4 Maestoso	Wedding March—Mendelssohn
21	1¼ D.	Dr. Concentrating On Edna	3-4 Andante	Andante Dramatic No. 15—Herbert
22	2½ T.	And In Sleep Evil Returned	2-4 Allegro	Hurry No. 26—Minot
23	1½ D.	Dr. Falls	6-8 Andante	*All For You—Herbert. (Theme)

* Repeated Selections.

"THE MARRIAGE LIE"—*Bluebird*

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	1¾	At Screening	3-4 Tempo di Valse	Valse Gracieuse—German
2	2¼ T.	Jim Orton	3-4 Andante Sostenuto	Romance—Mildenberg
3	1¾ T.	For God's Sake!	4-4 Andante	Dramatic Tension No. 64—Borch
4	1 T.	The Aftermath	2-4 Andantino	*An Old Love Story—Nevin. (Theme)
5	3 T.	Terence Gregor	4-4 Tempo Rubato	Al Fresco—Etinne. (Intermezzo)
			REEL II.	
6	2½ T.	For Eileen	2-4 Andantino	*An Old Love Story—Nevin. (Theme)
7	1¼ D.	Eileen Discharged	3-4 Andante Doloroso	Andante Doloroso—Borch.
8	3 T.	To the Club	3-4 Moderato	Souvenir—Drdla
9	2 T.	Then I Don't Look Like Other Girls?	2-4 Andantino	*An Old Love Story—Nevin. (Theme)
			REEL III.	
10	2½ T.	How Do You Like Dresses?	3-4 Allegretto	Air De Ballet—Herbert
11	2 T.	By Appointment	4-4 Moderato	Shades of Night—Friedlander. (Intermezzo)
12	1¾ T.	As a Part of His Plan	3-4 Andante	Dramatic Andante—Berge
13	3½ T.	So Game Went On		*An Old Love Story—Nevin. (Theme)
			REEL IV.	
14	1¾ T.	A Month In Brazilian Wilds	4-4 Trieste	Poem Erotik—MacDowell
15	1¼ T.	Silently Eileen	3-4 Tempo di Valse	Valse D'Azur—Maegis
16	1½ T.	She Liked Idea	2-4 Andantino	*An Old Love Story—Nevin. (Theme)
17	2¾ D.	Graver Enters Eileen's Apartment	3-4 Tempo di Valse	Oriental Nights—Grant
			REEL V.	
18	2 T.	In the Fever Swamps	4-4 Moderato	Caressing Butterfly—Barthelemy
19	2½ T.	After Having Tried	4-4 Moderato	Tete-a-Tete—DeKoven. (Intermezzo)
20	1¼ T.	Why Don't You Marry Her?	3-4 Andante	Andante Dramatic No. 15—Herbert
21	1¾ T.	I'm a Better Man	2-4 Allegro	Hurry No. 26—Minot
22	1 T.	But She Became	2-4 Andantino	*An Old Love Story—Nevin. (Theme)

* Repeated Selections.

"A MOTHER'S SECRET"—*Bluebird*

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	1½	At Screening	4-4 Moderato	Blue Ridge of Virginia—Popular Song
2	1½ T.	Mammy. Tell Me About My Mother	2-4 Andante Moderato	Astarte—Mildenberg
3	3¾ T.	Somewhere	4-4 Allegro	Hurry No. 4—Langey. (Battle)
4	1 T.	The London War Office	2-4 Tempo di Marcia	The Rookies—Drumm
			REEL II.	
5	1¼ T.	A Year Later	3-4 Valse Lente	Heartstrings—Vecsey
6	2 T.	Dr. Baker	2-4 Moderato	Salut D'Amour—Elgar
7	1 T.	The Secret	3-4 Andante	Dramatic Andante No. 16—Herbert
8	3¾ T.	Lady Eldone	3-4 Tempo di Valse	Estellita—Herbert
9	1¾ T.	To See Her Mother	4-4 Moderato	Vanity—Jackson. (Caprice)
			REEL III.	
10	3 D.	Angela and Mammy Enter House	2-4 Moderato	Down South—Myddleton
11	3 T.	My Little Girl	2-4 Allegretto	Serenade—Aitken
12	1¾ D.	Angela Receives Boxes	6-8 Allegretto	Laces and Graces—Bratton
			REEL IV.	
13	1¼ D.	Dr. Gray and Angela On Bench	3-4 Tempo di Valse	Valse Poupee—Poldin
14	2 T.	Lady Eldone's Ball	2-4 Moderato	Polo Rag—Romberg. (One-Step)
15	1½ D.	Angela Meets Gray	3-4 Tempo di Valse	*Kiss Waltz—Levy. (Theme)
16	2 T.	It Was To Have Been	3-4 Lento	Twilight—Cesek
17	2 T.	In the Morning	2-4 Allegretto	A Curious Story—Frommel
			REEL V.	
18	1½ T.	In Boston	2-4 Moderato	Little Gadabout—Colin. (Intermezzo)
19	2½ T.	A Message From Headquarters	4-4 Grave	Dramatic Tension No. 19—Andino
20	1¾ D.	Mother In Chair, Maid Covers Face	4-4 Andante Mysterioso	Mysterioso No. 1—Langey
21	1¼ D.	Angela Enters Room	2-4 Allegro	Hurry No. 3—Minot
22	1½ T.	Who Are You?	4-4 Tempo di Marcia	The Rookies—Drumm
23	1 T.	I Think You Deserve	3-4 Tempo di Valse	*Kiss Waltz—Levy. (Theme)

* Repeated Selections.

Give Your Patrons COMEDIES

WE have said before in our announcements to give your patrons more comedies. With the present huge offensive going on in France—with the news coming over about "our boys" on the battle front—we at home MUST keep the home fires burning with light-heartedness and comedy to take the edge off the depressing war conditions. Book NESTORS and L-KOS every week. Boost them hard.

Current NESTOR Release

"HER KITCHEN HERO"

With Eileen Sedgwick

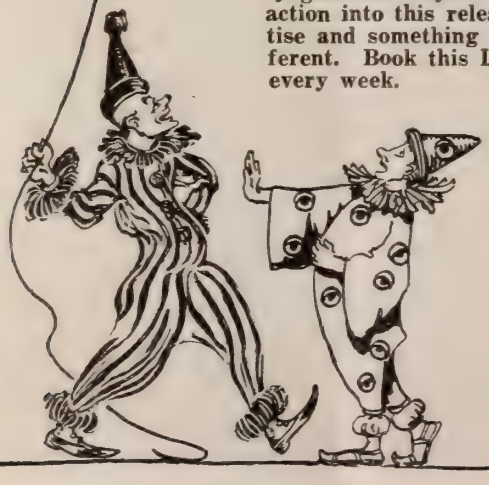
A mirth provoking story of how Wifey harnesses her newlywed husband into cook, bottle washer, maid, business man, with a royal mix-up all thru. Fast action and laughs galore.

Current L-KO Release

"HER MOVIE MADNESS"

With Ever Popular Hughie Mack

—will give your patrons a half hour of side splitting mirth. Backed by the entire company of L-Ko beauty girls who inject the "pep" and Broadway broiler action into this release, you've something to advertise and something to give your patrons that's different. Book this L-Ko. Advertise it. Keep it up every week.



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"The MARRIAGE LIE"

Hundreds of Exhibitors who were so well pleased with CARMEL MYERS in that sweeping success—"MY UNMARRIED WIFE"—will welcome with enthusiasm this latest CARMEL MYERS' feature—"THE MARRIAGE LIE"—Directed by Stuart Paton, with a strange supporting cast including Kenneth Harlan, male lead, in "MY UNMARRIED WIFE"—Harry Carter and others.

Featuring Carmel Myers

"THE MARRIAGE LIE" is from the pen of the well known fiction writer, Blair Hall, and appeared as a novelette in the PARISIENNE MAGAZINE under the title of "THE OTHER THING." The two column newspaper display ad for "THE MARRIAGE LIE" will appear in the next issue of MOVING PICTURE WEEKLY. Book and boost this picture.

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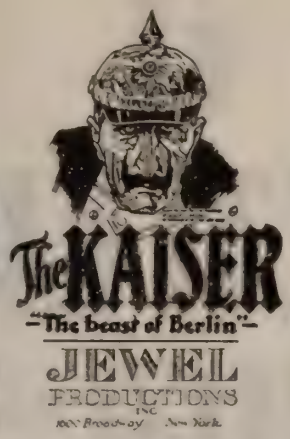

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To See "The Kaiser, The Beast of Berlin"

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"Standing room only from 12:30 to 11 p.m.—played to capacity on last show — broke all house records"

The man who fails to book this Sensational attraction is missing the best --bet of his life. Any Exchange, or--

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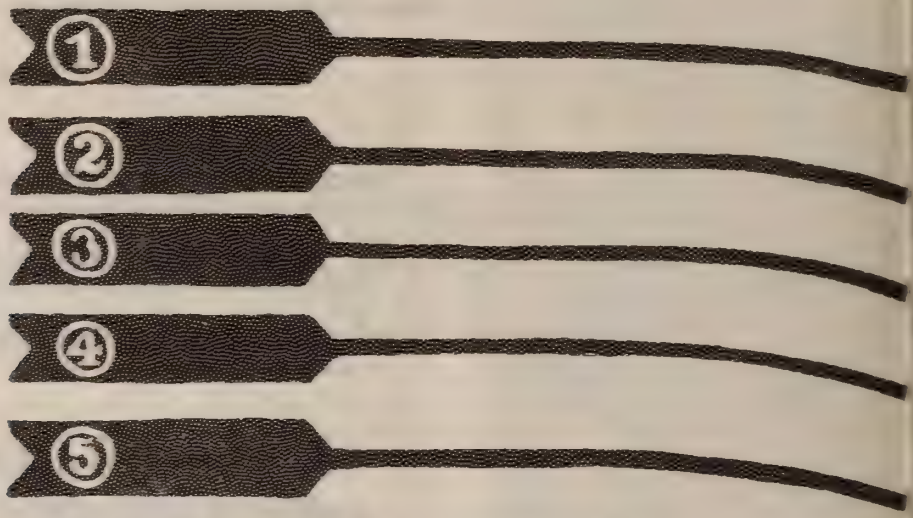
After such a GOLDEN LETTER as this, on "The KAISER —the Beast of Berlin" what more can we add?



Do what the Manager of this big 1600 seat House says:
"Grab "The Kaiser" the Beast of Berlin.-Quick!"

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ALVAH G. TALBOT, Manager

THE BISHOP-CASS INVESTMENT COMPANY, Owner
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SEE
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FIRST

April 1st, 1918.

JEWEL PRODUCTIONS, Inc.

Denver,
Colorado.

Gentlemen;

We opened the picture, "The KAISER, the Beast of Berlin" at the America Theatre yesterday, and I must say it exceeded all previous pictures in every way, and I would say to my fellow showmen;-

Grab "The KAISER, the Beast of Berlin" QUICK!

If you run this picture you will do the following things;-

First. Please your patrons. They will cheer, whistle, clap and weep. What more do they want?

Second. You are making better American citizens and that is patriotism.

Third. With the large business you will do, your war tax will naturally increase. That is helping DO YOURBIT.

Fourth. Make money for yourself.

The America Theatre broke the attendance record for Sundays and all other days. The seating capacity is 1600. All seats were sold and crowds waiting for hours, compelling us to run one extra show after 10.20 p.m.

Yours truly,
AMERICA THEATRE
BY A. G. Talbot
MANAGER

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TODAY

$1970.00

in Two Tremendous Days in 1100-seat House

Peoples Theatre
Portland, Oregon,
wires as follows:

"The Kaiser,
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opened yesterday, Saturday.
Gross receipts $900 —today
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WHEN Allen Holubar made "SIRENS OF THE SEA," the Beauty Picture of the Age, it was thought the last word in seductive enchantment. Today the exhibitors of the country are coming to regard it as the first word in money-making.

In most large cities this exquisite revelation of the female form divine plays for two weeks—in small cities, a week, and the towns in proportion.

Why not go to your nearest Jewel Exchange and see this popular picture?

THE timeliness of "SIRENS OF THE SEA" consists in the fact that men always have time to look at pictures of beautiful women.

Go see Louise Lovely, Carmel Myers and their band of Venus-formed maidens dancing over the golden sands or diving into the crystal pools of the Magic Isle surrounded by the most marvelous natural scenery ever shown on the screen, and you'll see why "SIRENS OF THE SEA" has grown into one of the biggest money-makers on the market today.

JEWEL PRODUCTIONS

INCORPORATED

Executive Offices, 1600 Broadway, New York City

IT is now eight months since we bought the world rights on "THE MAN Without a COUNTRY" from its maker, Thanhouser. You have seen a good many advertisements of this play since then, but these notices have appeared for one, and only one, reason;

"The MAN Without a COUNTRY" is an absolutely unfailing money-maker.

It made big money for exhibitors before our boys were in France—it has been making still bigger money since America went into the trenches—with every morning's sun it grows in drawing power.

Go to your nearest Jewel Exchange and see this noble, inspirational drama of today. Don't neglect this, or you will be simply turning down capacity business which you might just as well have.

Do this today.

"The MAN WITHOUT A COUNTRY"

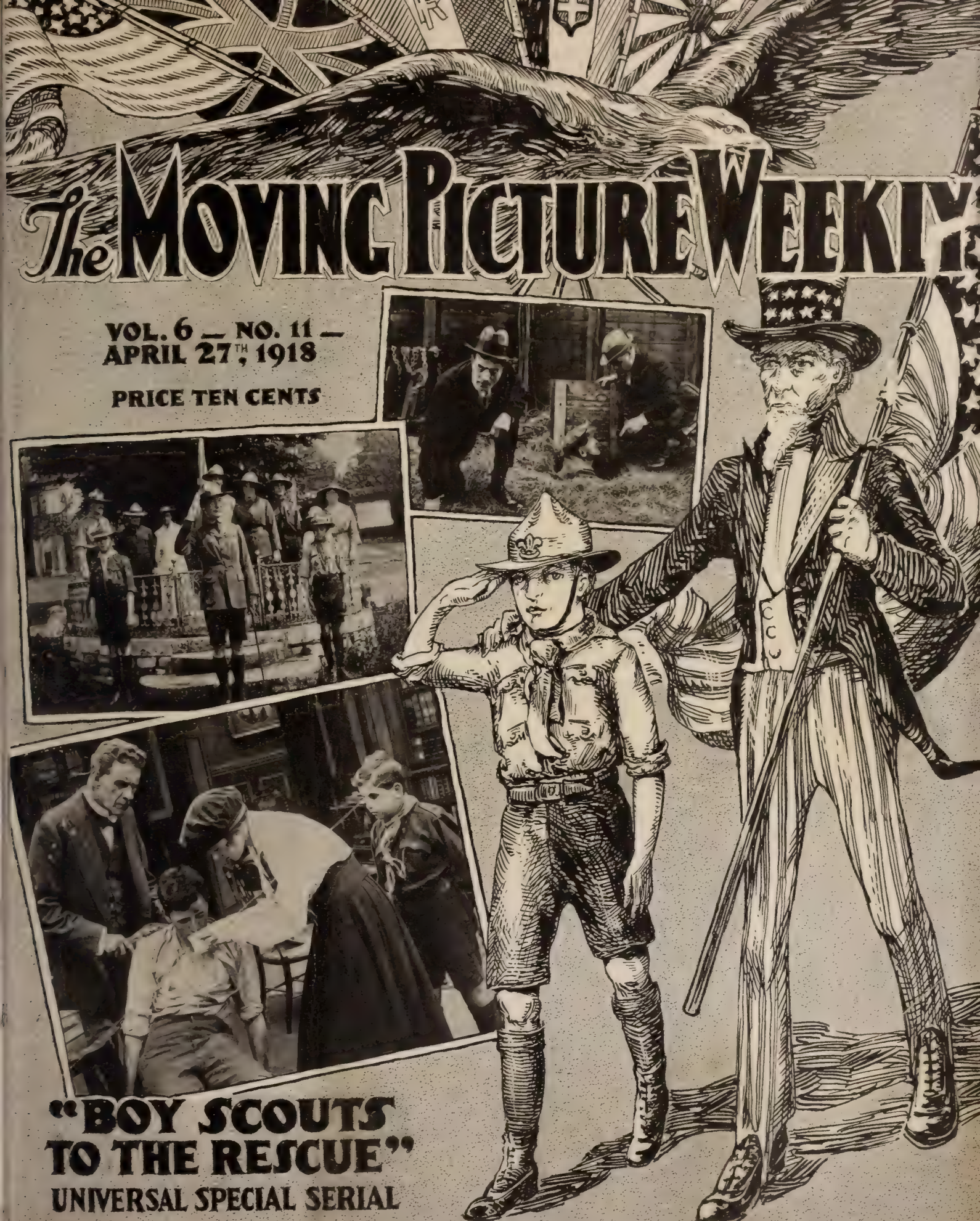
JEWEL Productions
1600 Broadway, New York City

See and Boo this noble Drama at your nearest Jewel Exchange

The Moving Picture Weekly

VOL. 6 — NO. 11 —
APRIL 27TH, 1918

PRICE TEN CENTS



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UNIVERSAL SPECIAL SERIAL

HARRY CAREY
PRODUCTION
WITH BEAUTIFUL
MOLLY MALONE
"The
SCARLET DROP"
A DRAMA AS VIVID AND
THRILLING AS THE DAYS OF '63
DIRECTED BY JACK FORD
PRODUCER OF THOSE BIG WINNERS
"THE PHANTOM RIDERS"
"STRAIGHT SHOOTING" & OTHER
HARRY CAREY SUCCESSES
BOOK THRU YOUR NEAREST
UNIVERSAL EXCHANGE OR
UNIVERSAL FILM MFG CO.
CARL LAEMMLE .... PRES
1600 BROADWAY N.Y.

Coming in Sumptuous Luxury

Mae Murray

"The Bride's Awakening"

A Dramatic Feast in Matchless Settings

Mae Murray
Special Production

"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

Mae Murray
Special Production

"The Bride's Awakening"

A Dramatic Feast in Matchless Settings

Mae Murray
Special Production

"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

Millions Of People actually prefer the Universal News Weekly to Feature Pictures

Are you aware of the fact

that millions of people actually prefer News Weeklies to feature pictures? Do you know that nine out of every ten people that enter your Theatre consider the pictures such as are shown every week in the Universal Animated Weekly—Universal Current Events—and—Universal Screen Magazine, a necessary part of the moving picture program? Have you ever tried to find out what proportion of YOUR patrons enjoy and want News Weekly pictures?

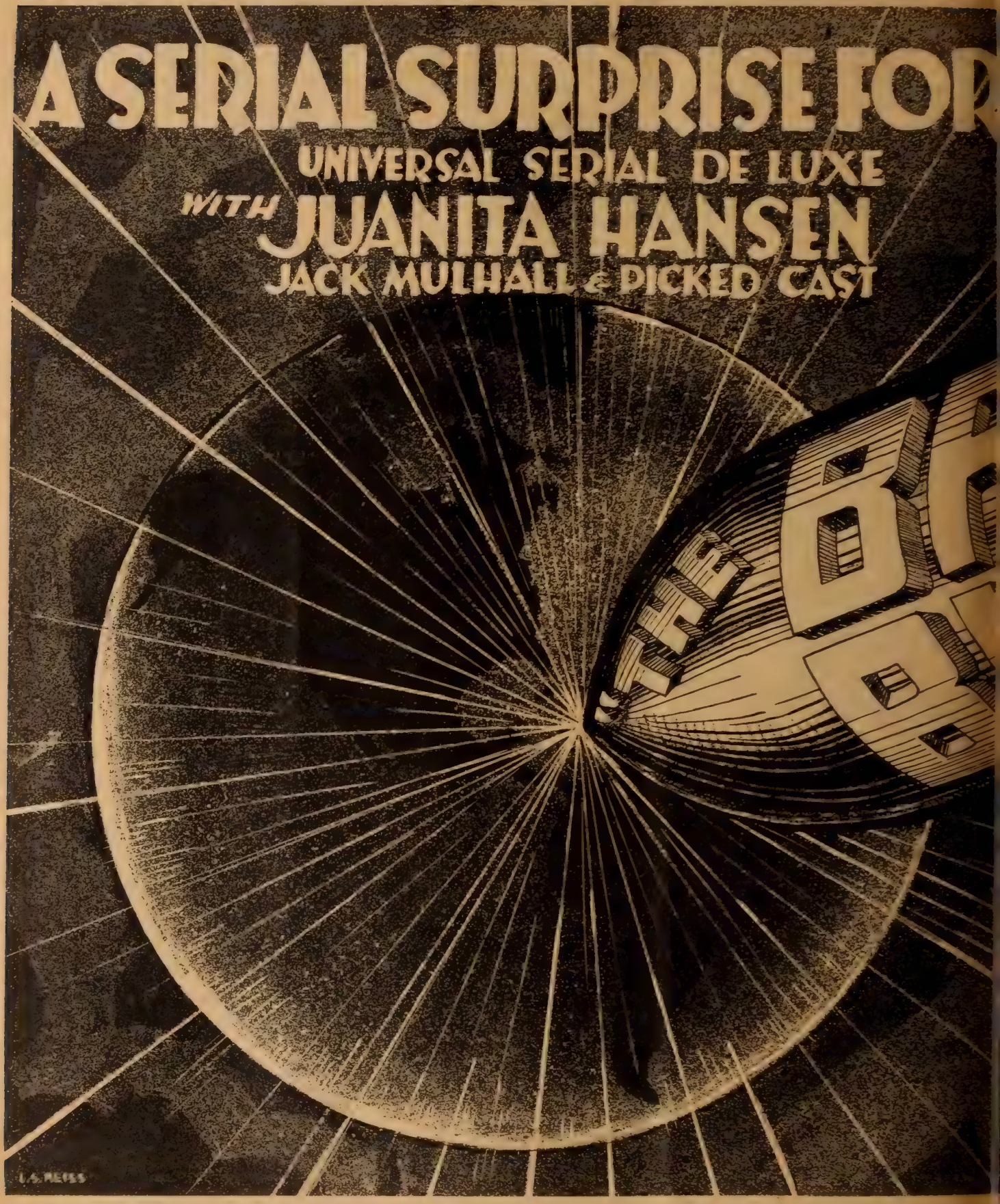
Go ahead and prove it to

yourself—don't take our word for it. Make the test in your own house. Have small slips printed with the following wording:
"Do you enjoy News Weekly pictures of the world's doings? Would you be just as satisfied if we did not show them? If we could show all of the News Weeklies would you tire of them if we showed them every night?"
Pass these slips out for a week and ask that these slips be filled out and handed in as your patrons leave the theatre. Then count up and see the result.

You'll get the surprise of your

life. You'll see that nine out of every ten people want News Weeklies; want them every night; never tire of them; with many actually preferring the News Weekly to the Feature. That's why we say to you—Book the Universal Animated Weekly—U Screen Magazine and U Current Events. You can get them all in combination or you can book either one. They are as big, oftener BIGGER, as a drawing card than your costly feature. Thousands of wise Exhibitors have proven this to themselves. HOW ABOUT YOU? Your nearest Universal Exchange will give you more facts and figures, prices, etc.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, President, 1600 *Broadway, New York, N. Y.*


A SERIAL SURPRISE FOR
UNIVERSAL SERIAL DE LUXE
WITH JUANITA HANSEN
JACK MULHALL & PICKED CAST
THE B
B
L.S. REISS

COMING

THE biggest and by far the finest serial photoplay the Universal Film Manufacturing Co. has ever produced. Based on the fascinating story, "PLEASURE ISLAND," by the celebrated fiction writer, Frank R. Adams, featuring Juanita Hansen, one of the most beautiful girls in pictures, with a supporting cast, including JACK MULHALL, Joseph Girard, Charles Hill Mailes, Ashton Dearholt and others. It's the

Universal Serial De Luxe
"The Brass Bullet"

—photographed amid the fairy-like enchantments of Santa Catalina Island, the beauty spot of the world. Easily the Class A of all serials to date. Unquestionably the serial Box Office Attraction that promises a young fortune to Exhibitors. Watch for the big Ad Campaign book and other elaborate matter. In the meantime communicate with your nearest Universal Exchange for reservation.

UNIVERSAL FILM MANUFACTURING COMPANY,
"Largest Film Mfg. Concern in the Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

MONROE SALISBURY
WITH
RUTH CLIFFORD
IN "The Guilt of Silence"
A THROBBING ALASKAN DRAMA WITH THE MOST EXQUISITE PHOTOGRAPHIC EFFECTS EVER SEEN ON THE SCREEN
BOOK THRU YOUR LOCAL EXCHANGE OR
BLUEBIRD PHOTOPLAYS INC.
1600 BROADWAY - NEW YORK

"A MOTHER'S SECRET"
Featuring
ELLA HALL and
EMORY JOHNSON
A DELIGHTFUL and exciting drama of war days and right smack up to the minute with a foreign spy on the trail of plans for a big gun that will end the conflict. Wherein lovable Ella Hall, adept in child parts, has to pretend, much to her disgust, that she's "only twelve" and then discovers that she's in love with her mother's suitor. Yet it all ends perfectly. Come see how it's done—and be happy.
Theatre Name Here

T. C. Cut No. 12—Mat. 20c.

Newspaper Display Ad for "A Mother's Secret"

THIS newspaper display ad is just a little classier than any photoplay feature ad you've seen in a long time. We spend time and money to give you the BEST newspaper ads in your town. USE THEM. Mat of the entire ad, just as you see it above, 20c each. All you have to do is insert your theatre name at the bottom and you've got the finest looking theatre copy possible to produce. Order these mats (one for every feature) from your Exchange, or write the SUPPLY DEPARTMENT of the

UNIVERSAL FILM MANUFACTURING COMPANY,
"Largest Film Manufacturing Concern in the Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION-PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
(*Copyright* 1918, *Universal Film Mfg. Co. All Rights Reserved*)
Vol. 6. APRIL 27, 1918. No. 11.

Universal Will Take Half a Million of the Third Liberty Loan

THE Universal Film Manufacturing Company, its executives and employees will subscribe to something in excess of $500,000 of the Third Liberty Bond issue when final returns have been received, according to an announcement from the company this week.

The total subscription of the home office in New York amounted to $195,000 on Friday, April 19, with every indication that this total will increase. All of the employees throughout the country have been urged by President Laemmle to strain every effort to take as many bonds as possible. In his telegram urging the employees to get solidly behind the government he also assures them that the Universal Company will assist them in every way possible in carrying the bonds until paid for in full.

Through the generosity of President Laemmle every employe may subscribe for as many bonds as the employee is financially able to carry and pay for them at the rate of one dollar a week for every fifty-dollar bond taken. In other words, an employee subscribing for bonds with a face value of $500 may pay for the same at the rate of $10 a week.

The home office total of $195,000 consists of a subscription of $100,000 by the company; President Laemmle, $25,000; Vice-Pres. R. H. Cochrane, $10,000; Treasurer P. A. Powers, $10,000, office employees, $50,000.

The difference between the $195,000 already subscribed at the home office and the promised $500,000 will be made up when the returns from the branch offices and the west coast studios are received. Mae Murray has already taken $30,000, and scores have subscribed for $5,000 and $10,000 allotments. Returns are just coming in from Mr. Laemmle's wire to exchanges.

BLUEBIRDS TO COME.

FOLLOWING the current Bluebird release, "A Rich Man's Darling," the Bluebird Photoplays, Inc., announces four new productions, as follows.

Carmel Myers in "The Marriage Lie," a story adapted by Harvey Gates from Blair Hall's novelette in the Parisienne Magazine. It was produced by Stuart Paton, who will be eternally remembered for "Twenty Thousand Leagues Under the Sea" and "The Voice On the Wire."

Carmel Myers in "The Marriage Lie" had the support of Kenneth Harlan, Harry Carter and Joe Girard, a triumvirate of Bluebird's best leading men and villains. This is a story dealing with a young man who had to borrow a wife in order to secure a position, and then had to fight with his own boss to substantiate the lie.

Following this comes Ella Hall in "A Mother's Secret," an original story by Lois Zellner, produced by Douglas Gerrard, with a cast which includes Emory Johnson, Mary Mirsch, T. D. Crittenden, Grace Maclean, and Mrs. L. S. Harris.

"A Mother's Secret" is an eighteen-year-old daughter. Very few women who have built their life hopes upon marrying a second time care to admit a daughter of eighteen, and if Lady Eldone had done it there would not have been any "Mother's Secret" for Bluebird.

"Danger Within" is the title of the next Bluebird feature, in which little Zoe Rae, True Boardman, and Charles Hill Mailes are the principal performers. The story was written by Charles T. and Frank Dazey, and put into scenario form by Frank H. Clark. It deals with the quarantine of a crabbed old millionaire, engineered by a doctor and his Wall Street enemies, for the purpose of ruining him. Had it not been for a tiny mite of a child who sneaked into his house and out, without the officers knowing it, and much against the old man's stubborn heart, he would have lost his fortune. As it was, he lost his heart.

Following this, Bluebird has set for release a Monroe Salisbury-Ruth Clifford feature, the title of which is "The Guilt of Silence." The story was written by Ethel Hall, and produced by Elmer Clifton, with Alfred Allen and Betty Schade prominent in the cast.

UNIVERSAL CURRENT EVENTS No. 50.

Titles for Page Opposite.

Top—Brig. Gen. Mann starts the trouble at the Polo Grounds. Ross Young and Larry Doyle.

Middle—The circus performs for the patients at Bellevue Hospital in their annual charity show. Thousands of children pay tribute to John Burroughs on his birthday.

Below—Secretary of War Baker returns full of confidence in American army abroad. Stockton Springs, Me., again becomes busy ship building city.

FURS WORTH THOUSANDS IN "THE GUILT OF SILENCE."

THAT no item contributing to the realism of the Alaska picture, "The Guilt of Silence," featuring Monroe Salisbury and Ruth Clifford, might be overlooked, the various museums on the Pacific Coast, including several Alaska exhibits, were visited, and the most costly fur robes and fur costumes commandeered. Many of the latter are really works of Indian and Eskimo art—an art that is rapidly being lost with the gradual extinction of the northern races. A visit to the ..... Theatre, where this striking feature will be shown on ..... will be worth while.

The costume worn by Mr. Salisbury that captured a prize at the San Francisco exposition, and which can be seen to advantage in the close-ups of the star, was completed after years of faithful work by the women of a small tribe of Eskimos on the shores of the Bering Sea, and is valued at several thousand dollars. This costume consists of hundreds of small pieces of the skins of various fur-bearing animals of the polar region, so skilfully matched and joined together and so beautifully arranged as to color and texture that it might have been the work of a New York fur-dealer rather than that of an isolated tribe of Eskimos.

The tanning and preparing of the skins used in this picture is a trade secret of the Eskimos handed down from father to son for generations, and no money or other inducement will tempt this queer race to divulge their astonishing technique.

SCENES FROM CURRENT EVENTS No. 50

Newspaper Ad For Carmel Myers in "The Marriage Lie"

See Carmel Myers in
"The Marriage Lie"
Suppose you we're a beautiful young girl. Suppose a handsome young man asked you to be his wife in name only just to help him land a big job. What would you do?
Here's a great big story with a great big problem, handled in a great big way. You'll enjoy every minute of it, for you'll see bewitching Carmel Myers, Kenneth Harlan and a fine cast.
You'll see the Star who scored such an overwhelming success in "MY LUNMARRIED WIFE," and you'll get that genuine entertainment that makes you love the better moving pictures.
Theatre Name Here
T. C. Cut No. 11—Mat. 20c.

HUNDREDS of Exhibitors all over the country have "caught on" to the good thing these ads really are. Orders for mats are coming to the Bluebird and Universal Exchanges and the Supply Dep't of the Universal at 1600 Broadway is busy supplying the demand. Have you started using these ready prepared ads for our features as yet? They save you loads of money, time, work and worry. A feature ad for every feature picture. Order from your Exchange now.

BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

LOUISE LOVELY in the hurry up dramatic feast—"A RICH MAN'S DARLING"—will please the most critical audience in the world. Between the old millionaire—the son—the modiste's model—a jealous wife and husband, you get the finest little mix up in the world and the finish is a knockout. Book it and play it repeat for two days or more.

BOOK thru your local BLUEBIRD Exchange, or communicate with

BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.

Where Are The Stars?

No. 205 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

THE most successful pictures on the market to-day are as follows:

"The Kaiser, the Beast of Berlin." (No overpaid star).
"Hearts of the World." (No overpaid star).
"Tarzan of the Apes." (No overpaid star).
"The Man Without a Country." (No overpaid star).
"The Blue Bird." (No overpaid star).
"The Price of a Good Time." (No overpaid star).
"A Dog's Life." (A million dollar star).
"My Four Years In Germany." (No overpaid star).

I don't know what further proof the exhibitor wants. If this does not open his eyes to the fact that the tide has turned to BETTER PICTURES and less of the overpaid star idea, nothing on earth will wake him up.

Of the eight biggest successes on which exhibitors are coining tremendous profits to-day, SEVEN do not have a single overpaid star!

Think, think, think of that!

And the other picture of the eight is Charlie Chaplin. He's different. He's in a class by himself. The world has never had such an entertainer as Chaplin. All the comedians in the history of the world if piled together have not entertained so many millions of people as Chaplin alone has entertained. He is the lone star. He has not lost his drawing power, as other high-priced stars are beginning to do, and the indications are that he will continue as the greatest screen star the world has ever seen.

But there's only one Chaplin. And the exhibitors need good pictures all the time. And they need them at a price that will show them a real profit.

They won't get this profit in the overpaid stars (always excepting Chaplin) and they are now learning that their profit comes from good pictures that do not carry the burden of overpaid star's frightful salaries.

The tide has turned. Don't be caught in the undertow!

Read the copy in this "TWO-SOUL WOMAN" newspaper display Ad and you'll realize how important it is that you use this Ad—

WE'VE put a sort of curiosity style of copy in this newspaper ad and it will result in a packed house for you. Before you advertise this picture be sure you have booked it for two days or possibly three because it will draw bigger crowds on the 2nd and 3rd days after people have seen it and gone out and talked about it.

You can get a mat of this ad all complete from your nearest Universal Exchange for 20c. All you have to do is insert your theatre name at the bottom, also date if you so desire, and your ad is all complete. Remember—every Bluebird, special Universal production and other pictures will have newspaper ads like these prepared for you that you can always get from your exchange. Begin to use them now,—save time, money, worry and labor and get the BEST ads on feature pictures prepared by any concern in the industry. Book Priscilla Dean in "THE TWO-SOUL WOMAN" thru your nearest Universal exchange.

Book thru your nearest Universal Exchange, or communicate with the
UNIVERSAL FILM MFG. CO.
"The Largest Film Manufacturing Concern in the Universe"
CARL LAEMMLE, Pres.
1600 BROADWAY, NEW YORK.

See This Great First Prize Dramatic Winner

At extra expense we have booked beautiful Priscilla Dean in the great play, "THE TWO-SOUL WOMAN." It is a decidedly unusual story wonderfully acted and will give you the biggest surprise of the season. No picture yet this year surpasses this one. DO NOT MISS IT. The N. Y. Critics pronounced it without doubt one of the finest screen plays filmed in many years. Bring the family.

(Theatre name here)

T. C. Cut No. 10—Mat 20c.

"Would You Sell this beautiful Child if it belonged to You?"

Is that little fairy in your home a necessity? Couldn't you do just as well without her? Is it true that only the rich should have children? Has the world gone wrong with the insane argument that children are luxuries? These are the questions that will storm your town, set people gossiping, fill your theatre to capacity to learn the answers in the gripping cinema feature, starring

Beloved Little ZOE RAE

with True Boardman—in—

"Danger Within"

This is the kind of a picture that rouses cities, towns, villages and hamlets alike. This is the feature photoplay that will be shown in every representative house in the country. This is the feature with a splendid cast, including Little Zoe Rae, True Boardman, Charles Hill Mailes and others of note.

Written by the two famous fiction writers—Frank and Charles T. Dazey. With the most talked about and most loved juvenile star in pictures. A feature that should be booked for 2 or 3 nights if you have the open time.

BOOK thru your local BLUEBIRD Exchange, or communicate with the

BLUEBIRD Photoplay (Inc.),
1600 Broadway,
New York.

Book

It's sweeping the Country

To win the record number of bookings on a serial, "THE LION'S CLAWS," has to possess one essential virtue. It has to be there "with the goods."

That "THE LION'S CLAWS" is sweeping the country is most strikingly indicated by the records on the booking ledgers. That's where the figures show whether a serial is there or not. Hundreds of careful Exhibitors have chosen "THE LION'S CLAWS" because of the star, MARIE WALCAMP, the story, direction and thrilling action. Why haven't you booked it as yet? Your Exchange will project it for you. Also see the big Ad Campaign book with all the helps—THEN BOOK.

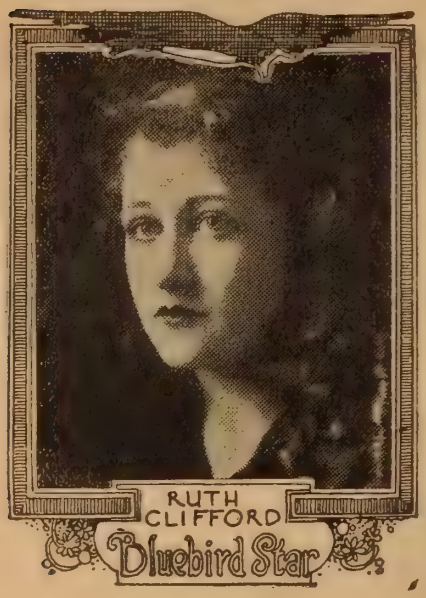
Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING COMPANY,

"Largest Film Manufacturing Co. in the Universe"

CARL LAEMMLE, President

1600 Broadway, New York.



PRESS SHEET

For the Bluebird Photoplay,

"The Guilt of Silence"

with
MONROE SALISBURY
and
RUTH CLIFFORD.

Story by
ETHEL HALL.

Produced by
ELMER CLIFTON.

THE STORY.

SMITH had lost his voice in a terrible storm, from which he had been rescued more dead than alive by Harkness. Having lost all of his worldly possessions, Harkness took him into his own household. In a few years Harkness expected to be a rich man, as he had discovered gold, and the success of his mine depended upon his keeping it a secret. But he had fallen under the influence of Amy, a flashy woman of the dance-hall type, and much against Smith's advice he had married her. The next day the whole of Alaska knew that Harkness was sitting upon a gold mine, and the rush for surrounding property began. Harkness, in an endeavor to save what was left, went to the claim so hurriedly that he couldn't wait for his daughter, who was coming to make him a visit. Smith, however, met her as he was leaving in disgust, and fearful of her life in that wild camp, returned to Harkness' cabin with her.

When Harkness returned in the spring he found a strangely perturbed household. Amy had a baby, Smith was in love with Mary, the daughter, and she would have been in love with him, except that she suspected him of betraying her father, and Amy herself accused Smith of the parentage of her child. In a situation of tremendous intensity, Smith shot through the shoulder by Harkness, regained his voice in time to warn his benefactor to run after his wife. He did so, and discovered that she had been untrue to him from the moment she had decided to marry him, and had profited heavily by her disclosures of his mining operations.

In as much as she was already the wife of another, he let her go.

CAST.

"Silent" Smith	Monroe Salisbury
Harkness	Alfred Allen
Amy	Betty Schade
Mary	Ruth Clifford
Gambler Joe	Sam De Grasse

PERFECT ALASKAN CAMOUFLAGE IN "THE GUILT OF SILENCE."

WITH slides carrying away the Southern Pacific snowsheds, trains stalled and the most severe blizzard of recent years raging in and about Truckee, high in the Sierra Nevada range of mountains on the eastern border of California, Monroe Salisbury, Ruth Clifford and a company of twenty actors and assistants filmed under the most hazardous circumstances the wonderful Alaska picture, "The Guilt of Silence," which comes to the ..... Theatre on .....

No effort was spared to make the picture from a scenic and photographic point, surrounded by typical atmosphere, a perfect reproduction of mysterious Alaska, with its mountains of ice, glaciers, and awe-inspiring topography.

Animals play an important part in the production, and the wonderful work of the dog teams, the companionship of the dogs and men, and the almost human emotions the former portray in many of the scenes lend a heart-interest to the picture that is indescribable.

FOR YOUR HERALD.

Smith was dumb. They called him "silent." But nevertheless there was deep affection between him and Harkness, who had rescued him from the storm which had robbed him of his speech. Harkness felt he could trust Silent Smith if he could trust any one, so he was not worried when he could not get back to his cabin where his young wife, his grown-up daughter and Smith were spending the long shut-in winter.

When he did come he was amazed to find his wife with a baby.

"Whose is it?" asked Harkness hoarsely. He loved his wife.

"Why, yours, of course. Whose else could it be?"

"You lie," shouted the old miner. "Tell me, tell me." In his excitement he brandished his gun. Smith's face was working spasmodically. If he could only speak.

In desperation Amy pointed to Smith, and Harkness could see accusation also in his daughter's eyes—and love as well.

"Die, you damned Lothario," barked the outraged husband and father as he fired. Silent Smith went down in a heap. But purpose was strong in the man. An agony of effort had loosed the silent tongue. "Catch the——" he began.

Cure for Static Found in "The Guilt of Silence"

Virgil Miller, by Installation of Film Warming Device, Makes Zero Picture in Perfect Condition.

STATIC is not only the bugbear of the motion picture cameraman, but the finest little alibi which ever came down the pike for a director. Its appearance in a film is often unaccountable, but almost invariably takes place in the making of winter scenes at low temperature, or in snowstorms. A sort of chemical change takes place in the film itself, which eventually appears on the screen in the form of forked lightning, or crystallized particles, which almost entirely destroy the value of the picture. In snow, the rapidity of the flakes passing the lens of the camera also gives an extremely blurred appearance to the film.

In "The Guilt of Silence," the Monroe Salisbury-Ruth Clifford feature which Elmer Clifton directed high up in the Sierra Mountains of Eastern California, his cameraman, Virgil Miller, had the most adverse conditions in the world to meet. The weather was zero and below all the time; it snowed heavily more than half the time, and Virgil had to beat it back to Universal City in the middle of the film to be present at the début of Virgil Miller, Jr. It was his first-born and you can't blame him.

But in addition to being a father, Miller is a veritable Mother of Invention. Last year he bought an automobile, and discovering that he could increase the mileage tremendously by rearranging the exhaust manifolds to heat the gases before going into the cylinders, he decided to apply the same principle to a film taken in the winter. After considerable experiment, Miller invented a film warming device which he installed in his camera, and there isn't a foot of static observed in any of the negative which he turned in.

Another thing which prevented the snow blurring was the size of the snowflakes, many of which, he says, were half the size of a lady's pocket handkerchief. Owing to the cleverness of the cameraman, those who see "The Guilt of Silence," at the ..... Theatre on ..... will be able to enjoy all of the thrill of a tremendous Alaskan snowstorm without any of the drawbacks occasioned by static or snow blurring.

Had the company come back to Universal City with the usual amount of static and under-exposed film one of the most wonderful snow pictures ever filmed would have been badly crippled.

MALAMUTE DOG EXCELLENT ACTOR.

"LOVE me, love my dog," was literally enforced by Monroe Salisbury, during the recent filming of "The Guilt of Silence," in the high Sierra Mountains near Truckee, California, who allowed no one in his company to abuse, even by word or look, the team of thoroughbred Malamute dogs that played so important a part in the picture, which comes to the ..... Theatre on .....

In several of the scenes of the feature, declared by Salisbury to be the best vehicle in which he has appeared, "Wolfie," a member of the dog team of which there were six, plays a most dramatic part. The dog, a magnificent specimen of the Alaska "huskie," one-fourth dog and three-fourths timber wolf, displayed almost human intelligence in obeying the commands of the star and Director Elmer Clifton.

In the story Salisbury is drugged into insensibility and robbed of his gold, the map of his mine and his dog team. One of the dogs, "Wolfie," breaks away from the thief and returns to find his master's unconscious form on the floor of the cabin. The frantic efforts of the dog in pawing the man's body and licking his face and hands, is one of the most striking moments of the picture.

HOWLING BLIZZARD IN "THE GUILT OF SILENCE."

AFTER viewing "The Guilt of Silence," the big Monroe Salisbury and Ruth Clifford feature, which comes to the ..... Theatre on ..... the man who reaches under the seat for his hat and fumbles in his vest-pocket for a cigar as he leaves the theatre, will mentally give thanks that he is not a movie actor cast in an Alaska picture. Probably no outdoor picture of recent years has been taken under such adverse weather conditions as "The Guilt of Silence," and while the howling blizzard that prevailed during the taking of many scenes gives the perfect atmosphere so necessary to a picture of the frozen north, actors, directors and even the animals suffered severely.

During the filming of the thrilling and realistic scene of Mr. Salisbury struggling through the storm, worn, hungry and almost exhausted, the cameraman's feet were frozen, and only the activity of the star and other members of the company prevented a tragedy. At one point the snow was so deep that the feet of the horses drawing the sleds became entangled in the telegraph wires, the snow being on a level with the tops of the poles on which the wires were strung.

Alaska itself could be no worse.

DISPLAY LINES FOR NEWSPAPERS

Love and Loyalty in Alaska.
The Lust for Gold.
Dumb Accusation.
Accused and Unable to Clear Himself.
Married But No Wife.
An Alaskan Delilah.
Who is the Father of Your Child?
The Cabin of Love and Deceit.

BLUEBIRD IDEAS

"THE GUILT OF SILENCE" is the story of a man stricken dumb by exposure in Alaska, who is accused by an irate husband of an unpardonable crime, and unable to defend himself. He recovers his voice in the big climax of the story.

Monroe Salisbury and Ruth Clifford are the co-stars of "The Guilt of Silence," and in connection with four or five of the pictures in which they have appeared, their names should be strong drawing-cards. The picture was directed by Elmer Clifton, one of the most artistic directors at the Bluebird Studios. It is an original story by Ethel Hall. Alfred Allen, Betty Schade and Sam De Grasse are the supporting players. This picture was taken entirely in the Sierra Mountains amidst the most remarkable snow and ice ever seen in a moving picture. The characters are all dressed in furs, and the director has spared no pains to make these furs striking and attractive. The mere loan of them from scientific institutions and museums cost the company much money.

For an elaborate lobby display, a representation of A l a s k a, using Christmas decorations, which should be cheap at this time of year, with old furs, etc,, could be effectively arranged. The hotter the weather, the more effective will be the display, and the more inclined people will be to enter a theatre whose message is delivered in such cool terms.

Inasmuch as the principal character, the role played by Salisbury, is dumb, you might have a silent man in furs parade the streets with a sign on his back and chest, reading: "I am dumb, but innocent. My story will be told at the ..... Theatre."

UNIVERSAL SPECIAL ATTRACTIONS

NO reasonable Exhibitor expects a Packard automobile at the price of a Ford. Neither can you buy a winning race horse at the price of a "plug." By the same token, no sane exhibitor expects to obtain a lavishly invested, expensively produced SPECIAL ATTRACTION, with unusual box office power, at the same price as one that does not demand the large production costs.

Every exhibitor, however, does expect to pay an equitable price for fine pictures. That's the plan on which we sell all UNIVERSAL SPECIAL ATTRACTIONS.

Understand, too, that each Universal Special Attraction is different. Different in star—different in story—different in production costs, and investiture. AND EACH SPECIAL ATTRACTION IS SOLD TO YOU ENTIRELY ON ITS MERITS and no other way. Thus you must expect to pay what each attraction is worth, and no more, and you'll get all you pay for, every time.

Hundreds of foresighted exhibitors have already pronounced this plan the squarest, safest and most equitable plan yet presented to the Cinema Industry.

Make it your business to see each UNIVERSAL SPECIAL ATTRACTION at your Exchange. You'll get the finest productions at the fairest prices of any now being sold on the world's market.

Note the list on the following page.

UNIVERSAL SPECIAL ATTRACTIONS

Dorothy Phillips Special Productions

Dorothy Phillips PRODUCTION

"THE RISKY ROAD," released April 8th, is one of the biggest Box-Office Attractions of the season. The story and action is as powerful as the title, which is a money-getter par excellence. Watch for the coming DOROTHY PHILLIPS PRODUCTIONS.

Mary MacLaren Special Productions

Priscilla Dean PRODUCTION

"THE TWO-SOUL WOMAN" is a feature extraordinary. One that will be worth more to you in results than any price your Exchange may ask of you. Pay whatever they ask. Boost this to the very limit. It will play capacity, especially on repeat performances. Released May 6th.

Harry Carey Special Productions

Herbert Rawlinson PRODUCTION

"SMASHING THROUGH" promises as big returns to Exhibitors as that sensational financial success—"COME THROUGH"—in which Rawlinson took the country by storm. It is a big feature to be booked for longer than one day for the big money. Released September 23rd.

Mae Murray PRODUCTION

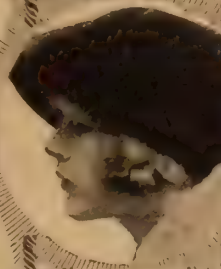
"THE BRIDE'S AWAKENING," released on May 20th, promises a sensational treat for millions and big results for Exhibitors. Its title is exceptionally strong; one of the most lavishly produced attractions of the season. Book for a run.

Mary MacLaren PRODUCTION

"THE MODEL'S CONFESSION," to be released June 3rd, will be a great "come back" with this splendid star to Universal Productions. Thousands remember Mary MacLaren in Lois Weber's great sensation, 'SHOES." Watch for this new one in June.

Harry Carey PRODUCTION

"THE SCARLET DROP" is a companion piece in wonderful character acting to Harry Carey's "PHANTOM RIDERS" and "STRAIGHT SHOOTING," which was received with unbounded enthusiasm by hundreds of shrewd Exhibitors. Released April 22nd.



Mae Murray Special Productions

Priscilla Dean Special Productions

Herbert Rawlinson Special Productions

UNIVERSAL FILM MANUFACTURING CO.
"Largest Film Manufacturing Co. in the Universe"
CARL LAEMMLE, President
1600 BROADWAY NEW YORK

The EXHIBITORS BOOK

Have You Played

All these Big Serials as Yet?

# of SERIAL SUCCESSES

Page after Page

—of serial history has been made by the Universal's series of continued successes. Thousands of congratulatory letters on our serial successes have come to the Home Offices of the Universal. Exhibitors who have, and who are making money with Universal Serials, don't write letters of congratulation unless the serials deliver the goods. These four last serials have and are making big money for Exhibitors. If you haven't played them as yet—BEGIN NOW AND PLAY THE ENTIRE LIST.

"The Red Ace"

With dashing Marie Walcamp—popular idol of millions—is a story of extraordinary timeliness and great power. Chock full of thrills of the most amazing character—16 weeks. You can advertise it to the limit. The theme and story of catching German spies makes this a huge winner right now. BOOK IT. ADVERTISE IT.

"The Mystery Ship"

—Directed by H. Harvey, featuring Ben Wilson and Neva Gerber—brings your patrons a gripping story of adventure with the famous Mystery Man that the public clamor for in continued screen stories. Here is a smashing 18-week winner that will keep the crowds coming every week as regular as clock work. BOOK IT AND SPLATTER YOUR TOWN WITH ADVERTISING MATTER OF IT.

"The Bull's Eye"

—Featuring daredevil Eddie Polo and vivacious Vivian Reed, is a tense Western serial with the most amazing daredevil breakneck stunts ever filmed in any serial. Punches you never dreamed about. Thrills you never believed any sane person would attempt. "The Bull's Eye" will score a bull's eye for profits and entertainment in your house. GO TO IT WITH BOTH FEET. It will clean up for you as it has for hundreds of theaters.

"The Lion's Claws"

—with fearless Marie Walcamp, brings you another Walcamp serial that is entirely out of competition with the average serial so widely exploited as thrilling. Miss Walcamp performs feats of daring that no movie actress in the wide world would even dare to do. It's a story that takes you into all parts of the world. It's a money-getter par excellence. See the first episodes. THEN BOOK AND BOOST TO THE LIMIT.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING COMPANY,

"Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President

1600 Broadway, New York.

WHAT PICTURE
EQUALS THIS FOR CASH R

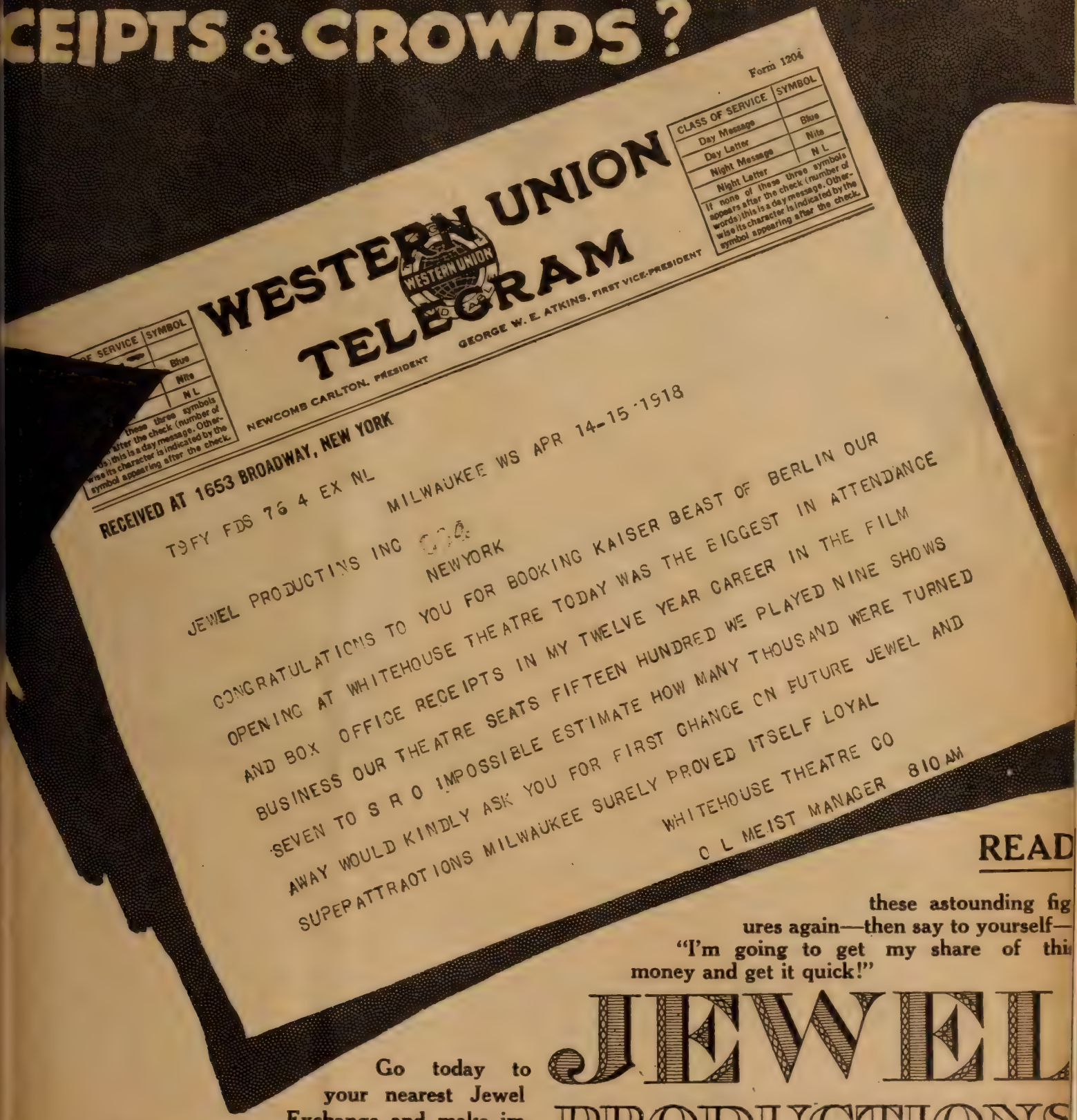
GENTLEMEN! At last we have a new standard by which to demonstrate commercial success in pictures. Released only five weeks ago, "The KAISER, the Beast of Berlin," has scored such a staggering triumph that already it has become the new measure of money-getting for exhibitors—the picture by which you will hereafter judge all others for total receipts —for net profits—for attendance—for S. R. O.—for crowds turned away—for "hold-over"—for repeating—for almost deafening applause—for record-smashing in every single detail of the show business. There's just one thing to do with "The KAISER, the Beast of Berlin." Don't wait to ponder, or hesitate, or "figure," or delay for any cause whatsoever. Simply wire your nearest Jewel Exchange and

GRAB IT!

"THE KAISER"
-The Beast of Berlin

IN HISTORY

CEIPTS & CROWDS?



Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 1653 BROADWAY, NEW YORK

T9FY FDS 76 4 EX NL

MILWAUKEE WS APR 14-15 1918

JEWEL PRODUCTINS INC

NEWYORK

CONGRATULATIONS TO YOU FOR BOOKING KAISER BEAST OF BERLIN OUR OPENING AT WHITEHOUSE THEATRE TODAY WAS THE BIGGEST IN ATTENDANCE AND BOX OFFICE RECEIPTS IN MY TWELVE YEAR CAREER IN THE FILM BUSINESS OUR THEATRE SEATS FIFTEEN HUNDRED WE PLAYED NINE SHOWS SEVEN TO S R O IMPOSSIBLE ESTIMATE HOW MANY THOUSAND WERE TURNED AWAY WOULD KINDLY ASK YOU FOR FIRST CHANCE ON FUTURE JEWEL AND SUPERATTRAOTIONS MILWAUKEE SURELY PROVED ITSELF LOYAL

WHITEHOUSE THEATRE CO

O L MEIST MANAGER 810 AM

READ

these astounding figures again—then say to yourself—"I'm going to get my share of this money and get it quick!"

Go today to your nearest Jewel Exchange and make immediate arrangements for booking this stupendous money-maker. Better still—wire your reservation.

JEWEL PRODUCTIONS INC.

1600 Broadway, New York

TO EXHIBITORS

READ THIS

50,000

PEOPLE SAW

"THE KAISER"

-The Beast of Berlin

IN KANSAS CITY

IN TWO DAYS

EXHIBITORS! Tear up all your old figures on box-office receipts. Throw away past S. R. O. records. Burn up all memos on "repeats" and "hold-overs." Skid into the ash-can every dog-eared piece of paper bearing on past record business. You won't need any of these after today.

TODAY is the day of the new deal from a fresh pack and all off the top! The day of the most amazing money-getter that the country's ever seen. The day of the exhibitor. The day of the biggest clean-up in history. The wonderful day of "The KAISER, the Beast of Berlin." Come a-running or you'll be too late.

JEWEL PRODUCTIONS

INCORPORATED

Executive Offices, 1600 Broadway, New York City

HO ARE AFTER THE REAL MONEY

WESTERN UNION TELEGRAM

April 11 - 1918

"Showed to 20,000 yesterday and 30,000 to-day-Convention Hall. Turned away over 5,000 to-night. Police unable to handle crowds to-day. Will rope off three blocks to traffic to-morrow. "The KAISER" is knocking them dead!"

Signed
Milton J. H. Feld

"THE KAISER" -The Beast of Berlin

LYONS-MORAN

STAR COMEDIES

TICKLE THE WORLD TO CONVULSIONS

LYONS-MORAN COMEDIES are making the world shake with roars of laughter in the funniest screen spasms yet filmed. First release—"A PIGSKIN HERO." Second release—"THE TAIL OF A CAT." Current release—"THE GUILTY EGG." Ask to see these STAR COMEDIES projected for you at your nearest Universal Exchange. Give your people all the comedies you can get. COMING RELEASES—"Mums the Word." "Whose Baby Are You?" "The Dodgers," "The One Horse Show."

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING COMPANY

"The Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President

1600 BROADWAY NEW YORK

L-KO

COMEDIES

—will add the punch and "go" to your show. Designed to tickle your patrons under the ribs with a lot of fool stunts—L-KO comedies will entertain and amuse to the hundred per cent limit. And you'll get the famous bunch of L-KO beauty girls—delicious Venuses of fun. Book

"WHO'S ZOO"

—and see the biggest elephant comedy ever released. Nothing like it ever screened in comedies. Something entirely UNIQUE. Different from the average comedy altogether. DON'T MISS "WHO'S ZOO." It's great.

NESTOR COMEDIES

—are as staple as wheat. NESTORS always make good. That's their reputation, and they stand back of it strong. Book this latest NESTOR—

"The BATH HOUSE Scandal"

—featuring Carter De Haven, the high-priced Vaudeville Star. Advertise this star to the limit. They all know Carter De Haven. His name will draw crowds. Here's a chance to get some real extra coin with this unusual comedy scream.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President
"The Largest Film Manufacturing Co. in the Universe"
1600 Broadway, New York.

(Special Star out of Mae Murray)

"THE BRIDE'S AWAKENING"
WITH
MAE MURRAY
in
A Convincing Preachment against Clandestine Weddings. Released as a Mae Murray Special Attraction

CAST.

Richard Earle	Lewis J. Cody
Lucille Bennett	Clarissa Selwynne
George Bennett	Harry Carter
Frederick Bronson	Joe Girard
Elaine	Mae Murray
Jimmy Newton	Ashton Dearholt

Story and Scenario by F. McGREW WILLIS. Directed by ROBERT LEONARD.

Special production cut in Single Col., also in Two Col. for "The Bride's Awakening."

THE STORY.

"IF I thought that you did not love me, as you say you do, I would shoot you and then myself." Which was quite annoying to Richard Earle. In the first place he was tired of Mrs. Bennett; in the second, he never had any intentions of "flying to the ends of the earth" with her; and in the third, he had just been married to an heiress. Richard had virtually supported himself on the expectations of marrying Elaine Bronson, and Elaine trusted him so implicitly that she not only handed over the check-book and combination to the safe, but even consented to keep their marriage a secret. This distressed her very much, for it made her position in Earle's home a peculiar appearing one. Earle neglected her, and even went so far as to give a poker party at the house where Elaine was insulted by one of Earle's drunken friends. Jimmy Newton, the guest who was to be fleeced, protected her, and when he called later, thinking her to be Earle's ward, Earle began to be vaguely jealous. The more attention Newton showed, the more jealous he grew. He planned to get the two in a compromising situation. His opportunity came when Elaine's auto broke down. Earle dragged her home, but Newton followed them. Unknown to any of the three, Mrs. Bennett, who has been cast off by her husband, is in Earle's drawing-room, behind the curtain. She hears Earle tell Newton that Elaine is his wife, sees Jimmy go sorrowfully, sees Earle strike Elaine with a riding-whip and Elaine seize a revolver. Earle dashes it from her hand and the gun drops through the curtain at Mrs. Bennett's feet. One more blow of the riding-whip and a shot rings out. As Earle falls, a second shot proclaims the complete fulfillment of Mrs. Bennett's threat.

READING OF MARRIAGE BANS ADVOCATED BY CLERGYMEN

Photoplay Used as Argument That Church Should Act to Prevent Wedding of Mismated Couples.

CLERGYMEN all over the country have seized upon a photoplay as an argument to prove that marriage bans should be read from the pulpit several weeks before the contemplated wedding takes place in an effort to prevent not only bigamy, but the joining together of mismated couples.

As is well known, marriage bans are read in the Catholic churches all over the world. Numerous Protestant prelates feel that this phase of catholicism should be followed by all churches.

The photoplay is entitled "The Bride's Awakening," and will be seen at the ..... Theatre in this city on ..... next and will continue for several days in order to give the local Protestant ministers in favor of the publishing of bans an opportunity to drive home their point.

The picture is erected around a wealthy young woman who is sought in marriage by a young profligate who thinks only of her money. Prior to his courtship he plays fast and loose with the affections of another woman, who becomes infatuated with him. Of course, he tells her she is the "one woman on earth" and promises to marry her. He leaves her, as a matter of fact, a few moments before he marries the heiress.

After the marriage the young roue divides his time between his wife, whom he persuades to keep the marriage a secret, and the other woman. Eventually the women meet and the tragedy follows.

Murder, the ministers say, often follows secret weddings. And they also assert that less than 2 per cent. of the secret marriages end in happiness of any standing.

FAINTS RATHER THAN SPOIL THE PICTURE.

CLARISSA SELWYNNE, who appears in "The Bride's Awakening," always faints at a shot of any kind. In the photoplay she has to fire a revolver. When she was cast for the part, her fear was not known. Rather than cause a retaking of the picture, Miss Selwynne fired the revolver and then promptly fainted.

DISPLAY LINES.

Confiding Love and Base Treachery.

When a Bride is Not a Wife.

No Man Can Be Both the Husband of a Simple Child and Lover of an Experienced Woman for Very Long.

Marrying Her Money.

Be Off with the Old Love Before You Marry.

Don't be Found Out—Is the Eleventh Commandment.

Love Will Out.

Wife or Ward.

PUTTING IT OVER

"THE BRIDE'S AWAKENING" is the first of the Mae Murray Special Attractions, and is to be followed by "Her Body in Bond," "Forgive Me," and a long list of great pictures. She is assisted by Lewis J. Cody, who has made a name for himself by his several appearances in Universal pictures, and who is to be released in a Lois Weber picture entitled "For Husband's Only." Ashton Dearholt, who plays an important part in the next Universal serial, "The Brass Bullet," is also in support of Miss Murray in this picture, which was directed by Robert Leonard. All of these points are worthy of advertising.

Bear in mind also that the Advertising Department of the Moving Picture Weekly has already carried an advertisement on "The Bride's Awakening," which can be obtained in mat form, and which any exhibitor can use to excellent advantage in advertising this Special Attraction. The title of the picture is so sensational in itself that it is doubtful whether a lobby display built around the title or stunt advertising would be permitted by the police. Play up the title and Mae Murray's name just as big as possible. Miss Murray is a very well-known star, and is known on the legitimate stage as well as on the screen. She was an extremely noted dancer before entering the realm of the motion picture. It might be well to send to your mailing list a personal letter written somewhat as follows. It is advisable to have this letter written in a woman's hand. Have a cut made of it, printed on colored stationery, and mail it out. Here is the letter:

Dear Brother—I have been married but three days, and am utterly miserable. I don't know what it all means. I gave my husband all my money the day I married him. When we reached his beautiful apartment he told me that I must not be known there yet as his wife, but as his ward. I scarcely ever see him, and now he is carrying on with a woman who threatens to shoot him and then herself, if he does not go away with her.

I saw a wonderful moving picture yesterday which is so like my own case that I want you to see it. Take your wife to the ..... Theatre to-morrow to see "The Bride's Awakening," and then tell me what I ought to do.

Your Suffering Sister.

FOR YOUR HERALD.

If you were in love with a young man, if all of your thoughts revolved around him, if two days before you were to be married to him you discovered that he planned to continue his relations with another woman, exactly the same as he had prior to the marriage, what would you do? Would you allow him to marry you? Mae Murray faces this condition in "The Bride's Awakening." She had to make a decision.

EPISCOPALIANS MAY PUBLISH WEDDING BANS.

AS a result of the screening of "The Bride's Awakening," by the Universal Film Company, many prelates of the Protestant Episcopal Church have reopened the fight to force the reading in church of wedding announcements for three successive weeks, prior to the contemplated wedding. The matter is to be threshed out at the next annual church session.

SECRET WEDDINGS END IN MISERY OR DEATH.

MANAGER ..... of the ..... Theatre, who will present "The Bride's Awakening" on ..... next, with the assistance of the Universal Film Company, has conducted an investigation throughout the United States which shows that 98 per cent. of hasty and secret weddings end either in separation or in a tragedy. The investigation shows that of 1,406 secret weddings in 1910 only 29 of the couples are living together.

The 1910 batch of secret weddings resulted in 17 murders and suicides, 21 murders, and 171 suicides. The balance of the couples drifted apart and have found other helpmeets of the opposite sex, with whom they are living with the formality of a marriage, or are living alone.

MORE WOMEN THAN MEN ARE BIGAMISTS.

ASHTON DEARHOLT, star of the photoplay, "The Bride's Awakening," which is a preachment in favor of the publishing of marriage bans, and which will open at the ..... Theatre next ..... declares that women commit bigamy more often than men.

"Several cases have come to my attention," said Mr. Dearholt, "where women have thought nothing of forgetting a first marriage to marry the second time. They seem to think this is their license. And the funny part is that they 'get away with it.' The husbands who have been wronged failed to pay any attention to the criminality of their wives.

"But perhaps woman suffrage will change all this and the women will be made to see the light."

MARRIAGE BANS PREVENT WEDDING OF ACTRESS.

MAE MURRAY, star of the photoplay, "The Bride's Awakening," which appears at the ..... Theatre next ..... was prevented from marrying the man to whom she was engaged through the reading of the marriage bans in church. The bans were read and the plans for the wedding went on apace. Two days prior to the ceremony a woman called upon Miss Murray and informed her that the man she was to marry already had a wife from whom he was separated. Investigation proved the story to be true. The ceremony did not take place.

When Miss Murray was cast for the title role in her latest picture she was delighted because she felt that she was carrying a message of warning to young women throughout the world.

THE ELEVENTH COMMANDMENT

DO you know what the Eleventh Commandment is? Go to the ..... Theatre and see "The Bride's Awakening" on ..... The keynote of this brilliant Mae Murray Special Production is "do what you please, but don't be found out." This is a very modern injunction which, like appendicitis, has been committed for centuries, but has only recently been named. No stronger expose of the Commandment has ever been committed to the screen than this startling story. It has a moral for young and old.

A Flood of Booking rec'd on the "BOY SCOUTS"

THE PICTURE that packed New York's STRAND

with

Will Pack Your Theatre Too

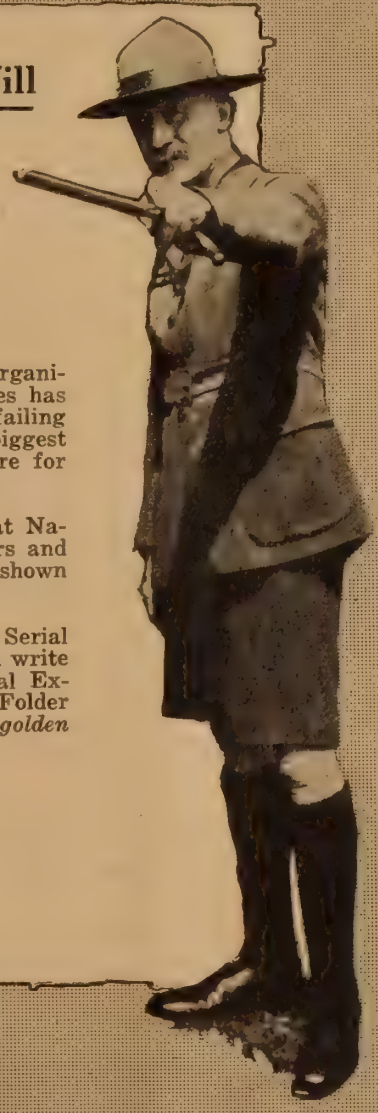
Universal's Big 5 Episode Serial Special

"TO THE RESCUE"

a ready made Audience of over 14,000,000

The Entire Population of Your Town Will Cheer This Wonderful Serial

BOOK IT NOW!



HERE'S a bigger bunch of *found money* than you could bank with an *ordinary* serial in twice the time it will take to show this *sure-fire* Boy Scout Five-part Serial.

Here's a Self-Guaranteed Five Weeks' Serial with more than 14,000,000 fathers, mothers, sisters, big brothers, and Boy Scouts old and new, squarely behind it—rooting for it, boosting it, *wild to see it.*

Here's exactly the serial you've been anxious to get—a Serial *about* boys and *for boys*—a Serial that every Boy Scout in your town will bring *every other boy to see*—will hustle to make a whale of a success. *Read why in the next column.*

THE whole great Boy Scout organization of the United States has pledged its complete, unfailing co-operation for securing the biggest possible audiences in your theatre for *this Serial.*

The Boy Scouts are on a great Nation-wide drive for more members and funds and they want this Serial shown so as to get more members.

Book this great Boy Scout Serial without a minute's hesitation and write or wire your nearest Universal Exchange for the big Boy Scout Folder that gives you *full details of this golden opportunity.*

Or address Boy Scout Serial Department

UNIVERSAL FILM MANUFACTURING COMPANY

"The Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President

1600 BROADWAY, NEW YORK

SYNOPSES OF L-KO, NESTOR, LYONS-MORAN STAR COMEDY

"HER MOVIE MADNESS."

L-Ko Two-Reel Komedy.

With Gale Henry and Hughie Mack. Directed by Robert Kerr.

(*Copyright* 1918, *L-Ko Motion Picture Kompany*)

THE Flabbergasted Film Company was looking for a location on the Pip farm for their latest production, "Why He Broke Her Heart," in five parts. Prunella Pip was more or less in love with Beafy Ben, the hired man. But she put him out of her mind resolutely for thoughts of the movies. But Ben got an opportunity to double for the handsome hero, who refused to cross a tree over a six hundred foot drop. Ben didn't cross it either, but he got a job.

With him in the movies, Prunella, with an inheritance from her Aunt Teek, left home, and when the studio manager discovered she had money, he fired the heroine just before the fifth act commenced, and started on another picture. The manager and the leading man consumed four reels in trying to get Prunella's money, and while they were about it, the deposed leading lady blew the Flabbergasted Film to kingdom come with dynamite.

"WHOSE BABY ARE YOU?"

Lyons-Moran Star Comedy.

Mr. Newlywed	Eddie Lyons
Mrs. Newlywed	Edith Roberts
The Janitor	Lee Moran
Baby	Richard Nolan
Euphemia Single	Margaret Cullington

ALL the flats that the Newlyweds looked at had signs on them, "No Children," or "Adults Only," and the Newlyweds had a bouncing baby. Finally they found an apartment where the janitor had forgotten to put the sign out, and paid a deposit. The next time they looked at the apartment it had the dreaded sign out, but in order to get their money's worth they decided they would have to take the apartment anyway, and sneak the baby in—so they decided to send it by express.

The expressman had two packages almost alike, and in fondling the baby, had put him back into the wrong basket. When the package arrived at the Newlyweds' new apartment, there was a dog in it. The baby was delivered to the same apartment house, but to Miss Euphemia Single, an old maid, who was expecting the dog.

Before all of these complications were finished the janitor decided that his lazy mode of living would not brook all of this trouble, so he shoed them all out to the front doorstep, and told them that he would deliver their live stock to them there.

"BULL'S EYE," No. 14.

"THE FIRING SQUAD."

CAST.

Ed Cody	Eddie Polo
Lee McGuire	Hal Cooley
Cora Clayton	Vivian Reed
John North	Wm. Welsh
Sweeney Bodin	Noble Johnson

BEFORE Ed and Lee were rescued from the desert, North had confessed in his ravings to Sweeney that he had killed John Clayton, and Sweeney had possessed himself of North's half of the will. When they were on the point of exhaustion they were overtaken by Indian runners, who brought them to Tendez. The town was in an uproar. Juanita, the favorite of Pete Politico, who had bought Cora, had in a fit of jealous rage stabbed him in the back, and had escaped to her rooms with Cora as her prisoner.

North expected to find a hundred thousand dollars waiting for him, but instead he found a telegram urging him to rush five thousand head of cattle for shipment, and enclosing an order for five thousand dollars for expenses.

Eddie and Lee started right in to search for Cora, and were fortunate enough to find Juanita's mother, who had a double reason for wishing Cora out of the way. The plan was made for an attack on Pete Politico's headquarters, and if the two friends had been stronger, it might have succeeded. As it was, both were captured, and Lee was imprisoned in the Mexican jail, and an order for his death the next morning signed. But in order to make Lee's punishment more severe, they decided to execute Ed Cody first. Pinning a card on Ed's shirt for the marksman to shoot at, the officer in charge of the detail of soldiers held up his hand, ready to give the order to fire.

"A KITCHEN HERO."

Nestor Comedy.

DELICIA ANGELINE PUGG had a hunch that she wouldn't marry unless her husband could give her a servant. She had the misfortune to marry a fifteen-dollar-a-week clerk, so hubby had to do all of the housework while Delicia primped.

When company came he cooked the dinner, served it, then put on his dinner coat and made believe he was husband again. Then Delicia's mother came. Hubby was just about ready to throw up his hands—but mother was human. She saw how things were going, and put wifie to work, and laid out hubby's house coat and slippers for him when he returned. Now everybody is happy in the house.

BOY SCOUTS TO THE RESCUE.

Episodle 4, "THE SPIES' NEST."

JOAN GRAY organizes a band of Wolf Cubs, the junior organization of the Boy Scouts and drills them. Buster and Skinnay improve Jack's education. During a lesson Skinnay tells Jack he saw his father, the Gypsy, in town. Jack tells the boys that the Gypsy is not his father, but had taken him from his doorstep the day his mother had died. A Bible his mother gave him on her death-bed is still carried by Jack and when shown to Buster's father, the name on the fly leaf proves that Jack's mother was an old-time friend.

Gypsy Don, making his home in a deserted house, is awakened one night by the sound of talking on the floor below. He finds a couple of foreign government spies arranging plots against the British government. He is caught but recognized as having worked for one of them before and is taken in their employ.

Gypsy Don refuses to leave with them until he has settled a grudge, as he calls it, and while sneaking around the Gray homestead, he is attracted by the sound of horses' hoofbeats and sees Joan Gray driving one of her Wolf Cubs. Opposite the bushes behind which Gypsy Don is hiding, the horse stops with a stone in his hoof and while the groom is removing it, the Gypsy throws a newspaper in the face of the horse, causing a runaway. Jack, now a Boy Scout and in the fields with his troop, stops the runaway.

Gypsy Don next sets fire to the Gray Barn, but the Boy Scouts arrive in time to extinguish the blaze and make a thrilling rescue of Jack.

War is declared upon Germany by the British government and the Boy Scouts in camp offer their services to the government. Buster, Jack and Skinnay are transferred to the Sea Scouts who are guarding the coast. A boat is torpedoed off the coast and the Sea Scouts go to the rescue of the survivors.

"BOY SCOUTS TO RESCUE," "BULL'S EYE," "LION'S CLAWS," SCREEN MAGAZINE & NEWS WEEKLIES

"THE LION'S CLAWS," No. 6.

"THE DUNGEON TERROR."

CAST.

Beth Johnson.....Marie Walcamp
Buck Masterson.....Ray Hanford
Musa .....Frank Lanning
Captain Harris.....Neal Hart
Captain Johnson.....Tom Lingham
Rej Hari.....Rex de Rosselli

BETH, exhausted, drops from the rock and floats away down the subterranean river. Buck then leaps in after her. The Moon men rush to the opening and watch for Beth to emerge, when they seize her and carry her off. Buck hurries after them, and manages to rescue the girl.

Meanwhile, Rej Hari and Bogart, who have been captured by Captain Harris, capture Captain Harris who with Captain Johnson are bound in a dungeon beneath the palace. Hari and Bogart argue concerning the whereabouts of the proclamation, and Bogart is killed.

Buck takes Beth, who has the proclamation in her possession, to his quarters in Bonda. During his absence guards come from Rej Hari, take her prisoner, and carry her to the palace where a banquet is taking place. She refuses to reveal the whereabouts of the proclamation, however, and Hari gives orders that she shall be tortured.

Meanwhile a parchment has been placed in the street commanding all natives to assemble in the market place in two days to witness the sacrifices of the white "infidels." Musa and Buck plan a rescue.

Beth is dragged by the guards into the dungeon, and chained upon the torture block beneath a spiked platform which slowly descends upon her.

SCREEN MAGAZINE,. No. 70.

WEST POINT has frequently been called the finest military college in the world, and the review of West Point cadets in Screen Magazine No. 70 bears out this statement. We are carried through the entire routine of a cadet's ordinary day's work. While they are Hooverizing in the United States, it is interesting to notice the Hooverization which many peoples, not so fortunate as we, have been using for centuries. The Screen Magazine takes us to the West Indies, where bread is made in the same way that it was before wheat was ever invented. Screen Magazine also has a toy circus which will amuse both the kiddies and the grown-ups, and an interview with Mayor Hyland of New York City, showing his rise from the bottom to mayor of the greatest city in the world. The Magazine closes with a Miracle In Mud by Willie Hopkins.

ANIMATED WEEKLY, No. 20.

Pacific Coast Gives Great Start To Liberty Loan.—Mayor Rolph and army officers review thousands in gigantic demonstration as a send-off for vast patriotic campaign.—*San Francisco, Cal.*

Honor Memory of Inventor Thought Insane.—Impressive ceremonies mark the opening of the Langley Laboratory of Aeronautics, named in honor of the late Samuel P. Langley, inventor of the aeroplane.—*Carnegie Institute of Technology, Pittsburg, Pa.*

Once a Mayor, Now a Flyer, He Booms Liberty Loan.—John Purroy Mitchel, former mayor of New York, now a major in the Aviation Corps, tells crowds "Don't be a miser and we'll lick the Kaiser! Put 'pay' in patriotism and buy bonds to biff the boche!"—*San Diego, Cal.*

"U. S. Navy Increased 400 Per Cent!"—Secretary of the Navy Daniels tells thousands of "Jackies" at the Great Lakes Naval Training Station.—*Great Lakes, Ill.*

Look Out, Kaiser Bill! The Yanks Are Coming!—Boys of the Twenty-seventh Division demonstrate their fitness to grapple with the Boche, and show the means by which this high state of perfection in training is achieved.—*Spartanburg, S. C.*

Sub-Titles.—Before a rookie can think of actual bayonet-attack practice his muscles have to be well hardened. Boxing quickens the eye and action. Fritz doesn't like close-in fighting. He prefers 74-mile cannon. That's why our boys get a lot of bayonet drill. "Sammie" has 'Fritz's" anatomy figured out perfectly. 'Trench moppers" so called because they will mop the huns. How an attack would look if you were lying wounded in a trench.

Cartoons by Hy. Mayer, World Famous Caricaturist.

CURRENT EVENTS. No. 50.

Play Ball!—Ho, fans! Great American game is on! Open season for office boys' grand-mothers starts with a rush in big league circles.—*New York City.*

Acrobats of the Army.—Military telegraph and telephone linemen go circus performers one better while practicing the difficult art of keeping communications open under "enemy fire."—*Camp Logan, Texas.*

Famous Shipbuilding Town "Comes Back" to Beat Huns.—Full-rigged four-masted schooner "Helen Swanzy" takes water at Maine yards, all ready for service, the first launching to take place here since the days of the noted American clipper ships.—*Stockton Springs, Me.*

Thousands of Children Pay Tribute to Poet.—Mayor Schreiber presents John Burroughs, aged poet and naturalist, to great crowds of youthful admirers, many of whom journeyed miles to honor him.—*Toledo, Ohio.*

Crippled "Kiddies" Get Social Spring Tonic.—Patients at New York's largest hospital wear smiles that won't come off as a result of the visit of circus folk "prescribed" by the doctors and provided by the management of the "Greatest Show."—*New York City.*

"Our Troops Made Good," Says Secretary Baker.—Just returned from a tour of the Allied fighting lines in France, head of American War Department in his first interviews, says: "The right arm of America is bared and ready to strike hard!"—*Washington, D. C.*

Clergy Bless Colors of National Army Unit.—Rabbi Blechman, Bishop Greer and Monseigneur Lavelle officiate at impressive ceremony when Old Glory and regimental standard are presented to 304th Field Artillery.—*Camp Upton, Long Island.*

Four-Legged Friend of Man Big Aid to Army.—Horses arrive unbroken from Western ranches at the remount depot at Camp Wadsworth, and have to be tamed there for service in France.—*Spartanburg, S. C.*

Sub-Titles.—Former circus men and cowboys break in the "bucking bronchos." "Cooties" are the enemy of the horse as well as the soldier, so new arrivals get a kerosene bath. Washing up for dinner. Grabbing a feed at the lunch counter. In the cavalry, artillery and quartermaster's department, the horse is the "Sammie's" side-partner. The great American mule has fought in every war we ever had. He follows the flag. Instructing the boys in the art of packing a mule.

New Yankee Gun to Cut Down the Huns.—The boys are given instruction in the use of the marvelous Browning Automatic Gun only recently adopted by the War Department.

Cupid Makes Conquest At Camp Wadsworth.—Miss Mary Keogh becomes the war-time bride of Captain John J. McWilliams, 102d Sanitary Train, at a military wedding in the camp chapel attended by Major-General O'Ryan and his staff.

Cartoons from the World's Greatest Newspapers.

"Don't speak that name! Forget you ever knew me. If she finds out, it means—"

"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K"—The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

Book thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

"I can't stand it any longer! What does all this mystery mean?"

"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K" The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

Book thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

"And all for the love of a good looking doctor—isn't it so, dearie?"

"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K"—The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

Book thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

"Even in the holy hour of prayer, the red demon of jealousy flamed in her eyes"

"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K" — The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

Book thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

"If you want to know who the woman is —take a good look at me!"

"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION *featuring* MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K"—The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

Book thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

"I thought you were wonderful—till I heard about her"

"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K" The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

Book thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

"The man she thought she had driven to suicide was—there—before her"

"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K" The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

Book thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

"Shall I save his life for the woman I love—or shall I—"

"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K" The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

Book thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

"-Wait!
I'll tell you who the woman is—
ELAINE HAMMERSTEIN in
"The Co-Respondent"
Elaine Hammerstein
THE CO-RESPONDENT
"Stand up you cur!"
Under no circumstances miss seeing
Elaine Hammerstein
"The Co-Respondent"
"Your husband is trapped--
Elaine Hammerstein in
"THE CO-RESPONDENT
ELAINE HAMMERSTEIN
"THE CO-RESPONDENT"
"I'll fight you!
-yes-I'll fight you all—
She had forced her way into the palatial home of the craftiest scoundrels in New York's fast set and when she stood up there like a fighting major and blasted their hopes with seven 44 calibre words—well you just feel like jumping from your seat and yelling "Great Gove it to 'em again—you're a peach." Ralph Ince is some director—and so is Elaine Hammerstein—but what's the use.
—go and see
Elaine Hammerstein
in
"THE CO-RESPONDENT"
"I have the evidence-
DON'T MISS
Elaine Hammerstein
"The CO-RESPONDENT"
"The name of the woman is--
Elaine Hammerstein
"THE CO-RESPONDENT"

RIGHT next to the pulling power of the Title and Star comes the pulling power of the picture's Newspaper Ads.

Look again at those on the opposite page—the punchiest headlines, the strongest situations—the most powerful layouts of any newspaper advertisements of recent years. We defy any man or woman, seeing these ads, not to read them—and reading them, not to come to your theatre to see Elaine Hammerstein in "The Co-Respondent."

Book this great picture of Love and Business, made by Ralph Ince from the famous play by Alice Leal Pollock and Rita Weiman, and order the ads from us by their headlines. One or two column widths—simply specify. You'll out-smash any other show in town with both picture and advertising. Do these two things TODAY.

"The Co-Respondent"

JEWEL PRODUCTIONS INC.
1600 Broadway. New York.

YOU

YOU — The Moving Picture Exhibitor
YOU — A Man WITH a Country
YOU — A Man of Wide Influence

BUY EVERY LIBERTY BOND YOU CAN POSSIBLY CARRY

AROUSE your section to Bigger Subscriptions by showing that noble, inspiring builder of patriotism

"The MAN without a COUNTRY"

The **ORIGINAL** Edward Everett Hale Story and Picture

"Well-Mr Rawlinson!" says George Bronson Howard "-you seem to be in something of a fix down there..... Why dont you "COME THROUGH"

"EASY enough for you to talk, George —but you never had a gun poked against your stomach by a strange person—

"Whom you were figuring to rob, eh, Herbert?

"You put me up to it, George!

"Yes—and I've got another little job for you in about two minutes—marry a girl you never saw before and society's darling at that—

"Aw, now, George—hold on a minute! —give a fellow a chance—

"And then you've got to dance for a living in a cabaret—and reform—and fool a political crook—and—

"George—my arms are tired! Make him hide that cannon—

"And win a pardon from the District Attorney—and win your wife—and win your audience—

"Say, George, I've been doing that for six months—and today they're coming stronger than ever. Much obliged to you for the best little crook film ever written. Yours truly,

Herb.

JEWEL Productions INC
1600 Broadway, New York City

His family said: "Do be more careful"
Her family said: "Into the street where you belong!"

If you like to handle money

Show

Mildred Harris

in

"The PRICE of a GOOD TIME"

the SenSational
LOIS WEBER PRODUCTION

obtainable thru

JEWEL Productions Inc
1600 Broadway New York City

The MOVING PICTURE WEEKLY

Vol. 6
No. 12
May 4th
1918

Price
10 cents

Priscilla Dean
"The TWO-SOUL WOMAN"
with Ashton Dearholt
and Joe Girard
Priscilla Dean Special Attraction

MONROE SALISBURY

WITH RUTH CLIFFORD

IN "The Guilt of Silence"

A mighty drama of the frozen North in a setting of the most beautiful Alaskan scenery ever screened. All star cast, with Monroe Salisbury—Ruth Clifford—Betty Schade and Alfred Allen.

BOOK thru your local BLUEBIRD Exchange, or communicate with
BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.

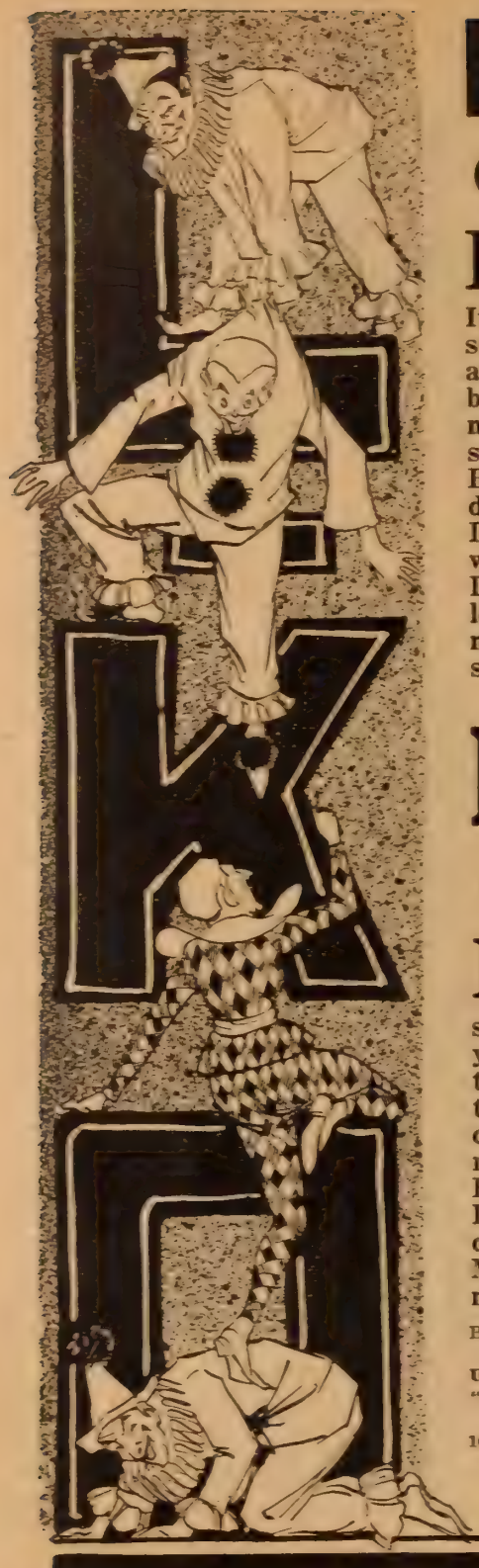
Dainty Adorable

Carmel Myers with Kenneth Harlan — in —

"The MARRIAGE LIE"

Carmel Myers in "The Marriage Lie" comes back with a punch picture that adds to the prestige and drawing power of this charming Star. Supported by a splendid cast including Kenneth Harlan, Harry Carter and others of note, you have both a great picture and a title of the character that every Exhibitor seeks but seldom gets. It is a rare combination that will play your House for good profits.

BOOK thru your local BLUEBIRD Exchange, or communicate with
BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.



L-KO COMEDIES

L—KO Comedies are to your show what the strawberry shortcake is to the dinner. It finishes off the show with a storm of mirth. It adds the zest and pep to your performance. It brings to your patrons that necessary entertainment to offset the war news every day. BOOK and boost L-KO Comedies to the limit. The famous L-KO team of Beauty Girlies will do wonders in popularizing L-KO'S in your house. Last release, "WHO'S ZOO?" the funniest elephant comedy ever screened. Don't miss this one.

NESTOR COMEDIES

NESTOR Comedies are "going big" in hundreds of houses today just the same as they have been for years. With Nestors and L-KO'S tied up for your house you have the two best bets in the entire comedy field. Latest NESTOR release, "WHO IS YOUR HUSBAND?" featuring Gale Henry. Insure your people genuine comedy on your comedy nights. Make EVERY NIGHT comedy night and keep them coming.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.
"Largest Film Mfg. Co. in the Universe"
CARL LAEMMLE, President
1600 BROADWAY NEW YORK

L-KO NESTOR COMEDIES

"The TWO-SOUL WOMAN"

THE GREAT FIRST-PRIZE DRAMATIC WINNER—

with wonderful

PRISCILLA DEAN

Based on the Startling Novel: "The White Cat"
by Gelett Burgess
Produced by Elmer Clifton

Book thru your nearest UNIVERSAL Exchange
or Universal Film M'F'G. Co.—Carl Laemmle, President
1600 Broadway NEW YORK

ALTHOUGH Gelett Burgess's great story, "THE WHITE CAT," was one of the dramatic fiction feats of years, the picturization of this story by Director Clifton surpasses the script version completely. In no feature picture has beautiful Priscilla Dean ever equalled in high dramatic intensity her extraordinary characterization of such a difficult role as enacted in "THE TWO-SOUL WOMAN"—a production that equals ANY of the costliest features, and surpasses most of them that are considered extraordinary. DON'T MISS THIS GREAT FIRST PRIZE DRAMATIC WINNER. IT'S A RARE CROWD AND MONEY-GETTER.

UNIVERSAL SPECIAL ATTRACTIONS

PRECISELY and exactly do all UNIVERSAL SPECIAL ATTRACTIONS conform to the majority of progressive Exhibitors' ideas, in that there is no overpaid Star, the story, action and investiture being the foremost points of consideration.

Every UNIVERSAL SPECIAL ATTRACTION is a fine production, matching up to all and surpassing many of the costly high-priced Star pictures, and they are sold on the most equitable basis yet devised by the cinema industry.

You can book any one or all as you wish, and you book and pay for each production entirely on its merits and nothing else. No high-priced Star to club you into an out-of-all-reason price, yet the Stars that are featured are the well known Stars that draw the people.

As proof of our claim for superiority, we say to you—First see with your own eyes each picture as released, then pass your opinion. Any Universal Exchange will project these productions for you. Ask to see DOROTHY PHILLIPS in "THE RISKY ROAD," MAE MURRAY in "THE BRIDE'S AWAKENING," PRISCILLA DEAN in "THE TWO-SOUL WOMAN," HERBERT RAWLINSON in "SMASHING THROUGH," HARRY CAREY in "THE SCARLET DROP," MARY MAC LAREN, coming, in "THE MODEL'S CONFESSION."

They will open your eyes to a new and greater era of fine pictures, and particularly will the plan of booking impress you.

Book thru your nearest Universal Exchange, or communicate with

UNIVERSAL FILM MFG. COMPANY,
"The Largest Film Mfg. Co. in the Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

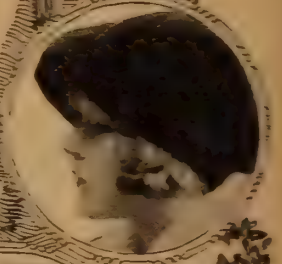
DOROTHY PHILLIPS SPECIAL PRODUCTIONS

PRISCILLA DEAN SPECIAL PRODUCTIONS

HERBERT RAWLINSON SPECIAL PRODUCTIONS

HARRY CAREY SPECIAL PRODUCTIONS

MARY MAC LAREN SPECIAL PRODUCTIONS



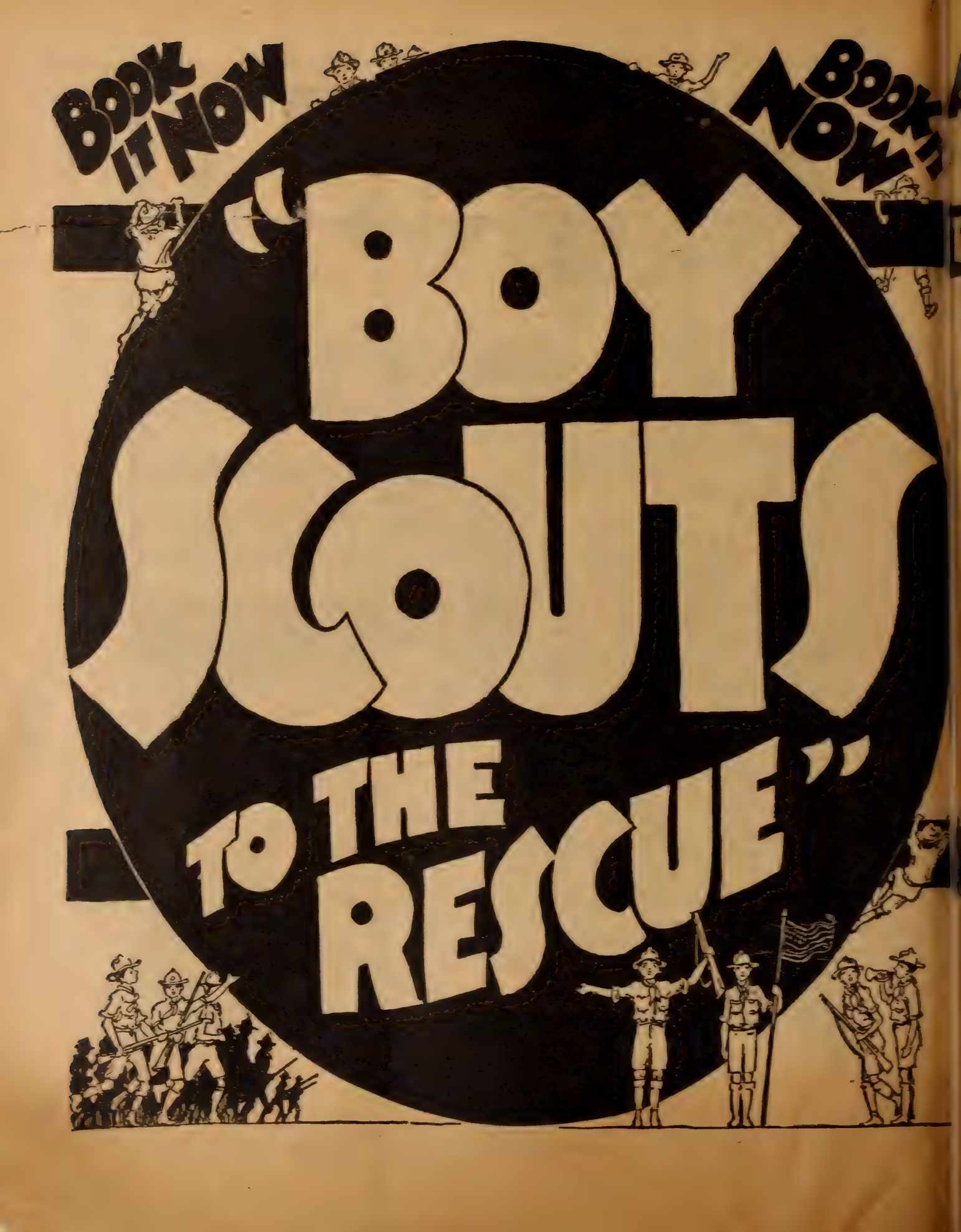
MAE MURRAY SPECIAL PRODUCTIONS

Going over with a smash—LYONS-MORAN STAR COMEDIES. Have you booked them for your house? Best bet in the entire comedy field. Get "A PIGSKIN HERO," "THE TAIL OF A CAT," "GUILTY EGG." Coming releases—"MUM'S THE WORD," "WHOSE BABY ARE YOU?" "THE DODGERS," "THE ONE HORSE SHOW."

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. Co., "The largest Film Mfg. Co. in the Universe"

1600 BROADWAY CARL LAEMMLE, President NEW YORK


BOOK IT NOW
BOOK IT NOW
"BOY SCOUTS
TO THE RESCUE"

A MASTER-PIECE SERIAL WITHOUT COMPETITION

The Only Serial of its kind in the World

Here's the one-and-only Boy Scout Serial ever made. The Serial that every boy in the United States will go simply wild over—the Serial that he can't see anywhere else but in your theatre—the Serial that can't have any competition until long after you've cleaned up the cream, for there is no serial like it.

The Serial with 400,000 hustling Scout Advertisers —boosting for theatres with all their might to work up public interest and get the million new members they want.

The Serial with 14,000,000 Fathers-Mothers-Sisters-Big Brothers and Friends, all eager to go and help the boys help their country.

The Serial that will bank you more money in five short weeks than you ever took in before on any serial in the same time—and with less trouble, less expense, less advertising cost and bigger crowds.

WIRE YOUR EXCHANGE

"Boy Scouts to the Rescue" is such an absolute copper-riveted sure thing that we're telling you not to waste one minute's time in nailing it down. Wire your nearest Universal Exchange today for reservation. At the same time get the big Boy Scout Folder, which gives all the details of the complete co-operation of the enormous Boy Scout Organization.

Or communicate with Boy Scout Serial Dept.

UNIVERSAL FILM MANUFACTURING COMPANY,

CARL LAEMMLE, President

1600 Broadway, New York.

ELLA HALL
And a cast of Supreme Excellence
IN THE GREAT
BLUEBIRD PRODUCTION
"A
MOTHER'S SECRET"
Based on Lou Zeller's Winning story "Lady
Enemy Daughter" Produced by Douglas Gerrard
Book this your local BLUEBIRD Exchange or Bluebird Photoplays Inc
NEW YORK

SUPPOSE you were a poor country boy and you wanted to go to war to help your country and win the love of the prettiest girl in your town. Suppose the blue bloods refused to allow you to join their company because of your lack of education and social standing. WHAT WOULD YOU DO? See Harry Carey and beautiful little Molly Malone in this absorbing play and you'll see what happened.

(Theatre Name Here)

T. C. Cut No. 13—Mat 20c.

Use this Newspaper Ad to boost "The Scarlet Drop"

Here is a display ad that will attract attention in your local newspapers. All you have to do is insert your theatre name at the bottom, date, etc., if desired, and you have a complete and powerful ad for "THE SCARLET DROP," featuring Harry Carey and Molly Malone. Get a mat of this ad from your nearest exchange and USE IT.

UNIVERSAL FILM MANUFACTURING COMPANY,

"Largest Film Mfg. Co. in the Universe"

CARL LAEMMLE, President

1600 Broadway, New York.

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* — JOE BRANDT, *Bus. Mgr.*

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Vol. 6. MAY 4, 1918. No. 12

A STUNT FOR DOCTORS.

WHEN the Jewel Production, "The Doctor and the Woman," was presented at the Broadway Theatre, one of the unique stunts which the Jewel Publicity Department originated was a letter which is reproduced below. This letter was written on only one sheet of a piece of blue paper such as a woman would be likely to use. It ended at the bottom of the page. There was nothing on any of the pages following. The idea was to create interest in a mailing list which embraced something like five thousand names of physicians in and around New York City. The telephone in the Broadway Theatre was kept busy for hours at a time by doctors calling up to ask about the show at the Broadway Theatre. Hundreds of dollars were taken in by the expenditure of a small amount in printing and postage. The stunt is recommended to all Jewel exchanges who show "The Doctor and the Woman."

Dear Doctor:—

Imagine my feelings. I walked into the Broadway Theatre yesterday and saw the very case that you and I ---------- well, what's the use of preaching things now. It's all over and no one suspects, still you must have mentioned it to someone because it is being shown upon the screen under the title of "The Doctor and the Woman" and nothing has been spared. I feel as though we should see it together and

CUT OF A JEWEL LETTER THAT DREW BUSINESS.

A KAISER TELEGRAM.

MOVING PICTURE WEEKLY,
1600 BROADWAY.

THREE THOUSAND PEOPLE OPENING. CROWD STANDING IN EXCITEMENT OBSTRUCTS SCREEN. WOMAN LOSES FALSE TEETH WHEN KAISER IS PUNCHED. POLICE MADE SPECIAL ORDER TODAY THAT NO HEAD OF KAISER CAN BE SHOWN ON WAGONS IN THE CITY, OWING TO RIOT. STORING OUR WAGON STOCK. EXCHANGE COMPELLED TO DENY RUMORS KAISER SHOT OWING TO OUR NEWSPAPER HERALD DISTRIBUTION.

LYCEUM THEATRE,
PITTSBURGH, PA.

TITLES FOR CURRENT EVENTS,

No. 5, On Opposite Page.

Top Left—Dirigible on the alert for Hun raiders over London.

Top Right—No fences are safe while Ping Bodie is a New York Yankee.

Center—General Foch, Commander-in-Chief of all of the Allied Armies in France.

Middle Left—Premier Clemenceau congratulates the American infantry on their tenacity.

Middle Right—Major John Leonard Wood on a tour of the French trenches, during which he was injured by a bursting shell.

Bottom Left—Supplies for General Pershing tied up by freight wreck.

Bottom Right—Secretary of the Navy Daniels formally opens National Service School for Women.

Universal Current Events No. 15

(Captions on page opposite)

THE TIME FOR THRIFT!

No. 206 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

THE other day we were called down (and very properly, too), because in sending out a letter we had used a special delivery stamp when a 3-cent stamp would have taken the letter to its destination just as quickly if we had only stopped to figure that way.

We were told that these are the days of thrift and that the money we wasted in such trifles would, in the course of a year, buy a tremendous lot of thrift stamps or War Savings Stamps.

We deserved the rebuke.

There is still another chance for a tremendous saving in the whole picture business, but we cannot effect it unless we get the co-operation of our customers. I refer to the silly custom of booking pictures according to age.

Every company in the business is put to an extra and unnecessary expense every year because exhibitors still cling to the old fashioned notion that the age of a picture has something to do with its value. As a result of this insistence on the part of the exhibitors, all companies use many more positive prints than they should, simply in order to cover the country more quickly. These extra prints are pure waste!

When a picture is thirty days old, for example, the exhibitor claims that he is entitled to get it at a special price just because it is thirty days old—even though it has never been shown in his community before. As a matter of fact, if it has never been shown in his town or vicinity, it doesn't matter whether the picture is one day old, one month, three months, six months or a year, so long as the film is in good physical condition.

No exchange system on earth can send out enough prints on a feature subject to play all of its accounts within ten days. Or, if we did, we would have to raise the rental price to an abnormal figure in order to cover the raw stock cost. No exhibitor wants this. Few could stand it.

Pictures are sold on the basis of the theatre-going population in a town and the number of seats the exhibitor has. The question of age of the film should not enter into it at all. Film must be released some time, and the mere fact that the trade papers announce that it was shown in New York or Chicago at a certain date, does not make it an "old" film because it reaches Kankakee about three months later.

All feature pictures today are sold on the basis of getting a certain amount of money out of the various territories.

After taking into consideration the number of people in each locality and the number of theatres and seating capacity, age is no longer a factor in determining the price of a subject for any particular locality.

If the film is in good condition and the lobby display and advertising matter attractive, it does not make any difference whether the Kankakee exhibitor uses it six months after it has been released in New York or the same week that it is released in New York.

Think it over a bit from all angles. And the next time you battle with a salesman on the question of age of film, remember that if you win the argument with him you are only forcing us to buy more raw stock, and are not saving yourself a penny in reality. On the contrary, the exhibitor, in the end, is paying for the raw stock that is wasted.

first everywhere

tremendously popular with millions

UNIVERSAL

ANIMATED WEEKLY CURRENT EVENTS SCREEN MAGAZINE

FROM coast to coast like a huge blanket, the UNIVERSAL WEEKLY NEWS SERVICE covers the country. In thousands of the theatres the big end of the daily show is either one, two or all of the U News service—UNIVERSAL ANIMATED WEEKLY — CURRENT EVENTS and SCREEN MAGAZINE.

With the most efficient corps of picture news gatherers covering every part of the world, you get the cream of all the news that's worth screening.

ALL the best war news, intensely interesting scenes of our boys in cantonments—on the battle lines, and everywhere. It enables your patrons to—

Follow The Flag

—to see and know exactly what is happening to the fighters, to the doings in LIBERTY BONDS—to war activities of every character in all parts of the world. You can book either or all three—UNIVERSAL ANIMATED WEEKLY —CURRENT EVENTS and SCREEN MAGAZINE on the most equitable basis imaginable. They constitute the BIG PUNCH of your show—the part most people wait for most anxiously. Tie them up for your house. DO IT TODAY.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.

"Largest Film Mfg. Co. in the Universe"

CARL LAEMMLE, Pres.
1600 Broadway

Coming!

Dorothy Phillips

in "A Soul for Sale"

Get ready for another big, sweeping Dorothy Phillips success—a tremendously dramatic picture packed to overflowing with the intensity and wholesome romance that people love. Remember the big money of "PAY ME" and reserve your dates for "A SOUL FOR SALE." See opposite page for a few of the ad helps.

JEWEL Productions
1600 Broadway, New York City

Every successful showman will instantly appreciate the wonderful possibilities in these sure-fire posters for "A Soul for Sale"—and we show here only the black and white reproductions. Imagine how they look in colors with the flesh tints worked up in exquisite detail?

Display the 1-sheet and 3-sheet in your lobby every day for two weeks in advance of showing and post the 6 and 24-sheets on the billboards at least a week in advance.

On this stand the bust figure alone of Miss Phillips covers six entire sheets, producing an effect so striking that no photograph can begin to do it justice.

JEWEL Productions
1600 Broadway New York City

1-Sheet

3-Sheet

6-Sheet

24-Sheet

If this beautiful Baby Girl belonged to you - would you sell her?

Little Zoe Rae

with True Boardman in

"Danger Within"

—will bring to your theatre one of the best pictures in which this world-renowned Juvenile Star has ever played. Special press matter, already published in MOVING PICTURE WEEKLY, will show you the many angles in which this picture can be exploited in a manner guaranteeing you capacity houses, especially if played for a run of two or three days. Don't fail to have this picture projected for you at your nearest Bluebird Exchange. BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York City.

SWEEPING THE COUNTRY

DASHING FEARLESS

MARIE WALCAMP

IN THE UNIVERSAL'S SERIAL THRILLER

"THE LION'S CLAWS"

See the First Few Episodes at your Exchange.

YOU'LL BOOK IT!

UNIVERSAL FILM M'F'G. CO.

Carl Laemmle, President. 1600 B'way, New York

The Drawing Power of Special Attractions

Universal Film Exchange,
New York City.

Gentlemen—We take pleasure in congratulating you on your Dorothy Phillips picture called "The Risky Road," which we played for two days. We have been booking a good many features since we are in business but never succeeded before in making money on pictures we play two days, but we take our hats off to you, as this particular picture, "The Risky Road," was certainly a good money-maker, and we shall run the same picture again as soon as we will have a two-day opening.

Hoping your exhibitors will take advantage of your new picture, also wishing you success with same,

Yours very truly,

PEERLESS AMUSEMENT CO.,

(Signed) M. Motta,
Brooklyn, N. Y.

It Will Do the Same for YOU

Coming in Sumptuous Luxury

Mae Murray

"The Bride's Awakening"

A Dramatic Feast in Matchless Settings

Mae Murray
Special Production
"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

Mae Murray
Special Production

"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

Mae Murray
Special Production

"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

NEVER ANY GREATER DEMAND for SHORT SUBJECTS

MR. CARL LAEMMLE, Pres.,
Universal Film Mfg. Co.,
1600 Broadway, New York City.

Dear Sir—We note through the Trade Papers of late your intentions of placing upon the market numerous one-, two- and three-reel western, society and dramatic subjects. All we wish to say is that we congratulate you or any one else who will exploit these subjects. In my fifteen years as an exhibitor I have never seen a greater demand for good short subjects than at the present time.

"History repeats itself"; for instance, last Friday we ran a big special feature with only fair business, the following day ran the same number of reels of a variety program from a certain exchange with big business, and never heard in years so many favorable reports regarding the show as we did from this one, and the longest subject was a three-reeler. Some time ago when you used the words, "The variety program is the thing," you hit the nail on the head, and I am very sorry that you did not go through with it right along. However, I am in hopes of your doing it now. With best of success to you, we remain

Yours very truly,
THE STAR THEATRE,
T. B. BREAKEY, Mgr.
Bradford, Pa.

How About You?

Fill out this blank and mail it to-day.

MR. CARL LAEMMLE.

I can use a { Two / Three } Reel Drama in my House ——— Times a week.

..... Theatre

Name .....

City .....

The BIG GUN of the
"The BRASS BULLET"
Featuring Bewitching Juanita Hansen
The most beautiful girl in serial pictures.
The Universal Serial Enchanting.
The De Luxe Serial. The finest Universal serial
ever filmed. Based on the great story-
"PLEASURE ISLAND" from the
pen of Frank R. Adams, the
celebrated writer of
fiction successes.
The serial
of greater Box-office
value than any other-
Serial on the market....
Make reservation Now
thru your
nearest UNIVERSAL EXCHANGE

SERIAL WORLD
BRASS BULLET
Bewitching
JUANITA HANSEN
Dashing
JACK
MULHALL

PRESS SHEET FOR

Franklyn Farnum

IN THE BLUEBIRD PHOTOPLAY

"$5000 REWARD"

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

Adapted by F. McGraw Willis from the story, "My Arcadian Wife," by Charles Wesley Sanders in "All-Story Magazine."

Directed by Douglas Gerrard.

THE STORY.

WHEN Dick Arlington married, it was with the utmost misgiving. His wife was the daughter of the farmer for whom he worked, under an assumed name. Dick finally decided to tell Margaret that he was a fugitive, accused of the murder of his rich uncle. With perfect faith in him, Margaret set out with Dick to return to the city where the crime was committed, and though Dick did not look for any help from his arcadian wife, it was she who finally solved the mystery which had puzzled the police for nearly a year. For Tracy, Dick's lawyer and confidant, who had advised him to run away in the first place, was inveigled by his sudden infatuation for Dick's wife into a full confession of the crime.

Then it was Dick's turn to doubt his wife, for Dick had been doubting some one all through the picture. First it was the strange secretary that his uncle had hired, and whom he suspected of the crime. The secretary had now turned out to be a noted detective. Then it was Tracy, in whom he had put the most implicit confidence. He had turned out to be the actual murderer. And now it was his wife. How could she have fooled him so grievously?

"It was a plant, old top," said the secretary. "She did just exactly as I told her to do, and that was the only way we ever could have gotten that fox-faced lawyer to confess." And for the first time in a year Dick's mind was free from any suspicion.

CAST.

Henry Arlington	William Lloyd
Dick Arlington	Franklyn Farnum
Norcross	J. Farrell MacDonald
Tracy	Wharton Jones
Hammersley	Marc Fenton
Margaret Hammersley	Gloria Hope
Ackley	Frank Brownlee
Aunt Kate	Lule Warrenton
Jeanette	Grace McLean

FOR THE HERALD.

SUPPOSE you were a fugitive from justice, accused of the murder of your rich uncle. Suppose, under your assumed character, you married a sweet young thing who had lived in the country all her life.

And then, when you took her to the city in order to clear your name, for her sake now as well as your own, you should overhear your little innocent wife declare to your lawyer, in whom you had the utmost confidence, that she had married you for the money the dead uncle had left and that she would divide it with the lawyer if he would defend his client in such a way that he would lose the case.

Well, of course, there was much that Arlington didn't know, and that's what makes "$5,000 Reward" so exciting.

THE GIRL WITH THE FLAMING HAIR

"THE Girl With the Flaming Hair," fresh from the Newark High School, accompanied by her aunt, was an interested spectator. "The Man With the Megaphone," seated in a camp chair on a table high in the air, was bellowing his orders to the motley group of motion picture actors who were rehearsing a Western scene. The Man, intent on his work of whipping fifty "extras" into shape paid not the slightest attention to the Girl, and the latter, behind the scenes for the first time in her young life, was oblivious of all but the scene before her.

Suddenly during one of the lulls the girl exclaimed: "Wouldn't it be fun, Auntie, to be one of these girls and be able to let the folks at home see me as an actress?" Something in her childish voice attracted the attention of the Man with the Megaphone, and turning, he saw a sweet face, surrounded and illumined by a great mass of fluffy auburn hair, large melting eyes of blue, fringed with long black lashes and a trim girlish figure that instantly riveted his attention.

Realizing that he had made the unusual discovery of the "perfect camera face" the Man jumped from his perch, ordered his assistant to take his place, and approached the Girl.

"If you would like to work in pictures we will be pleased to give you a chance," said he. Confused and professing that her remark was only made in fun and that she had not had the remotest idea of, or desire, to become a motion picture actress until carried away by the scene she had witnessed, the Girl finally consented and gained the permission of her companion.

Taken in hand by the Man, who introduced her into the secrets of make-up, facial expression and the rudiments of stage deportment, the Girl "arrived," and within twelve months became a leading lady.

And this is how Gloria Hope, The Girl with the Flaming Hair, now leading lady with Franklyn Farnum, became a motion picture actress. Miss Hope was born and bred in Newark, N. J., and was barely out of high school when her talents were recognized. Her first picture with the smiling star will be "$5,000 Reward."

Farnums' Start

"BROKE" is a good word to use in connection with my entry in the photoplay world. I had been eager for some time to get in, and break in I did.

During the summer months in New York I often wanted to sneak into the moving picture business. But somehow or other I couldn't interest any one. Everybody said I wasn't just the type. It seems funny when I sit and think now of the time I was playing the lead with G. M. Anderson's (Broncho Billy's) all-star cast of "The Candy Shop." He refused several times to give me an opportunity. So I gave it up as a bad job. Two years ago, at the close of my season with "The Only Girl" company, I happened to meet an old pal of mine, the famous Universal comedian, Lee Moran.

"All right, Frank," he said, "you meet me to-morrow morning and I'll take you up to see Mr. Laemmle."

"What is your salary?" said the boss. I told him, and he began to laugh at me. He said, "We can't give you that in the movie game because nobody knows you. However," he continued, "I'll tell you what I'll do with you—if you want to gamble—I'll give you so much a week and you get on a train with Lyons and Moran and go to Universal City, and if you make good within four or five weeks, I'll talk business with you."

I arrived on the lot at Universal City June 1st, and was introduced to William Worthington, who was going to produce "Love Never Dies," a five-reel Bluebird picture. I told him I was on the legitimate stage for a great many years, having played the lead in "Madam Sherry," "Somewhere Else," "The Dollar Princess," "The Sunshine Girl" with Julia Sanderson, "The Only Girl" and "Little Boy Blue."

"Are you the fellow who played the lead in 'Little Boy Blue' in New York?" To which I replied in the affirmative. I've been playing Bluebirds ever since.

A funny coincidence that seems almost impossible but nevertheless is true, happened. I had signed a two-year contract which was still in force when Mr. McRae, general manager of Universal City, sent for me. He said, "Farnum, you're not getting enough money. Bring me your contract." I can't tell you how shocked I was.

"Mr. McRae, my contract has another year and three months, and I'm not kicking."

He insisted, and that afternoon I brought him the contract. He read it, tore it up and gave me a new one for two years, doubling my salary!

Gee, I never do want to go back to the legit again.

Bluebird Ideas

A Department of Help for Bluebird Exhibitors

"$5,000 REWARD" is a new type of picture for Franklyn Farnum. In it he gives over for the time being his well-known smile and serio-comedy style of acting for real dramatic work. "$5,000 Reward" was directed by Douglas Gerrard from a novelette appearing in All-Story Magazine, written by Charles Wesley Sanders. In addition to Farnum, who has starred in "The Winged Mystery," "The Scarlet Car," "The Fighting Grin," "The Rough Lover" and "Fast Company," "$5,000 Reward" brings together one of the newest and one of the oldest film players in support of the star. These are J. Farrel MacDonald, who will be remembered for his character work in the old original Imp company six years ago, and Gloria Hope, a Newark high-school girl, who has made a reputation for herself in her twelve months in the movies.

An appropriate stunt is suggested by the title. Take a cut of Farnum appropriate to the size of the paper you wish to issue, and make up a placard in this form:

"$5,000 REWARD"

FOR THE APPREHENSION OF THIS MAN. HE WILL BE AT THE ..... THEATRE ON ..... SEE IF YOU CAN NAB HIM AND GET

"$5,000 REWARD"

Display Lines for "5000 REWARD"

WANTED FOR MURDER.

SAVED BY HIS COUNTRY WIFE.

BECAME ACTRESS
TO FORCE CONFESSION.

FROM COUNTRY MOUSE
TO ACTRESS FOR LOVE.

LOVE FORCES CONFESSION.

"I ARREST YOU FOR THE
MURDER OF YOUR UNCLE."

DODGING THE LAW.

FOR HER HUSBAND'S LIFE.

SECRETARY OR MURDERER?

WHO KILLED
HENRY ARLINGTON?

The new Franklyn Farnum Bluebirds, "$5,000 Reward," is adapted from the magazine story, "His Arcadian Wife," which was written by Chas. Wesley Sanders, and appeared in the All-Story Magazine. Many patrons of the ..... Theatre have doubtless read this extremely interesting drama. The management takes pleasure in informing these readers, as well as all others in town, that "$5,000 Reward" will be presented here on ..... and that the picture presentation is even more absorbing than was the original magazine story.

Margaret Hammersley knew that her husband was innocent, in spite of the fact that for a year the police had been hot on his trail, believing that he had committed the awful crime, for which the punishment was death. If not for her resourcefulness, he would surely have been convicted on circumstantial evidence. Come to the ..... Theatre on ..... and see how this devoted and faithful wife saved her husband from certain death, and turned the real criminal over to the police.

It is very evident that Franklyn Farnum, star of the new Bluebird production, "$5,000 Reward," is a firm believer in the "variety" maxim. Within the last four months he has had no less than four leading ladies, his latest acquisition being Gloria Hope, who plays the leading role of Margaret Hammersley in "$5,000 Reward," which will be presented on ..... at the ..... Theatre.

In "$5,000 Reward," the Bluebird release which comes to the ..... Theatre on ..... Franklyn Farnum is supported by a strong cast, which includes William Lloyd, J. Farrel MacDonald, Wharton Jones, Marc Fenton, Gloria Hope, Frank Brownlee, Lule Warrenton and Grace McLean.

Tremendous Praise For "The

FILM PLAY TURNS COIN TO LIBERTY LOAN BONDS.

A DENVER business man recently was solicited by a salesman for James N. Wright & Co. to buy bonds issued by the Bishop-Cass Investment Company on the America Theatre.

"These look like good bonds," the man said to the salesman, "but I think I will go to the theatre tonight and see just what sort of a house it is. Come in tomorrow morning and I will tell you how many of the bonds I will take."

The salesman was at the man's office before the doors opened next morning, confident that all was over but the delivery of the securities.

"Well," said the prospective buyer, "I took my wife to the theatre last night. It's a fine house, but the play was 'The Kaiser, The Beast of Berlin,' and my wife and I decided on our way home that we would not buy these bonds, but would take the same amount in Liberty Bonds. That Kaiser has just got to be beaten."

Exhibitors Every

"The Kaiser, The

it is the greatest

offered to the pu

needed to rouse ou

our purpose to

a patriotic as wel

A BALE OF MONEY FIT TO CHOKE AN OX—A TELEGRAM.

KAISER THE BEAST OF BERLIN CLOSED THREE DAY ENGAGEMENT TONIGHT. PLAYED TO CAPACITY EACH DAY AND HUNDREDS COULD NOT GET IN. EACH DAY RECEIPTS LARGER THAN THE OTHER. MY THEATRE AND KAISER TALK OF THE TOWN, WHILE TAKING OUT A BANKROLL THAT WOULD CHOKE AN OX. LET'S HAVE ANOTHER LIKE IT FROM A BOX OFFICE STANDPOINT.

JOE ROMAN, Rex Theatre.

NEVER SAW EQUAL OF "THE BEAST OF BERLIN"

Jewel Productions (Inc.),
1600 Broadway,
New York City.

Gentlemen:—

Will you kindly inform us when we can obtain a re-booking on "The Kaiser, The Beast of Berlin." A number of our patrons have requested a second showing.

In all the history of the Strand Theatre, we have never seen its equal in the fact that it ran eight days, turning people away at every performance.

Please advise regarding rebooking.

H. C. BRICE, Mgr.,
Strand Theatre,
Main, near Broadway,
Oklahoma City, Okla.

WILMINGTON WENT WILD.

Jewel Productions, Corp.,
Charlotte, N. C.:

Gentlemen—Permit me to express to you my gratification that you found it possible to give me such an early date on "The Kaiser, the Beast of Berlin," and to inform you that Wilmington simply went wild over it. I have never felt more like standing out front and meeting all my patrons as they left the theatre than during the run of "The Kaiser." (You know, we sometimes feel ashamed to face them.)

It may interest you to know that all records for receipts were smashed at the Grand by this production, the second day being bigger than the first—in the face of big advance advertising. I believe it would have stood for four days here—a run equalled only by "The Birth of a Nation." Pictures such as this not only bring dollars to the exhibitors' pockets, but add prestige to any theatre, and I most sincerely congratulate you upon being able to offer the theatres in your territory such a "life-saver" during these critical days.

Very sincerely,
PERCY W. WELLS,
Mgr. Howard-Wells Amus. Co., Inc.
Wilmington, N. C.

Kaiser, the Beast of Berlin"

ere are cashing in on
Beast of Berlin" because
x Office attraction ever
c and it is the one thing
patriotism and strengthen
the war. To show it is
s a profitable duty.

SEND THEM IN.

WHEN Jewel Productions put out "The Kaiser, the Beast of Berlin," they had a list of some twenty stunts which were successfully worked in New York City at the Broadway Theatre. In the Moving Picture Weekly and in the press book on "The Kaiser," all of these stunts, and almost as many more, were shown. But with almost every letter which we receive from exhibitors we find one or more stunts which we had not thought of. The Weekly is willing to open its pages to any exhibitor who has worked a new stunts successfully. Send them in to the Editorial Department, and we will see that all of them are given space. SEND THEM IN.

GREATEST BOX OFFICE ATTRACTION OF THE AGE.

Jewel Productions.
Dear Sirs:—

I finished a two day's run of your perfectly **wonderful** production, "The Kaiser, The Beast of Berlin." I played to capacity houses, and am sorry I didn't book it for another day. Can't begin to tell you how it pleased the people. It is without a doubt the greatest "Box Office Attraction" of the age. It gets under a man's skin, into his breast, where it pulls the heart-strings that awaken him to the fact that this awful Beast must be put down.

I read in your weekly what Empey said about the treatment of the Beast being too mild. I also think it is very mild, and should say that he should be nailed hand and foot, then remove an inch of flesh from his miserable carcass every few minutes, and as each piece was removed, pour on salt.

Gentlemen, I want to congratulate you on your wonderful masterpiece, and hope that every person in the United States will see it.

I think a set of the films would make a wonderful present for "The Beast."

With kindest regards and great success, I am,

Very truly, C. F. CAMPBELL,
Mgr. Lisbon Opera House, Lisbon, N. D.

P. S.—We drew people for 30 miles on all sides of us. Had pleasure of showing it first time in North Dakota."

HISSED, YELLED AND CHEERED.

Jewel Productions Corp.,
Omaha, Nebr.:

Gentlemen—In "The Kaiser, the Beast of Berlin," you have a picture that, in the mind of every one that packed our theatre, eclipses any patriotic play of the day. Our audiences forgot they were looking at a picture, and they did all the things that they say were done in New York. They hissed, yelled, whistled, cheered and stomped. It is a shame for any red-blooded American to miss that picture. It is in our opinion the greatest play that was ever shown in our house. It also made us more clear money than any other picture. Four hundred dollars in two days in a house that seats 300. We were thanked and congratulated for showing "The Kaiser, the Beast of Berlin."

BENJ. J. SISK,
Cherokee, Iowa. Mgr. Sisk & James.

ALL WENT OVER BIG.

Jewel Productions,
New York City:

Gentlemen—I again want to thank you for myself and in behalf of the Liberty Loan Committee of Oneida County, for your co-operation in securing the film, "The Kaiser, the Beast of Berlin" for us. It will, no doubt, be a source of gratification to you, as it is to me, to know that the twenty-one towns and villages in which we showed this film, without exception, went "over the top" in the Liberty Loan Drive.

Very sincerely yours,
WILLIAM HART, JR.,
Mgr. Avon Theatre.
Utica, N. Y.

Have You Bought Your Bond?

"PRETTY BABIES."

L-Ko Two-Reel Comedy.

CAST.

The Boy	Dave Morris
The Father	Bob McKenzie
Seekgeld	Mario Bromo
Father's Secretary	Rube Miller
Ingenue of the Follies	Carolyn Wright
Soubrette of the Follies	Eva Novak

(*Copyright* 1918, *L-Ko Motion Picture Ko.*)

"ONLY two more miles." With These words of encouragement Seekgeld told his Follies they would have to pull him to the next one-night stand. But just then good luck, in the persons of the village's Who's Who, accompanied by his not-so-private secretary, came up in a regular automobile. After tramping on Seekgeld's toes, they take the Follies into the machine and drive them villageward. As the chief is due to leave town that day, the secretary decides to improve his hours with a gay little party at the boss' house. Meanwhile the son of the village Pooh-Bah chances to meet the soubrette of the Follies, but has to leave her to take papa to the station. Returning to his home he interrupts a tete-a-tete between the secretary and the soubrette of the Follies and the latter mistakes him for a chauffeur. Keeping up the mistaken identity they go for the rest of the girls and return for a big party. Seekgeld plans to spoil the party, and gets a couple of escaped convicts to do the work. Just at this time father returns unexpectedly, and he is told by his secretary that the convicts are men he has sentenced years ago, and have come back to get him. Then sonny gets a brilliant idea to dress up the ingenue and soubrette as convicts, feign a capture and ejection, and plays the hero with dad. Of course, complications develop fast and furious, but the scheme works out as planned, and surrounded by all the other members of the Follies, dad forgives every one and all is well.

"THE DODGERS."

Lyons-Moran Star Comedy.

CAST.

Eddie	Eddie Lyons
Lee	Lee Moran
The Aunt	Mrs. A. E. Witting
The Niece	Edith Roberts

EDDIE and Lee are the original hall room boys. Their principal occupation is dodging their creditors. Eddie is expecting a remittance from his rich aunt, but instead receives a notice that she is to visit them with her niece. To entertain her properly, they "borrow" a mansion, stalling one creditor off against another on the expectation of getting a check for ten thousand dollars from Aunty.

In order to get away with the plan, Lee makes up as a butler, while Eddie does the country gentleman act. Aunty is tickled to death at the layout, and the prosperous appearance of her nephew. But her reward consists in a chaste kiss upon the forehead. The last seen of Eddie and Lee, they were clearing the ninth hedge on the way to the railroad.

"NEW YORK—BY HECK!"

Nestor Comedy.

"THEY say 'See Paris and Die,' but I'd ruther see Noo York and live, by heck!" And Hiram Hazlenut, Esq., farmer, doughnut fiend and sport, parked a section of Cut Plug which would have choked an ox, unlimbered his carpet-bag and forded to the city. He saw all the sights, bought the Brooklyn Bridge, invested in the subway, and got hilariously intoxicated and hopelessly lost.

"Hey, wake up, Rube. Where do you live? I'll take ye home."

With a tired and unbelieving look, Hiram said:

"Albuquerque, New Mexico."

Curtains.

"THE BULL'S EYE."

No. 15—"THE STAINED FACE."

CAST.

Ed Cody	Eddie Polo
Lee McGuire	Hal Cooley
Cora Clayton	Vivian Reed
John North	William Welsh
Sweney Bodin	Noble Johnson

JUANITA, in revenge for her treatment at the hands of Jefe Politico, runs in front of the firing squad and throws her arms around Cody's neck. The men fire; Juanita falls.

Cody leaps over the wall and escapes, while North and Sweeney take Cora back to Jefe's house. The latter, enraged at Cody's escape, decides to marry Cora immediately, in spite of the objections of North and Sweeney.

But Juanita had abstracted the bullets from the guns of the firing squad, and is able to aid Cody further when he escapes into her house. Cody disguises himself in a pion's costume, and, rescuing McGuire, they enter Jefes house during the marriage celebration. Cody grabs Cora, and after a fight lets her down through a balcony window to McGuire, who is below with the horses. Cody himself escapes by another way to the Clayton ranch-house.

North and Jefe combine for a raid on the Bulls Eye cattle and on the Bulls Eye foreman. They reach the ranch while the boys are celebrating the captives' return. The surprise is complete. Cody hides McGuire and Cora in a clothes closet up-stairs, and while defending it he is captured and hung in a well as the renegades leave McGuire and Cora to suffocate in the clothes closet.

SYNOPSES OF L-KO, NESTOR, LYONS-MORAN STAR COMEDY

"THE LION'S CLAWS."

No. 7—"QUICKSANDS."

CAST.

Beth Johnson	Marie Walcamp
Buck Masterson	Ray Hanford
Musa	Frank Lanning
Capt. Johnson	Tom Lingham
Capt. Harris	Neal Hart
Rej Hari	Rex de Roselli

BETH is on the torture block in Rej Hari's dungeon, and a spiked platform is about to descend upon her. Capt. Johnson, Neal Harris and other soldiers chained in the dungeon, are forced to witness her torture helplessly, without being able to aid.

Musa and Buck come to the outside of the dungeon and shoot poisoned darts through a shaft in the wall at the guards, who are operating the spiked platform. Several guards are killed, and others refuse to take their places. Buck and Musa then rush in and release the chains which bind the girl. Hari plans to execute Johnson, Harris and the other soldiers publicly the next day.

Beth, hearing of the fate which is to befall her father, starts at sunrise for the English barracks to get aid. On the way she narrowly escapes death from wild animals, but manages to reach the barracks, then rides back swiftly, leading the soldiers to rescue her father.

Meanwhile all the natives are assembled on the streets of Bonda to watch the public torture of Capt. Johnson and the soldiers. Shining knifes are placed about them, and a rope is set fire to, which, when it burns, will cause the men to fall upon the knives and be killed. Buck and Musa watch from a distance helplessly.

Beth and the soldiers ride on towards Bonda. But suddenly Beth's horse stumbles, and she slips into the quicksand. One of the soldiers starts to her rescue, but the others call that it will mean certain death for him. He hesitate, and Beth sinks deeper and deeper into the quicksand.

"BOY SCOUTS TO RESCUE," "BULL'S EYE," "LION'S CLAWS," SCREEN MAGAZINE & NEWS WEEKLIES

"BOY SCOUTS TO THE RESCUE."

No. 5—"TREACHERY AT SEA."

JACK, Skinnay and Buster, in their patrol work, see Gypsy Don driving his cart in his work for the foreign spies, and, noting his suspicious actions, decided to follow and watch him.

The boys discover the spies and Gypsy Don providing petrol to the crew of an enemy submarine, who have rowed to shore from their vessel.

They watch them and send word to the Coast Patrol station, and British sailors are sent to capture the spies and the enemy sailors, but Gypsy Don escapes after a desperate struggle on land with the British sailors, while a fleet of British coast patrol vessels arrive.

The boys previously captured by the foreign sailors are released.

Gypsy Don visits Spies' Headquarters, giving the password and being admitted, where he is provided with further instructions.

Vessels leaving the port are blown up by the work of Gypsy Don with secret explosives.

Gypsy Don one day discovers the boys—Jack, Buster and Skinnay—are following him, and he slips from his rooms just as the boys enter, but first sets one of his secret explosive bombs.

The boys discover and extinguish the fuse in the nick of time, and follow the Gypsy.

The trail of Gypsy Don is taken up by the boys, who call upon the police to aid them, and an exciting chase follows, ending on the roof of a building from which the Gypsy falls to his death after a struggle with the police and the scouts.

SCREEN MAGAZINE No. 71.

MAY is the open season for strawberry shortcake, and the Screen Magazine tells you where they originate, how grown and picked. We see also the first moving pictures of the old Manor House, from which the original Washingtons emigrated to America—the English cradle of our liberty. We are also introduced to the famous Chow Dogs, one of the most popular breeds in this country. They were imported originally from China. Possibly you have had occasion to appreciate rubber boots, but unless you have stood in a Yukon gold mining cut and seen boots bombarded by the hydraulic pressure, you haven't conceived of the rough treatment of which they are capable. Col. Roosevelt honors this Magazine by a talk on Universal Service. Willie Hopkins closes it with a Miracle in Mud called "The Iron Ring."

CURRENT EVENTS, NO. 61.

Luck is With Yankees Opening On Home Ground.—Colonel Ruppert's stars make Gotham fans feel good by clubbing Senators into submission for a score of 5 to 4.—*New York City.*

British Queen Reviews Women's Ambulance Corps.—Her Majestiy, Queen Mary, accompanied by the Princess Mary, inspects the field ambulance maintained by English women, before departure for service in France.—*London, Eng.*

Supplies For Pershing Tied Up By Freight Wreck.—Fast train from the West loaded with supplies for France jumps track, crashing into west-bound freight, scattering precious flour, hay and wheat about tracks.—*Harrington Park, N. J.*

Here's a Chance, Ladies, To Learn To Help Uncle Sam!—Secretary of the Navy Daniels formally opens the National Service School for Women, where among other things, they are taught to be farmerettes.—*Washington, D. C.*

London Thinks, Talks, Acts and Plays War These Days.—Trafalgar Square, heart of the British capital, takes on battle-like appearance with miniature warships afloat in the fountains, the Nelson Column covered with posters and tanks and airships scattered about.—*London, Eng.*

Will You Lend Your Eyes To Uncle Sam's Navy?—Owing to the great demand of field glasses and binoculars in the world-wide submarine patrol our navy asks that you "ENLIST" them for the duration of the war.—*New York City.*

EXTRA! Transport St. Paul Sinks At Her Pier!—Hundreds leap to safety as vessel capsizes—many rescued—mystery surrounds opening of sea-cocks.—*New York City.*

Americans Are Honored By French For Heroism In First Big Battle.—Premier Clemenceau and French Generals decorate heroes of Pershing's army with the Cross of War with palms for gallantry in action. (Official French War Film.)

Secretary Baker Inspects American Front.—Equipped with steel helmet and gas mask (hanging in bag from his waist) the American war chieftain visits the sector occupied by Yankee troops.

Ye Quaint Storye of Ye Pied Piper Potsdam Pup! (Presented by request of the United States Food Administration.)

ANIMATED WEEKLY, NO. 21.

Motorcycles Fail To Go "Over the Top" In Hill Drive.—Thousands attend annual climbing contest of the Los Angeles Motorcycle Club marked by many thrilling tumbles.—*San Juan Capistrano, Cal.*

Aviators Will Carry Battle Standard To France.—Students of U. S. School of Military Aeronautics, soon to be part of Uncle Sam's great squadrons of the air, are presented with colors by patriotic women.—*Princeton, N. J.*

President Wilson Injured In British Tank.—Nation's Chief Executive takes a ride in His Majesty's land ship "Britannia' 'to learn the sensations experienced by its crew, but burns his hand severely on a red-hot exhaust pipe in climbing out.—*Washington, D. C.*

Browns Pound Way To Victory Over Champion Sox.—World's champions go down to defeat before the heavy hitting of the St. Louis Browns who chalk up a score of 6-1 in the first game of the American League season.—*Chicago, Ill.*

Rescue Camel When Zoo Residence Burns.—Fire from unknown cause threatens part of zoological park, causing consternation among the captive jungle beasts, until rescuing keepers arrive.—*Baltimore, Md.*

Wilson Drafts Captain of Industry To Build Ships.—"Charlie" Schwab, who rose from a day laborer, to a partnership with Andrew Carnegie, is appointed Director General to supervise all work on American shipbuilding program.—*Washington, D. C.*

"Pull" Gets Chicago Magnificent New Boulevard.—Mayor Thompson officially starts work on five million dollar roadway by pulling down one of the walls of an obstructing building.—*Chicago, Ill.*

Mobilize Dollars of Nation To Beat Huns!—Great Liberty Loan drive advances by leaps and bounds as bond boosters in all parts of country get behind the Government.

A Lesson In Food Saving By a Famous "Movie" Star.—Food Administrator Hoover asks every family to save a loaf of bread every week, that our gallant soldiers and our gallant Allies may be supplied with food.

Cartoons by Hy. Mayer, World Famous Caricaturist.

A RECORD BUSINESS.

Jewel Productions, Inc.,
Seattle, Wash.

Gentlemen—We are pleased to state that Jewel Features are above the average, having given us a record business. We are anxious to run more if they are as good as those we have already shown.

Very truly yours,
JOHN DANZ, Mgr.,
Colonial Theatre Seattle, Wash.

IF you haven't booked and played these four great big proven Universal serial winners—"THE LION'S CLAWS"—"THE RED ACE"—"THE BULL'S EYE" and "THE MYSTERY SHIP"—do so now. Book them all. Play them one right after the other and insure yourself one continuous year of sure fire profits. Every one of these serials has "delivered the goods" in thousands of theatres. You don't "guess" or "gamble."

YOU

are booking four genuine proven winners when you book these four big serials. You have the benefit of loads of letters, telegrams and other manifestations of success from Exhibitors in every State in this Union. Book them all NOW, thru your nearest Universal Exchange.

Praise Showered on Jewel P

THEY BUILD UP THE ROYAL THEATRE

NOTE.—The author of the following remarkable letter supervises the management of four of the leading theatres of St. Louis, namely, the Royal, the West End Lyric, Down Town Lyric and Delmar. At the present time they are among the biggest money-makers in St. Louis, and their owner, Mrs. Rose Cornelius, is said by Mr. Engel to clean up in the neighborhood of fifteen hundred dollars a week net profits. The Royal in particular was much of a fizzle until quite recently, when Mr. Overstolz began booking the pictures which he mentions in the letter below. EDITOR.

Universal Film & Supply Co.,
St. Louis, Mo.

Gentlemen—I find Jewel productions all that is claimed for them, which justifies me in bestowing due praise. I am also tempted to admit that they have largely been instrumental in building up a greater patronage for my house.

Within the last two months I have successively shown Jewel pictures, starting with "The Grand Passion" and following with "Sirens of the Sea," "Price of a Good Time," which proved such a winner from the outset that I ran it two weeks; "The Doctor and the Woman," then "The Kaiser, the Beast of Berlin."

"The Doctor and the Woman" proved immensely popular and I would have played it another week, but was afraid of losing out on "The Kaiser, the Beast of Berlin." I am confident I would have played even to bigger crowds the second week with "The Doctor and the Woman." Mildred Harris has endeared herself to playgoers for her excellent acting in "The Price of a Good Time" and "The Doctor and the Woman." One hears much praise for her among the audiences.

I opened Easter Sunday, the most beautiful Spring day we've had in some time, with the Kaiser picture, and despite this and many other counter attractions such as celebrations of patriotic events and Easter observances at the various churches my receipts far exceeded those of any single day since I came into the management of the Royal Theatre. Besides, the day was ideal for promenading and for automobiling, which is not the best thing for a theatre. I also advanced the price from 15 and 20 cents to 25 cents. I would have had no trouble in getting fifty cents. The advance, however, did not prevent the outside lobby being jammed with humanity.

After showing the Kaiser picture five days, and keenly alive to the interest created, I decided to sign for an additional week. I will say that the title is an alluring one and the picture a cracker-jack. As a result of the increased attendance I was forced to open an hour earlier each morning. Last Sunday and then again on Wednesday hundreds were unable to gain admission. The picture will advertise itself after the first showing.

Sincerely yours,
HERMAN OVERSTOLZ, Mgr.
Royal & Lyric Theatres,
St. Louis, Mo.

KNOWS JEWELS ARE STANDARD.

Jewel Productions, Inc.,
Denver, Colo.

Gentlemen—Herewith I return to you contracts for "The Grand Passion" and "The Doctor and the Woman," duly executed, for which I thank you—for I know that "The Doctor and the Woman" will reach the high standard of all the Jewel productions.

"The Man Without a Country" has come and gone—it was something grand—sublime—and should be shown in every picture theatre in the land. It was applauded continuously and standing room was at a premium. It teaches a lesson in patriotism that nothing else can show and any man who leaves a theatre and belittles such a play as this is a deadly enemy to our country and ought to be hanged at the first lamp post.

In conclusion I want to say that this picture should be shown wherever there is a screen.

Yours very truly,
J. D. BRANSFORD,
Opera House Gilman, Colo.

"HOLLERING TO SEE IT."

Jewel Productions, Inc.,
San Francisco, Cal.

Gentlemen—Please advise if I can have a booking on the feature "Come Through" again for April 19th.

You know I showed this picture on March 9th and I am glad to tell you that it lived up to all you told me about it. You know my town is hardly a thousand people, and this is an unusually long picture, so I had planned to give only one performance.

It did not need "T a tremeneous busin Exchanges—"Com Me," "Sirens," "Man Without a Countr Time," and now "The Do are all piling up wonde

But I made a mistake in not having two shows or else booking the picture two nights because I had to turn away fully two hundred, and maybe more, people who could not get in to the picture, and they are hollering for a chance to see it, so let me know if I can have it on the above date and what the rental would be.

Yours truly,
D. CRENNA,
Concord, Calif.

BROKE A FOUR YEARS' BOX OFFICE RECORD.

Jewel Productions, Inc.,
St. Louis, Mo.

Gentlemen—It gives me great pleasure to write and inform you of the marvelous success attained by your feature "The Kaiser, the Beast of Berlin," during its three-day showing at my theatre.

Under adverse weather conditions your production smashed its way to a box office triumph that I had believed impossible and to-day broke my house record of over four years standing by sixty-three dollars.

I have noted your advertisements quoting that New York, Boston and Chicago had gone "wild" over it, but you can add that the people of our city have gone (pardon my slang) simply "nuts" over this greatest of all features.

Within the next few weeks I hope to be able to get a return booking on it.

Accept my heartiest congratulations on this mighty achievement, in which the entire picture-loving populace of Decatur join me.

Cordially yours,
A. SIGFRIED,
Bijou Theatre Decatur, Ill.

roductions by the Bucketful

he Kaiser" to start ess through Jewel e Through," "Pay "Co-Respondent," ," "Price of a Good ctor and The Woman" ful business Records.

SURELY A JEWEL.

Jewel Photoplays, Inc.,
Portland, Oregon.

Gentlemen—Just in receipt of your letter in which you state you are sorry you will be unable to supply me with certain subjects on certain dates, so will spring my grief now.

Having made some changes in my service, I have come to the conclusion Jewels will get me more money on Fridays and Saturdays than any other service.

Will ask you kindly to try to book me for a Jewel for February 1st and 2nd and every alternate Friday and Saturday following.

I cannot say too much for the Jewel Production "Co-Respondent," which surely was a Jewel and you know we gave it the proper setting.

Yours very truly,
EVERETT A. CUMMINGS,
Rolfe Theatre Albany, Oregon.

BEST MONDAY EVER.

Consolidated Film & Supply Co.,
Memphis, Tenn.

Gentlemen—We played "Sirens of the Sea" on Monday, March 4th, to more people than on any Monday since Posey's Theatre has been open. (Over two years.)

The pictures gave satisfaction in every respect and the advertising matter is all that can be desired. We put on "Sirens of the Sea" at advanced prices and every patron left well pleased. In fact, some came back for the night show.

Trusting that all Jewel Productions will give the same result, I am,

Yours respectfully,
R. E. POSEY,
Posey's Theatre Marvell, Ark.

HELD IT THREE DAYS AFTER A WEEK'S RUN.

Jewel Productions, Inc.,
Toronto, Ont., Canada.

Gentlemen—Permit us to state our great pleasure in having booked from you "The Price of a Good Time" for the Rialto Theatre, here. This picture broke all records for attendance at our theatre, and for the first time in the history of the house, we held it over for three days more after running it for an entire week. We trust that your concern will be able to produce and offer us more films of this phenomenal nature.

Yours very truly,
W. J. STEWART,
Rialto Theatre, Toronto, Ont., Canada.

SHELVED A PICTURE TO BOOK "PRICE OF A GOOD TIME."

Canadian Universal Film Co., Ltd.,
St. John, N. B., Canada.

Gentlemen—You were right and it is a pleasure for me to take my hat off to your judgment in the matter of "The Price of a Good Time." You will recall that in your opening overture to selling me this picture you stated it would be profitable for me to pay the price asked and even shelve my regular feature. In a sporting spirit I accepted your "dare" and booked the Lois Weber feature. While the title of course created considerable business draft still the splendid impression made by it on my opening day of enormous business brought back a crowd within a few dollars as big the second day. It was not possible for me to run it the third day because of another strong feature that I had booked and which I felt should have its fling. However, the two days I ran "The Price of a Good Time" gave me such a splendid momentum for the week that I think I will close my books to-morrow night with a Lenten record. You will admit this is pretty nice candy these drab war times. I drop you this note in fairness to your judgment and I am commencing to think you are a pretty good tipster.

Very truly,
WALTER H. GOLDING,
Imperial Theatre St. John, N. B.

NEVER SHOWED A PICTURE THAT WENT OVER SO BIG.

Universal Film & Supply Co.,
Spokane, Washington.

Gentlemen—"The Man Without a Country" was shown in my house Tuesday, March 6th, and I have never shown a feature in my house that went over as big as did "The Man Without a Country."

Besides being one of the best money-getters on the market, any exhibitor is doing a patriotic act by bringing that picture before the public.

Yours very truly,
DEPRE MORGAN,
Family Theatre Harrington, Wash.

SECOND DAY ALWAYS BEST.

Universal Film Exchange,
Minneapolis, Minn.

Gentlemen—I played "Pay Me" on March 2nd and 3rd, and broke all records for attendance, and I wish to say that "Pay Me" is certainly a great picture, and the paper on it is wonderful.

I also played "Sirens of the Sea" and "Man Without a Country," two days each, and on both pictures I did larger business on the second day than on the first, which speaks for itself.

I will be in Minneapolis next week, and will call on you to book some more Jewel pictures.

Yours very truly,
A. L. PETERSON,
Viking Q Grand Theatres,
International Falls, Minn.

BEST PICTURE HE EVER SAW.

Jewel Productions, Inc.,
Portland, Oregon.

Sirs—"Sirens of the Sea" was the best picture I have ever seen in my life. Could have given thirty dollars and come out ahead, but twenty dollars was plenty for such a small house.

Yours truly,
E. E. KNIGHT,
Peoples Theatre Athena, Oregon.

LIKED ADV. SERVICE.

Jewel Productions, Inc.,
Portland, Oregon.

Gentlemen—It affords me much pleasure to compliment you on the splendid Jewel Production "Come Through." It was all that you claimed it to be, and pleased every one who saw it. I wish particularly to thank Mr. Dean Collins for the splendid advertising matter which he sent me, and especially for the ad. which he himself prepared for my use. I have never had such complete advertising matter.

Very truly yours,
ALMA P. WOLKE,
Joy Theatre Grants Pass, Ore.

Music Cue Sheets by James C. Bradford

"THE BRIDE'S AWAKENING"—*A Mae Murray Special Production*

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	2½	At Screening	3-4 Tempo di Valse	Americana—Shelley
2	3½ T.	Harrington Bement	6-8 Allegretto	Canzonetta—Nicode
3	1¾ T.	Your Uncle Wants To See Me	2-4 Andante Moderato	Astarte—Mildenberg
4	1¾ T.	I Want You To Break Off	4-4 Vivace	Erl King—Schubert
			REEL II.	
5	1½ T.	For Many Weeks	4-4 Moderato	*Dans Les Roses—Barthelemy (Theme)
6	1¾ T.	Justice of the Peace	2-4 Andantino	An Old Love Story—Nevin
7	3 D.	Enter Home	4-4 Moderato, Molto Capriccioso	The Flatterer—Chaminade
8	2½ T.	I Know You Forgot	4-4 Moderato	*Dans Les Roses—Barthelemy (Theme)
			REEL III.	
9	3 D.	Card Game	3-4 Tempo di Valse	Valse Ballet—Granier
10	1½ T.	Hey, Fellers, Look What's Come In	3-4 Moderato	Dramatic Tension No. 36—Andino
11	1½ T.	I Only Want To Apologize	4-4 Moderato	*Dans Les Roses—Barthelemy (Theme)
12	1½ D.	Vision of Elaine	4-4 Moderato	Woodland Whispers—Von Blon
			REEL IV.	
13	3½ D.	Earl Opens Door	2-4 Allegro	Hurry No. 2—Langey (Follow action)
14	1 T.	I Don't Know What Position	2-4 Simplice	To a Wild Rose—MacDowell
15	1½ T.	Next Day Jimmie Newton	4-4 Moderato	*Dans Les Roses—Barthelemy (Theme)
16	1½ T.	At Meadow Country Club	3-4 Tempo di Valse	Maytime—Romberg
17	3 T.	At Bennett's Office	3-4 Andante	Prelude—Damrosch (Cyrano)
			REEL V.	
18	2 D.	Elaine Returns Home	4-4 Moderato	Over the Top—Romberg (Fox Trot)
19	1¾ T.	You've Been Out With Newton	4-4 Andante	Andante Dramatico No. 62—Borch
20	1¾ T.	The Evening of the Musicale	2-4 Allegretto	Call Around Again—Herbert
21	3 D.	Lucille and Earl	3-4 Andante	Andante Dramaticio No. 15—Herbert
22	1 T.	The Joy Riders	2-4 Vivo	Hurry No. 26—Minot
			REEL VI.	
23	1 D.	Elaine On Lounge	4-4 Moderato	*Dans Les Roses—Barthelemy (Theme)
24	1½ D.	Earl Enters Rooms	9-8 Molto Agitato	Dramatic Tension No. 44—Borch
25	3½ D.	Lucille Returns Home	4-4 Molto Allegro	Ruy Blas—Mendelssohn (Overture)
26	1 T.	The Law of Compensation	4-4 Moderato	*Dans Les Roses—Barthelemy (Theme)

* Repeated Selection.

"DANGER WITHIN"—*Bluebird*

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	2	At Screening	3-4 Tempo di Valse	*Valse Poupee—Poldini (Theme)
2	1½ T.	Across the Street	2-4 Allegro	Laughing Irish Eyes—Herbert (Chorus)
3	3 D.	Paulton and Wife	6-8 Allegretto	Serenade—Rubinstein
4	2 T.	At Weddington's Office	3-4 Valse Lente	Sleeping Rose—Borch
5	1½ T.	Over the White Cloth	4-4 Allegro Non Troppo	Mysterioso Dramatic No. 61—Borch
			REEL II.	
6	2½ T.	The Trinity of Love	2-4 Andantino	Longing for You—Schroeder
7	2 T.	The Emissary	4-4 Andante	Andante Dramatic No. 62—Borch
8	1¾ T.	When a Luxury Is a Blessing	3-4 Tempo di Valse	*Valse Poupee—Poldini (Theme)
9	3 T.	You're Discharged	4-4 Tempo di Marcia	Bleat Night To Night For Irish—Herbert
			REEL III.	
10	1¼ D.	Dolly Enters Kitchen	3-4 Allegro Moderato	Waltz—Grieg (From Lyric Pieces)
11	2¾ T.	The Advance Guard	2-4 Allegro Giocoso	Homeward—Grieg (From Lyric Pieces)
12	2¾ T.	As Long As I've Got To Stay	3-4 Allegro Con Molto Grazia	Butterfly—Densmore
13	2¼ T.	My Daddy Always	2-4 Moderato	Cossack Lullaby—Jiranek
			REEL IV.	
14	2¾ D.	Dolton and Pal Enter Office	4-4 Andante Con Moto	Romance—Rubinstein
15	3 T.	The Morning Papers	9-8 Allegro Appassionato	Dramatic Finale—Smith
16	2½ T.	He's Not Sick	4-4 Vivace	Erl King—Schubert
17	3 D.	Office—Train Passes	2-4 Galop	Allegro No. 1—Langey
			REEL V.	
18	2¼ D.	Dolly Enters Office	4-4 Agitato	Agitato No. 6—Kiefert
19	1½ T.	I Did It For You, Daddy	4-4 Moderato	Tickle Toes—Hirsch (Fox Trot)
20	1½ T.	I Need a Good Manager	3-4 Tempo di Valse	*Valse Poupee—Poldini (Theme)

* Repeated Selection.

"THE GUILT OF SILENCE"—*Bluebird*

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	1½	At Screening	4-4 Moderato	By Saskatchewan—Caryll
2	2¼ T.	Let's Get Married	3-4 Tempo di Valse	Destiny—Baynes
3	2½ D.	Amy Falls In Snow	4-4 Moderato	Dramatic Tension—Berge
4	1¾ T.	Mathew's Strength Pulls Him Through	2-4 Andantino	Romance—Karganoff
5	2½ T.	Dawn and Mating Call	2-4 Allegro	Hurry No. 1—Langey
			REEL II.	
6	1½ T.	On Arctic Trails	3-4 Lento	Valse Triste—Sibelius
7	5 T.	At Circle City	2-4 Con Spirito	Savannah—Rosey (One Step)
8	1½ T.	I Don't Belong Here	3-4 Tempo di Valse	Over the Top—Romberg
9	2 T.	Last Lap To Circle City	6-8 Tempo di Marcia	Boy Scouts—Sousa
			REEL III.	
10	1 T.	Amy Stars	4-4 Moderato	Sinbad—Romberg (Fox Trot)
11	1½ T.	The Whispered Word	2-4 Allegro	Stampede—Berge
12	1¾ D.	Amy Looking At Papers	3-4 Moderato Assai	Serenade—Karganoff
13	2 D.	David and Mary Playing Checkers	4-4 Moderato	*By Saskatchewan—Caryll (Theme)
14	2½ D.	David Confronts Frank	4-4 Allegro	Agitato No. 2—Langey
			REEL IV.	
15	2¼ T.	In the Weeks That Followed	4-4 Moderato	*By Saskatchewan—Caryll (Theme)
16	2 T.	Each Day Had Its Story	4-4 Moderato	An Old Love Story—Frommel
17	3¼ T.	I'm Going To Be a Mother	2-4 Andante Moderato	Cantaline—Goltermann
			REEL V.	
18	1½ T.	The Right To Live	6-8 Lullaby	Slumber Boat—Gaynor
19	1½ D.	Mary Enters Room Looks At Baby	4-4 Moderato	*By Saskatchewan—Caryll (Theme)
20	3 T.	News of Harkless Returning	3-4 Moderato Assai, Quasi Adagio	Dramatic Tension No. 36—Berge
21	1¾ D.	Amy and Frank Enter Cabin	2-4 Allegro	Perpetual Mobile—Bohm
22	1½ T.	If I Could Only Speak	4-4 Moderato	*By Saskatchewan—Caryll (Theme)

Always start THEME by playing chorus first.

Century Comedies present :

ALICE HOWELL

IN

Directed by
J. C. BLYSTONE

"MY UNMARRIED LIFE"

MAKE your theatre a place in these war days where people know they'll be amused. Book the screamingest comedienne in the business, ALICE HOWELL—her face is your fortune. Show every past release and watch her build up a laugh-patronage that "MY UNMARRIED LIFE" will send into a fit. Get busy on this today.

Book thru any Branch of

LONGACRE DISTRIBUTING CO., 1600 B'way New York

PAST RELEASES

"Neptune's Naughty Daughter"
"Balloonatics"
"Automaniacs"
"Her Bareback Career"
"She Did Her Bit"
"Oh, Baby!"

ENTHUSED EXHIBITORS

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 1653 BROADWAY, NEW YORK

T125FY FDS 50 BLUE

OMAHA NEBR 954AM APR 16 1918

CARL LAEMMLE

PRES UNIVERSAL FILM MFG CO NEWYORK

KAISER PICTU[RE] OPEN LAST NIGHT BIGGEST CROWD HISTORY OMAHA EACH SC[REEN]ITH MUCH APPLAUSE PICTURE WENT OVER BIGGER THAN EXP[ECTED] LAST NIGHT

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 1653 BROADWAY, NEW YORK

T19FY FDS 24 NL

SANFRANCISCO CALIF APR 16 17 1918

JEWEL PROD INC

NEWYORK

THE KAISER PICTURE PLAYED TO CAPACITY EVERY DAY LAST WEEK AND CLOSED THE BIGGEST WEEK AT STRAND EVER KNOWN SECOND WEEK OPENED AS BIG

STRAND

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 1653 BROADWAY, NEW YORK

T20FY FDS 51 NL

KANSASCITY MO APR 11 1918

HARRY BERMAN 1010

JEWEL PROD INC NEWORK

SHOWED TO TWENTY THOUSAND YESTERDAY AND THIRTY THOUSAND TODAY TURNED AWAY OVER FIVE THOUSAND TONIGHT KAISER KNOCKING THEM DEAD IS OPINION OF EVERY ONE POLICE UNABLE HANDLE CROWDS TODAY WILL ROPE OFF THREE BLOCKS TO TRAFFIC TOMORROW PUBLICITY IMMENSE ALL PAPERS AND SPEAKERS HAVING HUNDRED FEET CROWDS MADE FOR WEEKLY TOMORROW

MILTON JHFELD

RECEIVED AT 1653 BROADW[AY]

T165FY FWV 12

ERIE P[A]

JEWEL PROD CO

NEWYORK

ARE HOLDING KA-ISER OVER WONDERFUL BOX OF[FICE]

A SPLENDID PRODUCTION

O A POTTER

653PM

The KAISER "The beast of Berlin"

Wire for that first-run reservation Today!

WIRE THEIR WONDERFUL REVIEWS ON "The KAISER–the Beast of Berlin"

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 938 PENN AVE

360 WR 15
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J MCALEER

JEWELL PRODUCTIONS

WILL HOLD KAISER OVER PICTURE

ATTRACTION ALSO A SPLENDID PO

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

PAIRMOUNT FILM EXCHANGE

1306 VINE ST. PHILADELPHIA

CONGRATULATIONS ON YOUR WONDERFUL PRODUCTION THE KAI
THE BEAST OF BERLIN BROKE HOUSE RECORD TODAY STOPPED
SELLING TICKETS AT TWO THIRTY FOR HALF HOUR TWELVE
HUNDRED SEATS.

ARCADIA THEATRE

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1206 — Receiver's No.

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Day Letter | Blue
Night Message | NM
Night Letter | NL

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LAEMMLE PERSONAL

UNIVERSAL FILM BWAY NEWYORK

CONGRAUTLATIONS TO YOU FOR BOOKING KAISER BEAST OF BERLIN OUR OPENING AT WHITEHOUSE THEATRE TODAY WAS THE BIGGEST IN ATTENDENCE AND BOX OFFICE RECEIPTS IN MY TWELVE YEAR CAREER IN THE FILM BUSINESS OUR THEATRE SEATS FIFTEEN HUNDRED WE PLAYED NINE SHOWS SEVENTY TO S R O IMPOSSIBLE ESTIMATE HOW MANY THOUSAND WERE TURNED AWAY WOULD KINDLY ASK YOU FOR FIRST CHANCE ON FUTURE JEWEL AND SUPER ATTRACTIONS MILWAUKEE SURELY PROVED ITSELF LOYAL

WHITEHOUSE THEATRE CO
O L MEISTER MANAGER 140PM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1204

CLASS OF SERVICE | SYMBOL
Day Message | Blue
Day Letter | Blue
Night Message | NM
Night Letter | NL

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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H M BERMAN

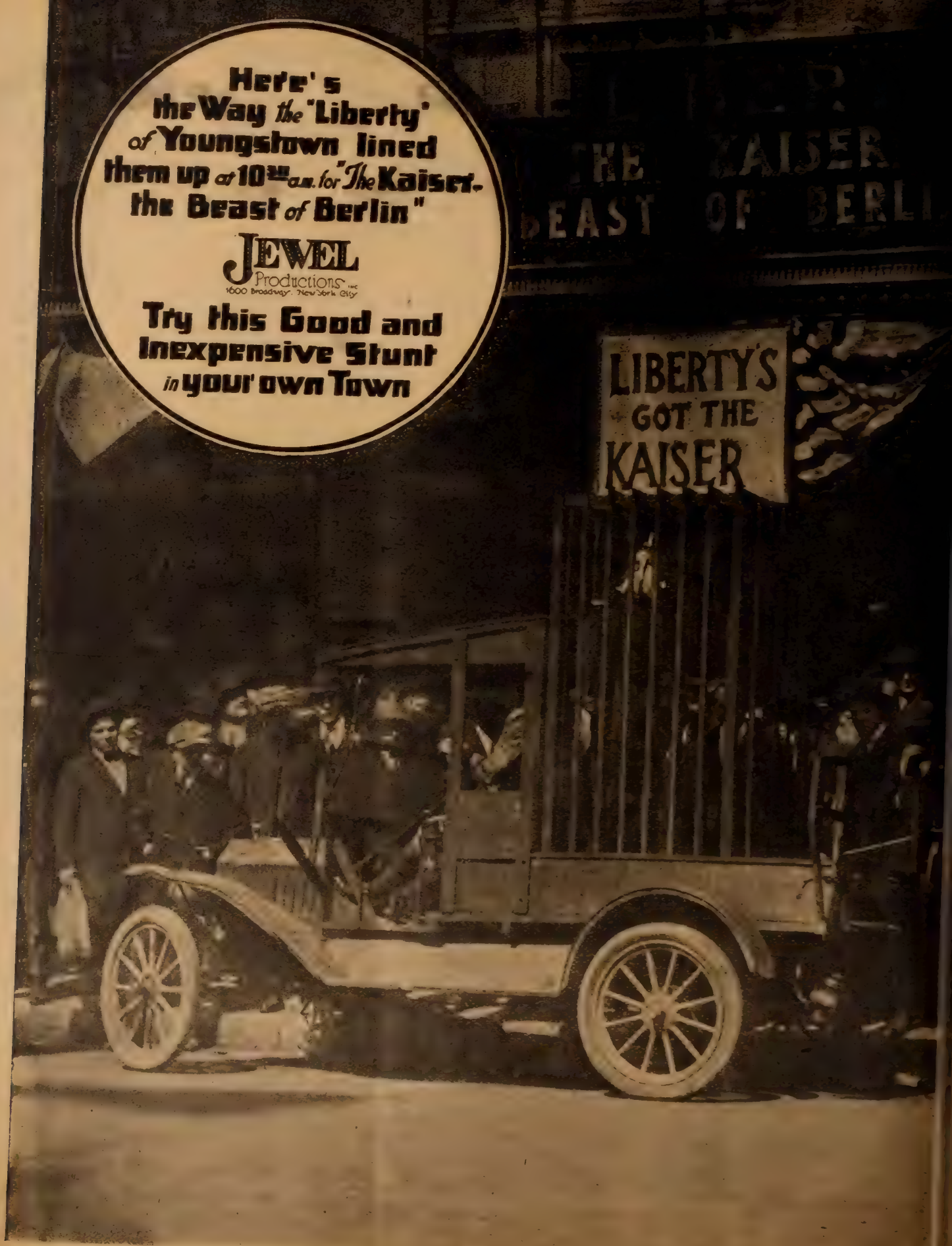
JEWEL PROD INC NEWYORK

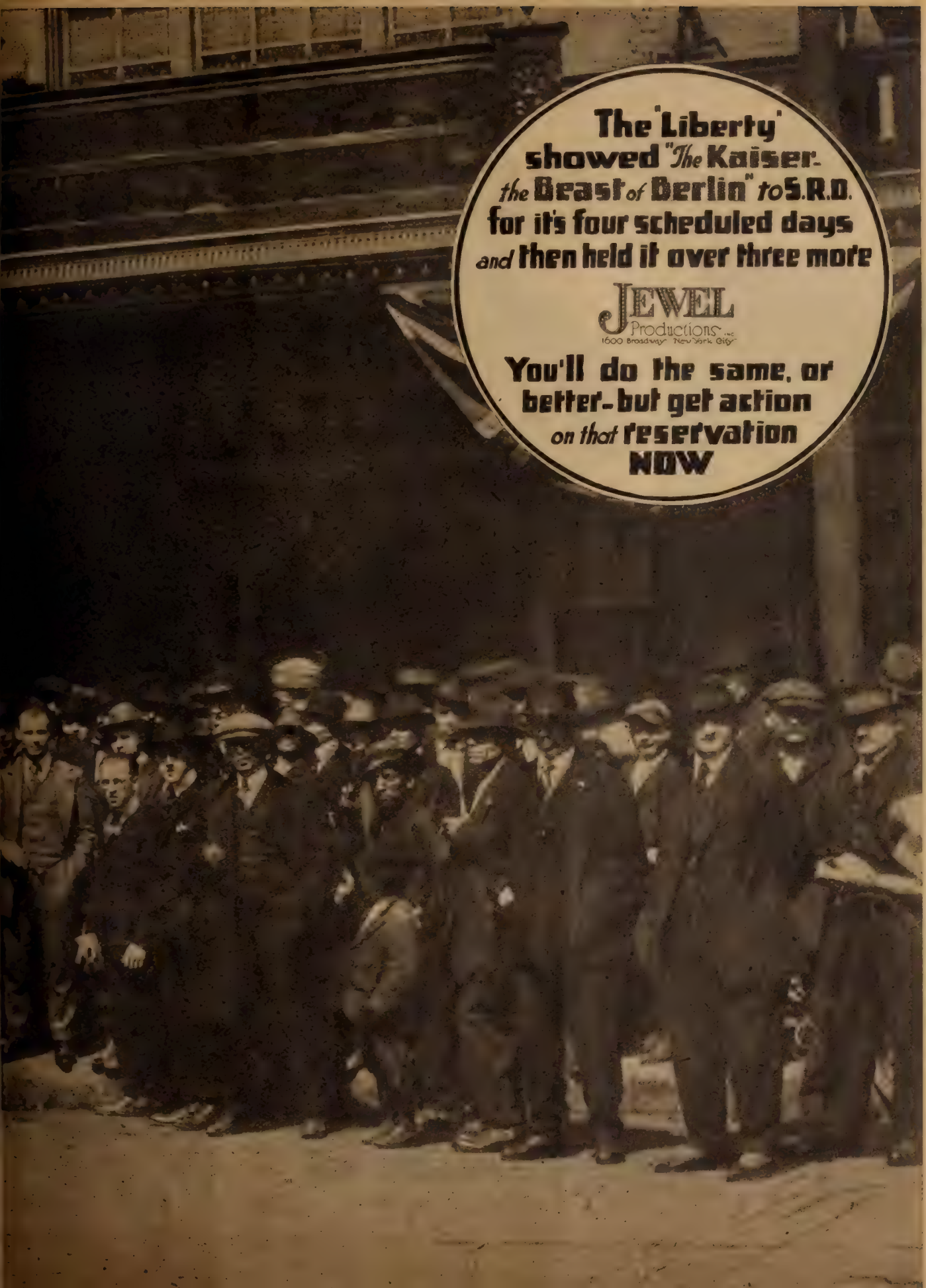
KAISER BEAST OF BERLIN BROKE ALL PREVIOUS RECORDS FOR OKLAHOMACITY AT STRAND THEATRE ALTHOUGH SCHEDULAED FOR ONE WEEKS RUN WE WERE COMPELLED TO HOLD IT OVER FOR AN EXTRA SUNDAY AND HAVE BOOKED A RETURN DATE FOR ANOTHER WEEK RUN WITH TWO WEEKS INTERVENING SENDING FULL REPORT BY MAIL

JEWEL PROD INC

742PM

See this stupendous success at your nearest JEWEL Exchange

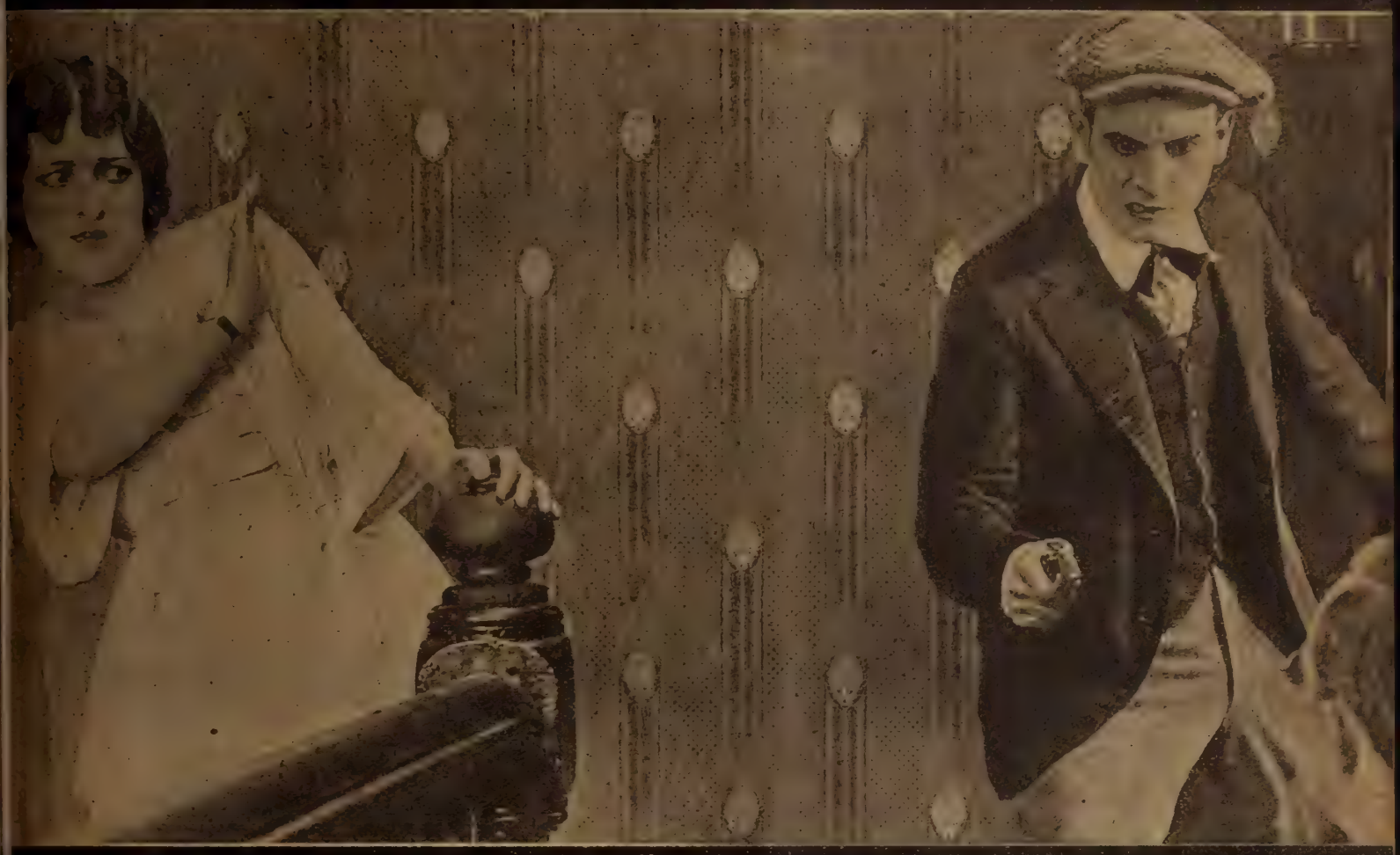

Here's
the Way the "Liberty"
of Youngstown lined
them up at 10½ a.m. for "The Kaiser-
the Beast of Berlin"
JEWEL
Productions Inc
1600 Broadway, New York City
Try this Good and
Inexpensive Stunt
in your own Town
LIBERTY'S
GOT THE
KAISER


The 'Liberty'
showed "The Kaiser-
the Beast of Berlin" to S.R.O.
for it's four scheduled days
and then held it over three more
JEWEL
Productions Inc.
1600 Broadway New York City
You'll do the same, or
better-but get action
on that reservation
NOW

Dollars to Doughnuts, you'll read these punchy newspaper ads—and show the best "crook" picture ever screened at your very first opportunity. *Any Jewel Exchange*

"Come through!"
Direct From Broadway Run
Universal Thriller extraordinary, suspense, our finest feature of the season, George Bronson Howard's greatest photo drama, "COME THROUGH" direct from its big Broadway run. You're going to like it. You're going to talk about it. It's great. Read what the N. Y. Press said about—
"Come through"
NEW YORK TRIBUNE appalled by so much cleverness."
NEW YORK EVE. MAIL—"The best screen melodrama the Broadway has had this season."
N. Y. MORNING TELEGRAPH—"With a punch and a dash that should make it a success."
N. Y. AMERICAN—"The melodrama thrills: there is a veritable deluge of events."
"ZIT." N. Y. JOURNAL—"Remarkably thrilling.....wonderfully entertaining.....The best suspense drama New York has had for years."
[Theatre Name Date, Etc. Here]
"Jimmie"
—was the slickest, smoothest, niftiest, classiest, nerviest little porch climber that ever happened. Somebody poked a gun in "Jimmie's" ribs—backed him across a room and made him marry a girl he never saw in all his life. That's part of the wonderful Universal Thriller—by George Bronson Howard.
"Come through"
You'll enjoy it. You'll talk about it. It did for weeks in New York. Here's what the critics said about it—
"Thrilling"
Think you've seen thrills?—think you've been held spellbound? Well—just wait till you see the Universal's supreme photodrama, made by George Bronson Howard. It will sit up and take notice. Millions will talk about it. Millions will enjoy it. It's—
"Come through"
—and here's what the hardened critics said about it.
NEW YORK TRIBUNE—"Not to be appalled by so much cleverness."
NEW YORK EVE. MAIL—"The best screen melodrama the Broadway has had this season."
NEW YORK HERALD—"There is a punch to the play."
NEW YORK WORLD—"Realism in every foot."
NEW YORK EVE. SUN—"The plot? Tut, tut. It's there, so very, very. Come through, yourself," we say, worry.
N. Y. MORNING TELEGRAPH—"With a punch and a dash that should make it a success."
N. Y. AMERICAN—"The melodrama thrills: there is a veritable deluge of events."
"ZIT." N. Y. JOURNAL—"Remarkably thrilling.....wonderfully entertaining.....The best suspense drama New York has had for years."
[Theatre Name Date, Etc. Here]
JEWEL Productions, Inc. 1600 Broadway New York City
JEWEL Productions, Inc. 1600 Broadway New York City
"O. T." CUT NO. 4

"Yes, I shot him! Pick up the dirty dog and make him tell you why I did it!"



"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K"—The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

Book thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

"The DOCTOR and

TRY to think of a more alluring title for an intimate disclosure of life than "The DOCTOR and the WOMAN." Try to think of a Producer with a bigger money-record than Lois Weber—or equal artistry. Try to think of a personality more appealing than Mildred Harris, the "Linnie" of that amazing box-office success, "The PRICE of a GOOD TIME."

Try to think of any photoplay that gives you these three guarantees of public satisfaction—then do what every shrewd showman will do when he's offered the highest grade of popular, proven goods and book this newest Lois Weber Production, "The DOCTOR and the WOMAN." See it at any Jewel Exchange—the sooner the better.

JEWEL Productions INC
1600 Broadway, New York City

the WOMAN"

MILDRED HARRIS, who made such a smashing hit in "The PRICE of a GOOD TIME," and who now comes to your audiences again in "The DOCTOR and the WOMAN," has become a Star in the one and only way real stars are made—not through printer's ink but by the more lasting, more popular and considerably more genuine means of her own consummate art.

Mildred Harris touched your audiences' hearts as "Linnie"—she'll go even deeper into their affections as innocent little Sidney. Watch her work in "The DOCTOR and the WOMAN" at your nearest Jewel Exchange and you'll book this sensationally intimate Lois Weber drama without one moment's hesitation. Do this for yourself today.

JEWEL Productions INC
1600 Broadway, New York City

"He's hiding out there in the hall, I tell you. I saw him, myself!"

"The DOCTOR AND THE WOMAN"

The New LOIS WEBER PRODUCTION featuring MILDRED HARRIS

An Intimate Disclosure of Life as We Live It.

Taken from Mary Roberts Rinehart's "K" The Story that had Two Million Readers ------ Publishers, Houghton, Mifflin Co.

Book thru any Jewel Exchange or Jewel Productions Inc. 1600 Broadway, New York

LET PAY ME PAY YOU!

with Dorothy Phillips

"Let my patrons look out for the dramatic effects and I'll look out for the money" is a pretty good rule to book by—because only big drama wins the big money and if you book a big-money picture like "PAY ME" your people will have what they want and you'll get what you want. In every theatre where Dorothy Phillips has played in this cyclonic Western drama by Joseph De Grasse she has made money for the Exhibitor. Let her make some for you. Start to-day.

JEWEL Productions INC

1600 Broadway, New York City

TAKE our advice. When your patrons are fed up on scandal, weary of divorce, worn out with battle, murder and sudden death and the agonizing search for the stolen chee-ild—give them, for a change, the most beautiful piece of dramatic fancy ever filmed—a fairy story for grown-ups, with a man's size thrill 'twixt every two "ahs!" and the daringest, darlingest galaxy of Venus-like diving girls that the eye of man ever delighted in. Made on the magic island of Santa Catalina by Allen Holubar and one thousand people headed by the international beauties, Louise Lovely and Carmel Myers.

"SIRENS OF THE SEA"

The Beauty Picture of the Age.

JEWEL PRODUCTIONS INC
1600 B'WAY NEW-YORK

A FINANCIAL AND PATRIOTIC WHIRLWIND

Simply coining money for Exhibitors

BOOK NOW
THRU YOUR NEAREST
JEWEL EXCHANGE... OR
JEWEL PRODUCTIONS INC.
1600 BROADWAY NEW YORK

Score – ten out of ten!

IMPARTIAL FILM REPORT
(Without Fear or Favour)
Published Weekly by THE IMPARTIAL FILM AGENCY
Oxford House, Oxford Street, London, W.1.
Telephone Museum 2419.
Telegrams "Clemascin Londo
D.—DRAMA C.—COMIC Cy.—COMEDY C.D.—COMEDY DRAMA
Cn.—CARTOON. V.—VARIETY TURN
VALUE OF MARKS.—5.—Fairly good.
FILMS MARKED THUS*
Jewel "Price of a good time
rls D Ideal A film of absorbing human interest
rich young man tired of his fiancee's coldness
takes a shop-girl out for six evenings & gives
her a good time. She learns to love him & the
picture ends in tragedy Perfectly acted & pro-
duced Showing how unhappy home life effects a
girl & makes her grasp at opportunity of having
a good time Mildred Harris & Kenneth Harlan
HIGHEST RATING POSSIBLE

England's Best Film Critic Awards Perfect Score to

Lois Weber's *International* Money-getter

"The PRICE OF A GOOD TIME"

with that remarkable young actress

Mildred Harris

THE highest rating ever given any production by this great London critic is all that's needed to crown the thousands of past testimonials as to the money-success of "The PRICE of a GOOD TIME." This sensational winner must go on your schedule at the earliest possible moment. See your nearest Jewel Exchange about it today.

JEWEL Productions INC

1600 Broadway New York City

Price Ten Cents

The Moving Picture Weekly

May 11th 1918
Vol. 6 – No. 1

Little Zoe Rae in "Danger Within" Bluebird Photoplay

See
MONROE
SALISBURY
with RUTH CLIFFORD
in
The Guilt of Silence
A Mighty Alaskan Drama
IN no feature picture we have ever shown has there ever been such a wealth of magnificent scenery as in "THE GUILT OF SILENCE" featuring Monroe Salisbury and beautiful Ruth Clifford. A vivid love story of the frozen north set in dazzling gems of wondrous scenery. DON'T MISS THIS GREAT PLAY.
SEE "THE GUILT OF SILENCE" AT
Theatre Name Here
T. C. Cut No. 14—Mat 20c.

Exhibitors highly pleased with our new display Ad copy on Feature Pictures

From every State in the Union have come letters of thanks from Exhibitors on our new complete, ready-prepared newspaper display ad service for theatres. On every feature picture you get a business-pulling newspaper ad, so made up mechanically that all you have to do is insert your theatre name. Your Exchange can furnish you with a mat for every feature. Start now, as hundreds already have, and USE EVERY AD. The cost is small and the results large. Mat of any ad 20c.

UNIVERSAL FILM MANUFACTURING COMPANY,
"The Largest Film Manufacturing Concern in the Universe"
CARL LAEMMLE, President

1600 Broadway, New York.

DOROTHY PHILLIPS SPECIAL PRODUCTIONS
MARY MAC LAREN SPECIAL PRODUCTIONS
PRISCILLA DEAN SPECIAL PRODUCTIONS
MAE MURRAY SPECIAL PRODUCTIONS
HERBERT RAWLINSON SPECIAL PRODUCTIONS
HARRY CAREY SPECIAL PRODUCTIONS

Universal Special Attractions

¶ Discriminating Exhibitors whose good judgement in the selection of truly fine photoplays mark their Houses as individual and successful, have welcomed the advent of Universal Special Attractions.

¶ In these de luxe productions, Exhibitors can foresee the coming of photo dramatic offerings of a highly specialized character, at once distinctive and individual. The offerings set for release so far include the following:—

Dorothy Phillips in "The Risky Road"
Mae Murray in "The Bride's Awakening"
Priscilla Dean in "The Two-Soul Woman"
Harry Carey in "The Scarlet Drop"
Herbert Rawlinson in "Smashing Through"
Mary MacLaren in "The Model's Confession"

¶ Each Special Attraction is offered entirely on its own merits; no production having any bearing or connection in any manner with any other. Your personal inspection of each play is invited. That is the right way to enable you to determine the value of each. An appointment at your nearest Universal Exchange can be arranged to suit your convenience.

Universal Special Attraction

Mae Murray
Special Production

"The Bride's Awakening"

A Dramatic Feast in Matchless Settings

Now booking thru all Universal Exchanges, UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., 1600 B'way, New York

Universal Special Attraction

Mae Murray
Special Production

"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

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A Dramatic Feast in Matchless Settings

Now booking thru all Universal Exchanges, UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., 1600 B'way, New York

Universal Extra Special 5

BOY SCOUTS

A SMASHIN

Backed by the Greatest Adv

400,000 AM

with 14,000,000 Parents and

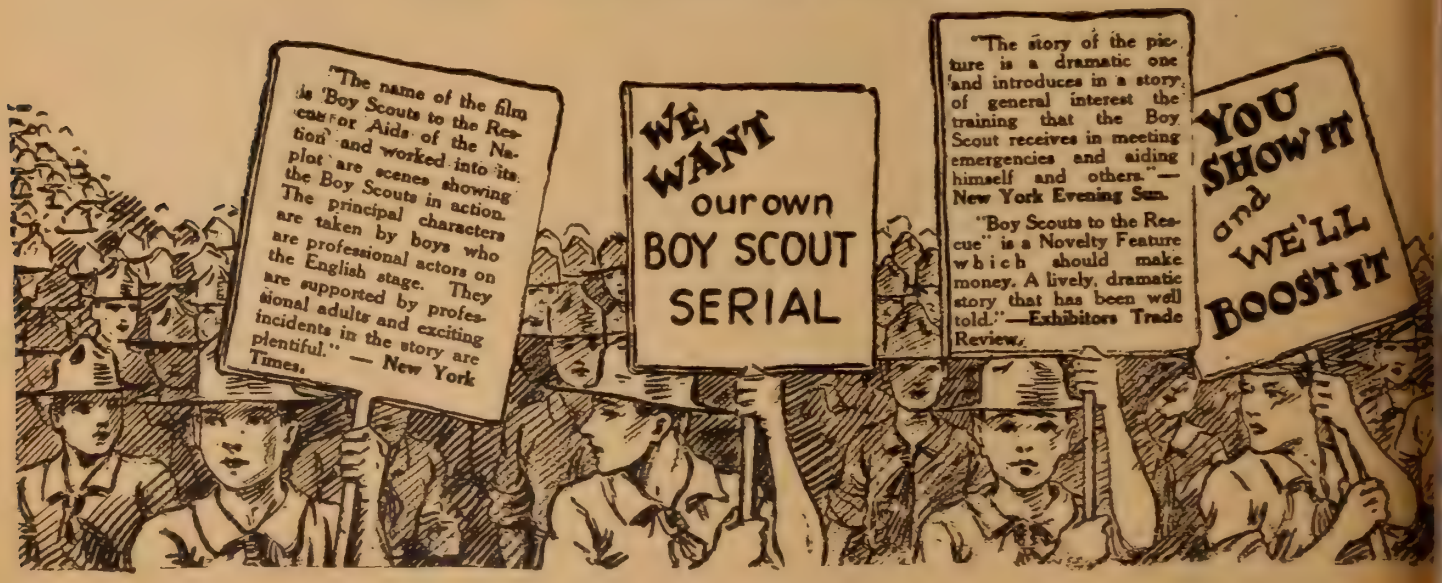
Town, Village and Ham

Book this 5-part Serial, with the cast-iron certainty that it's going to get more and bigger free advertising in your town than any picture you ever played or ever will play. Book it with the knowledge that it's going to cost you less to pack your house than you ever believed possible.

WHY? Because every boy in your town wants to see this boy-acted Serial. Because every Boy Scout in your town wants it to help bring in new members for his organization. Because the Boy Scouts of America have promised unfailing co-operation in making your showing a success.

BOY SCOUT SERIAL DEPT. UNIVERSAL FILM MFG. COMPANY

CARL LAEMMLE, President, 1600 Broadway, New York.


"The name of the film is 'Boy Scouts to the Rescue' or 'Aids of the Nation' and worked into its plot are scenes showing the Boy Scouts in action. The principal characters are taken by boys who are professional actors on the English stage. They are supported by professional adults and exciting incidents in the story are plentiful." — New York Times.
WE WANT our own BOY SCOUT SERIAL
"The story of the picture is a dramatic one and introduces in a story of general interest the training that the Boy Scout receives in meeting emergencies and aiding himself and others." — New York Evening Sun.
"Boy Scouts to the Rescue" is a Novelty Feature which should make money. A lively, dramatic story that has been well told." — Exhibitors Trade Review.
YOU SHOW IT and WE'LL BOOST IT

Episode Serial :—
TO THE RESCUE
G WINNER

ertising Force in the World :
ERICAN BOYS
friends, covering every City,
et in the United States.

Book "BOY SCOUTS to the RESCUE," with the golden fact in front of you that every boy in your town is going to be there for every episode with all his friends and all his relatives, and will keep on talking and hustling for you till your theatre is packed to the limit.

Take advantage of the biggest free advertising force in the country and book this sure-fire 5-part Serial today. Get complete details of how to utilize the Boy Scout help in our big Boy Scout folder at your nearest Universal Exchange. Don't miss this certain clean-up. Act now—today!

BOY SCOUT SERIAL DEPT. UNIVERSAL FILM MFG. COMPANY

CARL LAEMMLE, President, 1600 Broadway, New York.

"Will serve as one of the strongest incentives to patriotism now being shown on the screen. The two reel releases should be added to the program of every exhibitor who is trying to give the public the best of the more serious side of life.
"It is designed particularly for the 10,000,000 boys of scout age and their sisters and parents."—N. Y. Morning Telegraph.
HELP US by Showing our own Picture and WE'LL HELP YOU
"Sir Robert Baden-Powell with his photoplay becomes an important addition to the list of world celebrities who have become motion picture heroes. He has produced a thrilling photoplay of general interest and constant thrills in which the work of the English boys is cleverly shown in the plot and in their ability in aiding their King."—New York Evening Telegram.
GET THE BOY SCOUTS on your side and your Fortune IS MADE

Her face is your fortune!

ALICE HOWELL

in "HER UNMARRIED LIFE"

If you imagine you've exhausted the comedy field, have another guess. ALICE HOWELL in "HER UNMARRIED LIFE" will send your patrons into fits of laughter. "Her face is your fortune" is the most pertinent title ever given this female laugh-getter. Book CENTURY COMEDIES, featuring ALICE HOWELL, thru any branch of the LONGACRE DISTRIBUTING CO.

Book thru your nearest branch of the

LONGACRE DISTRIBUTING CO. (MAIN OFFICE),
1600 Broadway, New York City.

$5000 Reward

Franklyn

FARNUM

with

Gloria Hope

in

"$5000 Reward"

Another high speed dramatic feast, with popular Franklyn Farnum and Gloria Hope. A real melodrama, with 100 per cent. punch and with a title that will draw crowds from every quarter.

BOOK thru your local BLUEBIRD Exchange, or communicate with

BLUEBIRD Photoplays (Inc.),
1600 Broadway, New York City.

Dead or Alive
$5000 REWARD
For Information Leading to the Capture of
DICK ARLINGTON
Height 5 ft 11 Weight 168 Build Stocky
Complexion Fair Color of Hair Dark
Color of Eyes Brown Birthmarks None
Last Seen Los Angeles How Dressed Everyday wear
COMMUNICATE AT ONCE WITH
CHIEF OF POLICE

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*

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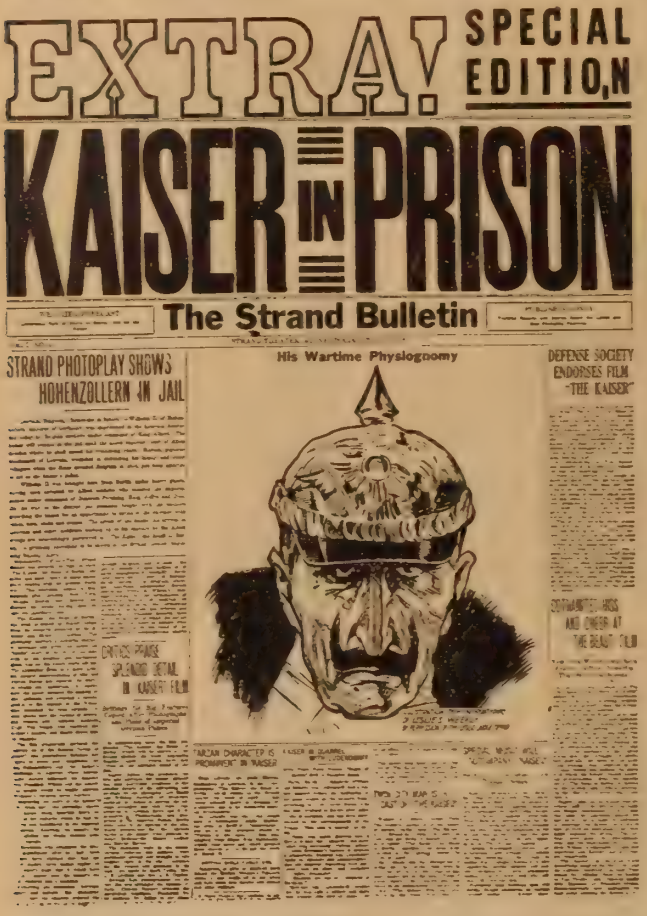
Vol. 6. MAY 11, 1918. No. 13


EXTRA! SPECIAL EDITION
KAISER IN PRISON
The Strand Bulletin
STRAND PHOTOPLAY SHOWS HOHENZOLLERN IN JAIL
His Wartime Physiognomy
DEFENSE SOCIETY ENDORSES FILM "THE KAISER"

Front page of the Strand Bulletin issued by the Make-It-Pay Department, Minneapolis.

ANNOUNCING "CARELESS AMERICA."

THE toll of life and limb taken by automobiles in recent years has led to a general crusade against carelessness on the part of both drivers and pedestrians. Police Bureau statistics of New York City show that approximately 25,000 persons were injured by automobiles and motor trucks in the streets of Greater New York during the last year. Other cities have just as large an accident list in proportion to their populations. Drastic laws governing the use of streets and highways have reduced accidents considerably in some sections, but public authorities admit they will be powerless to do much without the active backing of public sentiment and the co-operation of the people.

It was such startling figures as the above that aroused H. S. Firestone, President of the Firestone Tire & Rubber Company, to supply the great need of virile safety first propaganda and educate the public to help reduce the awful, needless waste of life and limb.

In his efforts to conserve man power, Mr. Firestone struck upon the plan of utilizing the universal language—the movies to spread his ideas on man-conservation throughout the country. He enlisted the services of the Universal Film Mfg Co., who have prepared, under his supervision, an education film entitled "Careless America."

"Many attempts have been made to eliminate all accidents with laws," said Harry Levey, Manager of the Industrial Department of the Universal, "to make man master of a complete civilization, but the human element which is always bound to err, soon dissipates this Utopian ideal and we revert to slaves of our worst enemy—CARELESSNESS. The press of the country, with glaring headlines, has endeavored to awaken the people to a realization of the terrible toil taken daily by this murderous monster Carelessness. From pulpits, congregations have been virtually begged to heed the admonitions of those who watched accident statistics grow greater each day. Special societies have been formed to hold expositions and show with charts and figures the death-dealing destruction wrought by mis-directed energy.

"All this helped but did not cure the cause. Something seemed to be needed that would bring accidents home to people—something to make them feel that they and their loved ones were to be the next victims. This something is here now.

"H. S. Firestone became enthused with the Safety First idea in the great tire manufacturing organization of which he is president. Being closely allied with the motor car he next considered automobile accidents and was astounded upon first investigating the records. He immediately set about overcoming the cause of this useless waste of life and limb in this particular direction. Of course he discovered the cause in every case to be our old enemy Carelessness. He also noted the inefficiency of the tried methods of fighting off the viper that had taken such a firm hold on every community's daily life and finally decided upon the next thing to real life—the movies.

"A motion picture was evolved and produced by the Universal Film Manufacturing Co. Sufficient copies are being made to allow its being projected upon the screens of every village, town and city in the United States—all without cost to any one connected with the showing. The public will see the film called 'Careless America' as an extra attraction to its regular entertainment."

On the centre page of this issue we reproduce a number of striking scenes from this remarkable Safety First picture. Turn over there and take a look. Then get busy with your Automobile Club, Chamber of Commerce, School Board or the Chief of Police and get some real help in booking it.

This master production is being furnished, without any cost, by the Universal Film Mfg. Co. through the courtesy of H. S. Firestone, President of the Firestone Tire & Rubber Co. to any community that expresses the wish to show it under the auspices of its Chief of Police or Traffic Head.

UNIVERSAL WAR PICTURES

SO GOOD GERMANY STEALS THEM

GERMANY'S LIES NAILED BY PHOTOGRAPHIC PROOF

Here is a photograph supposed to show a German plane downing a Russian machine. It appeared in a recent issue of "Daheim," a magazine published in Berlin. The inscription underneath reads: "Russian airplane falling in flames after its gasoline tank was exploded by a well-aimed shot from a German biplane"

HERE is the original of that picture, *taken in California* in 1915! The New York "Sun" of March 23, 1915, said about it: "This remarkable picture . . was taken at Universal City, Cal., on March 16, when Frank Stiles, an aviator employed by the Universal Film Company, lost control of his biplane and plunged 150 feet to his death The accident occurred during the making of a motion picture. . A premature explosion in an anchored airplane just as Stiles flew over it caused his machine to somersault earthward" As long as we're at war with Germany, she might at least furnish her own war photographs!

© Kadel & Herbert
BY COURTESY OF COLLIER'S WEEKLY

HOT STUFF!

No. 207 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

I WISH I could write as powerfully as Dr. Frank Crane of the New York Globe. I wish I could put into my stuff half the pep and the punch and the zing that he does!

Read his editorial on the opposite page. It appeared recently in the New York Globe. In his brief article, he tells in a few words the very thing that I've been trying to hammer home for two solid years!

Dr. Crane hammersell out of movie magnates (as he calls them) because they pay great gobs of attention to high-priced stars and lighting effects and settings and directing and so on, but mighty little attention to the stories.

He says "The story's the thing." For two solid years or more I have said "The play's the thing." Shakespeare beat both of us to it, but it's just as true to-day as it ever was.

By concentrating effort on the story or the play, the Universal has come through the last two years of trials and criticisms in better shape than any producing company in the industry. We have produced a higher percentage of successful pictures, because we have managed to buy a higher percentage of good stories or plays. By refusing to waste our money on overpaid stars, we have consistently made good pictures AT A PRICE THE EXHIBITOR COULD AFFORD TO PAY.

At first we were laughed at. We were accused of "sour grapes." Because we had no overpaid stars we were charged with being unable to get them. Exhibitors wildly joined the stampede to grab overpaid stars, BUT NOW THEY ARE WAKING UP IN GREATER NUMBERS EVERY DAY. They are finding that the overpaid star is a liability to them as well as to everybody else in the business. They find that the overpaid star makes profits impossible. They find that many a good play or story has been ruined because it has been jockeyed around to fit the curly hair of the star.

A clear-thinking man like Dr. Crane is entitled to be listened to with the profoundest respect. By many of his writings in the past he has demonstrated his good will toward the moving picture industry. His is not carping criticism. It's the real stuff. Read every word he says and let it soak, soak, soak into that part of your anatomy which you wear above your neck!

TO MOVIE MEN

By DR. FRANK CRANE

I WENT to a Movie last night. I am mad yet. I was insulted.

How did any Movie Man ever have the audacity to present such a picture? What does he think the American Public is, anyway? Paralyzed from the chin up? Or solid bone?

Oh, the photography was all right, the pictures were good—fine effects, sunsets, and faces seen reflected in mirrors, and soldiers marching in silhouette against a red sky, and close-ups where he saw the villain's face working with crime-gripes, and all that; and the girl at the piano was a fair player, and knew enough not to play the Spring Song during the Snow Scene, nor Chopin's Funeral March while the fond lovers were a Maying hand in hand, nor Rock of Ages while the wicked D. Desmond was looting his uncle's safe; and the Price was right, being fifteen cents; indeed, everything about the affair was excellently gotten up——

Except the Story.

And that was cheap, poor, and wholly impossible.

Which is the reason why I ask, Why, when the billionaire Movie Magnate hires the most expensive, handsome, and capable Actors he can find, and procures the services of the most expert photographers, and builds Scenery that costs a fortune, and buys advertising space in newspapers and magazines with a high hand and a stretched out arm, and deluges every newspaper office a foot deep with press notices, and gets photographs of his film beauties in all the magazines, and everything, why, I repeat, does he get the Barber to write his stories?

Why pay Mary Pickford a billion dollars a year, and then get the Teamster or the Plasterer to write the Story for fifty cents?

For the average Movie Plot is simply punk.

What grudge have Movie Men against regular Authors?

Why are Actors cheerfully paid $1,000 a week, while if an Author wants $1,000 a year the Movie Man will have a fit?

Doesn't the last named gentleman realize that, after all, the Story's the thing?

Which reminds me of one Senator Billy Mason told. He went down to some town in Southern Illinois to make a speech during the presidential campaign. Arriving about noon he entered a barber shop to get shaved.

The negro who barbered him said:

"Ya'll ought to been here this mawnin', Senator, and heard Colonel Robinson's speech. It was the grandest speech I ever listened to in my life. That man is suttenly the mos' eloquentest man I ever done sot under. He talked two hours an' a half. I could a listened to him fo' a week. Yassir, it was suttenly a gorgeous ad-dress."

"I'm glad to hear that," replied the Senator. "What did he talk about?"

"What did he talk about?" answered the negro, and then after a moment's hesitation, added: "Well, he didn't jist say."

ELLA HALL with Emory Johnson and Gretchen Lederer in "A MOTHER'S SECRET"

A play superbly fitted to the wiles and arts of dainty Ella Hall. A play for the multitude, with romance, love and some of the most gripping action in which this well known star has appeared in years. "A MOTHER'S SECRET" will please any audience anywhere. Book and boost it to the limit.

BOOK thru your local BLUEBIRD Exchange, or communicate with
BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

SHORT FEATURES

NO greater fallacy was ever foisted on the public than the idea that story value depended upon the number of reels in which the story was told. Hundreds of motion picture classics are in one, two and three reels. They have been a thousand times more enjoyable than if they had used up five or six thousand feet of film.

There was a time not so long ago when the public was able to enjoy these short features. The reason was that the exhibitor paid a very small rental for them in comparison with the conventional five-reel feature. When it became apparent that we were actually losing money on every Short Feature we put out, the Universal was reluctantly forced to discontinue them. It was the public's loss. It was the exhibitor's loss, too, only he did not realize it. At last he is beginning to see why certain parts of his former audiences are not in his theatre now. He is beginning to find out for himself that there is a recognized place for Short Features. We knew it, the public knew it, and now it is becoming unanimous.

Being convinced of the value of Short Features, the exhibitor is now willing to pay what they are worth. That's all we want. We have a million feet of Short Features on our shelves. All we want is what they're worth. When we are assured of that, we'll release them.

Have you signed one of these blanks, saying that you want Short Features? If not, sign the one below.

Cut on this line, fill out and mail coupon today.

Mr. Carl Laemmle,
Universal Film Mfg. Co.,
1600 Broadway, New York.

I can use a { Two / Three } Reel { Western / Society } Drama in my house.....a week.

My seating capacity is.....

..... Theatre

Name .....

City .....

"THE LION'S CLAWS" is smashing its way thru to the front in thousands of theatres. It brings the acme of serial entertainment as hundreds of letters from enthusiastic exhibitors have testified. If you haven't booked it yet, DO IT NOW. See the first episodes with your own eyes, then you'll appreciate what we say when we say—"Crashing thru to the front"

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg Co. in the Universe," CARL LAEMMLE, Pres. 1600 BROADWAY, NEW YORK.

If you played Harry Carey in "STRAIGHT SHOOTING"—"THE PHANTOM RIDERS" and "WILD WOMEN," you know the results. If you didn't, here's a chance to give yourself a surprise. Book and boost.

Harry CAREY

with beautiful MOLLIE MALONE in

THE SCARLET DROP"

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, CARL LAEMMLE, Pres., 1600 BROADWAY, NEW YORK.

Bluebird Photoplays Are

BLUEBIRDS GIVE SATISFACTION

Central Film Service Co.,
Indianapolis, Ind.
Gentlemen:

As you of course are aware, we have been using Bluebird features on Saturday nights of each week for more than a year at the Ideal Theatre. We have in that time used a great variety of productions on other nights of the week, but have found none that gave more universal satisfaction to our patrons than the Bluebirds. "The Play's the Thing" is emphasized in Bluebirds and while they have an interesting story there is always enough of humor to hold the interest of all. For the smaller town, community or family theatre the Bluebirds are hard to beat. A few deserving special mention, which went over extra good were "Behind the Lines," "Secret of the Swamp," "Her Soul's Inspiration," "Treason," "A Kentucky Cinderella," "The Little Terror," and "Flirting with Death," and many others—in fact, it is hard to find a stopping place.

Respectfully yours,
W. H. DEAN,
The Ideal Theatre,
Windfall, Indiana.

A SURE GOOD ONE.

Bluebird Photoplays, Inc.,
Portland, Oregon.

"Kentucky Cinderella" is sure a good one. I don't know when I have run anything that suited my people so well.

Yours truly,
WM. J. PANCAKE,
Lyric Theatre,
Prineville, Oregon.

'TWAS A DANDY.

Film Supply Co.,
Portland, Oregon.
Gentlemen:—

"This picture was a dandy. Send more like it and we will down Paramount and add another Bluebird day."

WM. WIGGINS,
Bon Bon Theatre,
Imbler, Oregon.

PEP AND PUNCH.

Canadian Universal Film Co.,
Montreal, Canada.
Gentlemen:—

Having been using Bluebirds for years, it is my pleasure to inform you that they meet with the approval of myself and patrons. I can assure you that my business has increased weekly since using same, due to the "pep" and "punch" they all contain which appeals to the public.

In closing, I would like to thank you for the splendid co-operation your exchange has been giving me, and wish you all the success in the world with your "Bluebirds."

Very truly yours,

DOMINO THEATRE,
F. Fortier, Mgr.,
Montreal, Canada.

DON'T NEED HERALDS.

Bluebird Photoplays, Inc.,
405 Davis Street,
Portland, Oregon.
Gentlemen:—

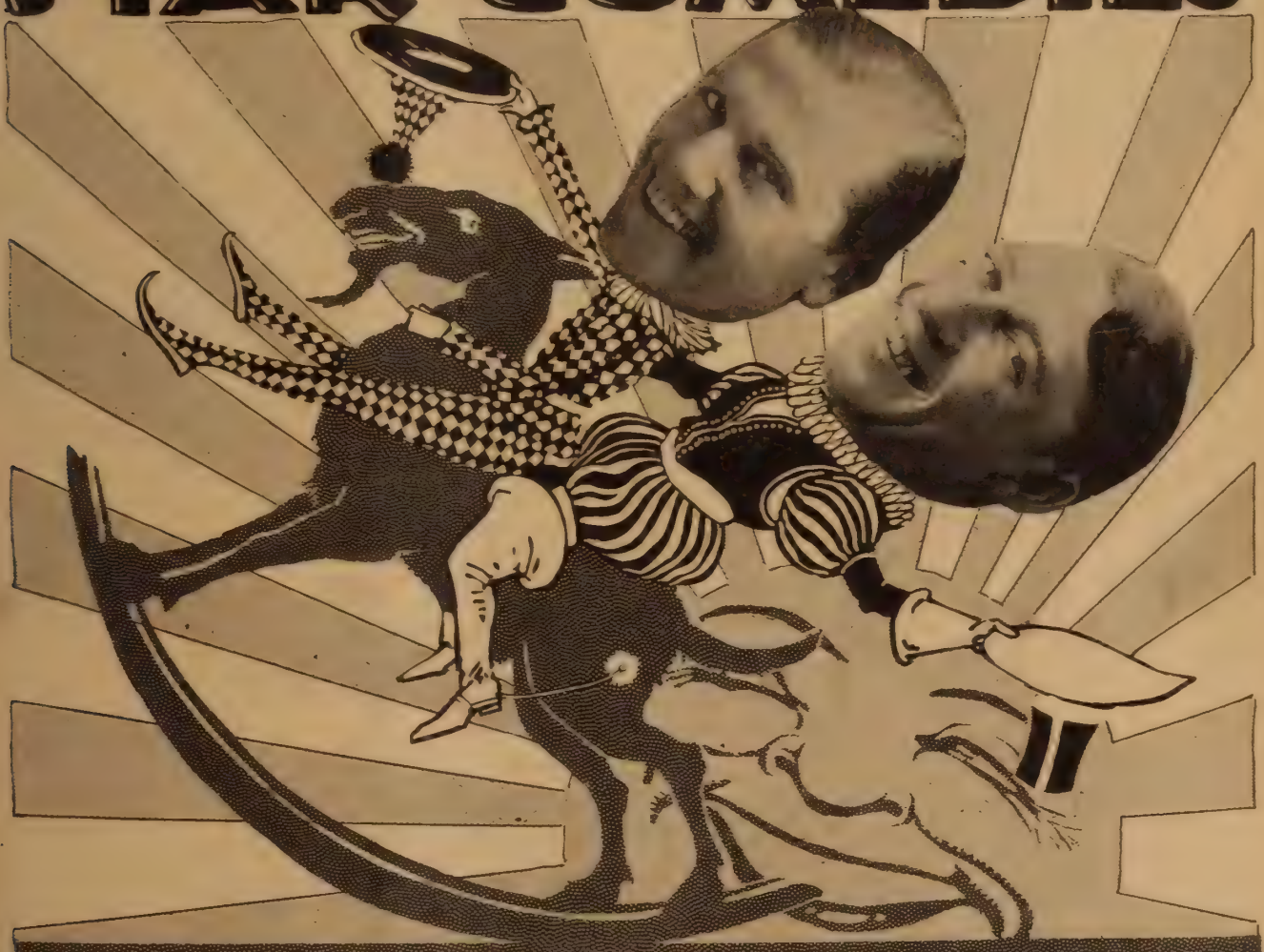
Enclosed please find check as per your statement.

Please notify your biller to cancel my heralds hereafter. I do not need them for Bluebirds. I just let them know it is a Bluebird and it's "nuf sed."

Yours,

C. B. SMITH,
Liberty Theatre,
Burns, Oregon.

LYONS-MORAN
STAR COMEDIES



Shake the World with Laughter

Lyons and Moran have but one hobby—TO SHAKE THE WORLD WITH LAUGHTER. That they are doing it is evidenced by the nation-wide bookings on every release to date. SEE these comedies at your nearest Universal Exchange. You'll book them all on their merits. Latest and best bets of the entire Comedy field.

UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., 1600 Broadway, N. Y.

L-R

Beautiful Priscilla DEAN in "THE TWO-SOUL WOMAN"

THIS is the big Priscilla Dean Production that thriled thousands of people at the BROADWAY THEATRE, B'way at 41st St., New York City, playing a run of a full week to capacity. Book this feature for at least 3 days—don't think of playing it less than two. Beats any feature you've shown in your house this season for thrills and novelty of story.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, New York, N. Y.

UNIVERSAL ANIMATED WEEKLY, No. 22

Camouflaged Battleship Celebration for the Liberty Loan In Boston Harbor.

President Wilson, with Arm Bandaged, Reviews Loan Workers In Front of White House.

The Mayor of Fort Lee Presents Edwin S. Murphy with Speech and Flag.

Universal's Eastern Laboratory Employees In Loan Parade at Fort Lee, New Jersey.

Valiant Company of Pershing's Veterans at City Hall for Liberty Loan Work.

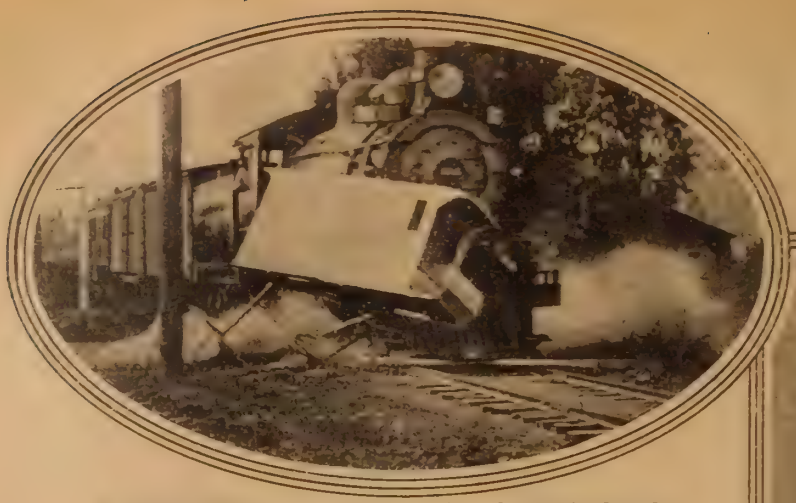
Famous Blue Devils of France Lionized by New York Crowds In Loan Drive.

UNIVERSAL'S "SAFE

"CARELES

BOOKED FREE OF CHARGE THR
OF YOUR CITY, OR THE

UNIVERSAL FILM MFG. CO.



CURIOSITY as to whether the other chap really has the straight flush his bet and face indicate is less costly than wondering whether you can beat the train to the crossing.

WAR NEWS makes the pedestrian forget to look up at the crossing. Don't take it for granted that he will stop. Don't round a corner without warning.

YOU don't know which way the boy on roller skates is going to turn, or tumble —and neither does the boy. So if you would be safe from tragedy, slow down when you near one and be ready to stop if he tumbles your way.

These photographs taken from the actual film. Book it for as many days as you wish

FREE!

TAKING THE CORNER at high speed is always dangerous, and doubly so if it's a strange one. A slip, a skid, and disaster follows.

STOP! LOOK! LISTEN! say the sign boards. The First. Almost every day a motorist "takes a chanc

IT IS YOUR PATRIOTIC DUTY TO HELP CONSE

FIRST" PRODUCTION

AMERICA"

THE POLICE DEPARTMENT
ATIONAL DEPARTMENT,
BROADWAY, NEW YORK

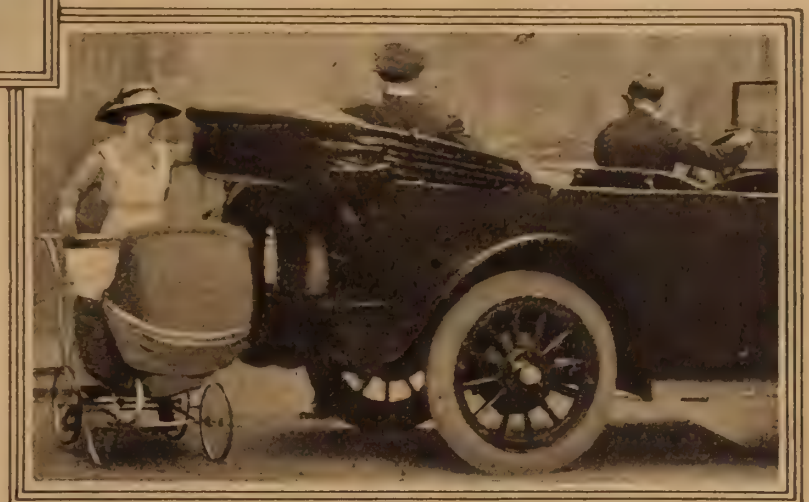
WHEN you're in a hurry, or think you are, it's annoying to have the gates drop before you. But here is what may happen if you try to slip under before they come down.

PEOPLE really shouldn't dodge around behind street cars, but as long as they will do it, Safety First requires that the motorist sound his horn in passing a car, and also be ready to stop within the length of his machine.

Remember this! "Careless America" Slides, Posters and Lobby Display cost nothing. They are

FREE!

res it of you even if you have no regard for Safety
ade crossing and suffers.



SOME STREETS really should be wider, but that's no excuse for backing up on the walk. Besides risking accident, bumping over the curb ruins tires.

THIS is the fate of the city brother of the rural motorist who tries to beat the train. Wait until the car passes instead of trying to cross in front of it.

MAN POWER. THIS IS ONE WAY. (See page 10.)

Jewel Productions Grip

WENT OVER BIG.

Consolidated Film & Supply Co.,
Memphis, Tenn.:

Gentlemen—Am pleased to advise that "The Man Without a Country" went over big. I did more business on this picture than any special I ever ran. This picture would undoubtedly go over the top anywhere in the United States to-day.

Yours very truly,
F. L. CLARKE,
Mgr. New Cozy Theatre.
New Orleans, La.

HUNG S. R. O. OUT.

Film Supply Co.,
Portland, Ore.:

Gentlemen—Manager Stille of the Peoples Theatre was not the only one who received all kinds of praise for your "Co-Respondent." I am still receiving praise for it, and my patrons are already asking when I am going to have another Jewel Production.

Opened with a downpour of rain and a double show as opposition, which included a Hart and also a Triangle with Lucas in it, a fifteen-reel show in all. But nevertheless I was compelled to dust off the S. R. O. sign.

Knowing the variety of type available, I changed the copy sent me, but carried it out as much as possible. I certainly like your style of copy, and wish to thank you for your valuable asistance.

In regard to my methods of newspaper advertising, will say that I usually start my campaign with either a teaser or about a single four or five and lead up to twenty or thirty inches on the play date.

Of course, in the meantime I am feeding the readers. I go strong on lobby displays here, as I have a beautiful front to work on.

Please let me comment on your "Reel Stuff," which I think is about the keenest thing out, and I look forward to it each week.

Thanking you for your aid, I am,
Sincerely,
E. R. CUMMINGS,
Mgr. Rolfe Theatre.
Albany, Ore.

HIS BEST HOUSE.

Consolidated Film & Supply Co.,
Atlanta, Ga.:

Gentlemen—Played "Man Without a County" last night to the best house I have had in several weeks, and would have had a larger house if it had not threatened rain all evening.

DIXIE THEATRE.
Marianna, Fla.

STRONG FOR JEWELS.

Consolidated Film & Supply Co.,
New Orleans, La.:

Gentlemen—Perhaps it will be gratifying for you to know that I did a wonderful business with your feature, "The Price of a Good Time." This film has the distinction of having gotten me more money than any other picture I have played since my coming to this city over a year ago. Incidentally I want to say a good word for your Jewel Productions. I believe I use all of your productions, but if you have anything else to offer me besides, please advise me, as I am strong for your service.

With best wishes for your continued success, I remain,

Your friend,
A. J. XYDIAS,
Mgr. Xydias Theatres Co.
Hattiesburg, Miss.

BROKE RECORDS AT ZERO.

Jewel Productions, Inc.,
Detroit, Mich.:

Gentlemen—Beg to advise that with the thermometer below zero all day long in most unseasonable weather, I am proud to state that "The Price of a Good Time," featuring Mildred Harris, broke all records at the Orpheum Theatre. Any picture had to go some to break previous records here, but your picture certainly turned the trick.

It is a perfect photoplay, and will make good in any house. Advise all exhibitors to go after this attraction, as they go after their dinner. They can't go wrong. I played the above show at 25c. and 30c. prices.

Trusting this will please you, I remain, Very truly yours,
CHAS. GARFIELD,
Mgr. Orpheum Theatre.
Flint, Mich.

BIGGEST DAY'S RECEIPTS.

Jewel Productions, Inc.,

Gentlemen—I wish to state that I will highly compliment you on "The Price of a Good time," as this feature broke all records in the history of the Ford Theatre. Biggest receipts ever taken in on one day. Hoping the others are as good a drawing card as this one was.

Very truly yours,
LEO BERTOLERO,
Mgr. Ford Theatre.
Lead, S. D.

WHEN EXHIBITORS BOO
BOOK ALL JEWELS 99
LOTS OF EXHIBITORS
ABOUT JEW

LIKED "COME THROUGH"— BOOKED ALL JEWELS.

Jewel Productions, Inc.,

Gentlemen—We have just closed a three days engagement of your Jewel production, "Come Through." This picture was positively one of the best "dark horses" we have ever played, and we regret very much that you were unable to let us have the picture for a week's engagement, as it would undoubtedly have gotten us splendid results. Contracts for your other Jewel Productions, "The Co-Respondent," "Sirens of the Sea," "Man Without a Country," have been mailed to you, properly signed. The writer has looked at the above named pictures and they bear the earmarks of money-getters. Any time that you have a production that stacks up with "Come Through" and "The Co-Respondent," we will greatly appreciate it if you will arrange a screening of same and give the writer a chance to make the first bid for a showing in Atlanta.

With kindest personal regards, we remain,

Yours very truly,
W. C. PATTERSON,
Mgr. Criterion Theatre.
Atlanta, Ga.

"PAY ME'S" RECORD.

Dear Mr. Laemmle—In reference to "Pay Me," I beg to advise that this production has played at all of B. S. Moss' houses in Greater New York, comprising twenty days. The houses operated by the B. S. Moss Circuit rank among the best vaudeville theatres in New York.

It has played the Keith & Proctor houses for 46 days. One week straight at the Majestic Theatre, 2d Ave., New York City, and at the Strand Theatre, Newark, N. J., for one week.

It has met with the approval of the managers as well as the patrons of said houses, and proved to be a big drawing card.

Yours very truly,
JEWEL PRODUCTIONS, INC.
New York.

The Country By The Neck

ONE PRODUCTION THEY ES OUT OF A HUNDRED. Y LOTS OF NICE THINGS RODUCTIONS.

STOOD 'EM UP.

Jewel Productions, Inc.,
Butte, Mont.:

Gentlemen—It is only right that I should tell you that your "Price of a Good Time" stood 'em up in our house for two days and turned away an enthusiastic audience. The production is among the best I have ever seen, and one that appeals to all classes of people. That's saying a lot for a picture, but this one deserves all that and more.

Yours very truly,
ALBERT NADEAU,
Mgr. Bluebird Theatre.
Anaconda, Mont.

BEST ON HIS SCREEN.

Universal Film Mfg. Co.,
New York:

Gentlemen—"The Man Without a Country" is the best patriotic picture I ever put on the screen, and exhibitors booking it will find it all right in value and box office attraction.

"Pay Me" is a fine Western drama, full of pep all the way through.

Yours very truly,
T. J. CONBOY,
Mgr. Scenic Theatre.
Lisbon, N. D.

PUNCH FOR PACIFISTS.

Laemmle Film Service,
Minneapolis, Minn.:

Gentlemen—I hope I will not be imposing upon your valuable time in making you read a few lines regarding "The Man Without a Country." This film in my judgment is one of the best I ever saw. It has a punch to it that will make the biggest pacifist sit up and take notice. Best of photography, nice and clean in every respect. It is some pleasure to project pictures of this quality.

Received the most favorable comments of any picture used here. Every man, woman and child in the United States should see this. If you have any more as good, let me know about them. Yours very truly,

S. K. LEEN,
Mgr. Ruby Theatre.
Jamestown, N. D.

NICE BOX OFFICE FILM.

Jewel Productions, Inc.,
Minneapolis, Minn.:

Gentlemen—I would like to congratulate your company on the clean, beautiful, excellent feature we have just finished running from your studio, entitled "The Price of a Good Time," featuring Mildred Harris and an excellent cast of players. This is one of the nicest box office attractions we have had the good fortune to run at the Blue Mouse Theatre. There is not an objectionable scene in the entire production, and we have had many high compliments on the high morality of the play and the way it is put together. I consider it an attraction for the best houses in the land and one that will talk for the theatres that run it.

Yours very truly,
MUSTARD & ROWE,
Mgrs. Blue Mouse Theatre.
Per W. A. Mustard.
Minneapolis, Minn.

RECORD A SHORT ONE.

Jewel Productions, Inc.,
Mineapolis, Minn.:

Gentlemen—When I told you a few weeks ago that "Painted Lips" had established a new record for the New Garden Theatre, I firmly believed this mark would stand for a month at least, but I find that I am wrong again. "The Grand Passion," featuring Dorothy Phillips, shattered the "Painted Lips" record by several dollars on Sunday and did a spleidid business for me the remaining three days of the run. If you have any more like "The Grand Passion," let me have 'em. With appreciation,

BILLY B. WATSON,
Mgr. New Garden Theatre.
Minneapolis, Minn.

IF EXHIBITORS WANT TO MAKE MONEY, SIGN UP.

Jewel Productions, Inc.,
Oklahoma City, Okla.:

Gentlemen—Just received contracts on the latest Jewels, which I have properly signed and am returning to you. I would like to state that if the exhibitor wants to make money and please his patrons, he better sign up for the Jewel Productions. You will note by looking over your records that I have run all your Jewels and am now repeating them.

Yours very truly,
J. B. ROBERTSON,
Mgr. Liberty Theatre.
Lawton, Okla.

CAPACITY FOR WEEK.

Canadian Universal Film Co.,
Montreal, Canada:

Gentlemen—It gives me pleasure to inform you that the Connaught Theatre played your Jewel Productions—"Come Through," "Sirens of the sea," and "The Co-Respondent," for one week, and played to capacity business, and we wish to state that we hope you will continue manufacturing such high-class productions. This quality of film is a positive drawing-card to any theatre running same.

All these features met with great success and approval of our patrons. Such features are bound to be a clean-up. Yours very truly,

B. JACOB,
Mgr. Connaught Theatre.
Montreal, Canada.

EXCEPTIONALLY FINE FILM.

Cincinnati Buckeye Film Co.,
Cincinnati, Ohio:

Gentlemen—I wish to take this opportunity of complimenting you on such features as "The Man Without a Country," "Sirens of the Sea" and "Come Through." We played the above pictures to good business and pleased our patrons to the extent that warrants a return date during the coming month. Please advise by return mail open time in April for the above mentioned.

Thanking you for your exceptionally good service and trusting that our account will continue as at present a mutual advantage, I am,

Yours very truly,
WM. B. SMALL,
Mgr. Tabb Theatre.
Mt. Sterling, Ky.

BUSINESS OF THE STREET.

Jewel Productions, Inc.,
New York City:

Gentlemen—Aside from being represented in every house on Curtis Street with but one exception yesterday, our pictures did the business of the street.

"The Man Without a Country" held them out all afternoon and evening at the America Theatre, and right across the street the same thing happened with another picture.

We have always felt that our service was the best on the market, and with this representation we believe we have convinced the exhibitors of the fact. Yours very truly,

JEWEL PRODUCTIONS, INC.
Denver, Colo.

Press Sheet for the MARY MACLAREN

SPECIAL PRODUCTION

"The Model's Confession"

THE STORY.

IVA SELDON, model for an exclusive gown shop, is sent to fetch back gowns, unpaid for, but taken by a woman who has fastened herself upon Billy Ravensworth, a weak slave to her beauty.

She realizes that Billy is penniless, and rather pities him.

Iva's father is basking in the radiance of decent society as one of its favorites. He refuses to recognize Iva as his daughter, has not seen her and will not. She decides upon a daring plan to meet him under the tinkling chandeliers.

She persuades the destitute Billy to introduce her into society as his fiancée. She wants only to meet the man who betrayed her mother. They meet. He does not know her. The demure, but lovely, model finds herself a storm center in society. Desired by her father, one other; and loved by Billy. Billy is in the anguish of jealousy.

Scenario by Ida May Park.
Directed by Ida May Park.

CAST.

Iva Seldon	Mary MacLaren
Billy Ravensworth	Kenneth Harlan
Rita Challoner	Edna Earle
Bertrand Seldon	Herbert Prior
Clay Stewart	Louis Willoughby
Mrs. Stanley	Gretchen Lederer

The young girl goes for a motor ride with the sodden libertine who is her father. He forces his attentions upon her. In the struggle within the car a picture of her mother is lifted on its slender chain from her bodice. The chauffeur looks backward at the noise in the car. The limousine dives from a cliff. The father is killed after confessing. Iva is slightly wounded.

Billy understands. They are married.

SCORES AS MODEL

Mary MacLaren, Posing as Model, Excites Admiration of Dry-Goods Man.

A RARE compliment, unconscious though it was, was paid to Mary MacLaren's superb dramatic abilities during the filming at Universal City of "The Model's Confession," the young star's first big new Universal special feature production, which will be seen at the ..... Theatre on ..... Alfred Adams, secretary of the Retail Dry-Goods Merchants Association of Los Angeles, happened to be showing a few friends through the studios.

The party paused before the set, where Miss MacLaren was appearing as a manikin in a fashionable Fifth Avenue gown shop. Adams looked hard at the star as she swirled and twirled in a dazzling Paquin creation. He had never seen "Shoes" or "Saving the Family Name," and he didn't recognize her.

"Fine model you got there, sure knows how to wear clothes. We'll have to have her for our spring fashion show. What's her name?" he queried.

"It's Mary MacLaren, if you please, and we can't turn out her pictures fast enough to suit the public," Ida May Park, her director, spoke up. "So you've got a fat chance of having our Mary for your funny old fashion show."

REAL THRILL

SEEKERS after thrills in photoplays will find their desires satisfied in "The Model's Confession," Mary MacLaren's first big Universal special features production, which comes to the ..... Theatre on .....

A huge limousine in which a lonesome little cloak model, who has bought her way into society, is riding with the "400's" most notorious roue, plunges over a steep embankment, turning over and over as it rolls.

You see the monster machine whirling along the cliff; you see the occupants struggle; you can almost hear the girl's cries for help, as the rake crushes her in his arms; the chauffeur turns his head; the road twists sharply; the auto lunges forward; and then——

The greatest auto wreck ever staged.

See it for yourself to-night at the ..... Theatre, on .....

HERALD FOR "A MODEL'S CONFESSION."

IVA SELDON was a model in a fashionable gown shop. All kinds of people came to purchase there—the rich, the near rich, the fashionable and the would-be-smart, and some came who only paid for the gowns of the Merry Merry, who amuse the rakes of society. In one of the latter she recognized her own father, the man who had wronged her mother and who would not acknowledge or see her.

Iva felt that she must in some way meet her father on his own plane and make him proud to tell the world he was her own flesh and blood. A way presented itself in the financially stranded social lion, Billy Ravensworth. She might hire him to pose as her fiancée and he could introduce her.

But had she known how that sodden libertine, her father, would have behaved—and Billy, too, and the lawyer—well, she would have stayed in the gownshop.

PUTTING IT OVER

A DEPARTMENT OF HELP FOR EXHIBITORS

"THE MODEL'S CONFESSION" signalizes the return of Mary MacLaren, and the first of her Mary MacLaren Special Productions. Miss MacLaren will be remembered in every town and city of the United States for her work in "Shoes," "Saving the Family Name" and "The Plow Woman." She is supported by Kenneth Harlan, and Edna Earle, Gretchen Lederer, Herbert Prior and Louis Willoughby.

Among the other advertising features of "The Model's Confession" are a sensational automobile wreck in which a limousine falls 150 feet down a cliffside. There is an exquisite fashion show in the first reel staged in the gown shop where the heroine works as a model. The unusual theme of the story is another advertising point. A girl hires a society man as her fiancé to introduce her into the set where her father is a tolerated though disreputable participant. The father falls in love with his own daughter.

In order to announce the production properly to your clientele have a number of post-cards printed up with the following copy. Some of these can be mailed out to persons that you think would be interested and who do not often come to your theatre, and the rest could be given out several performances prior to the opening of "The Model's Confession."

I have been misjudged. But I had been deeply wronged and I was desperate.

See
"THE MODEL'S CONFESSION"
with Mary MacLaren
at the ..... Theatre
on .....

DISPLAY LINES

BORROWED PLUMAGE.

BUYING HER WAY INTO SOCIETY

A MAN'S WORLD.

HER BIRTHRIGHT.

RIGHTING HER MOTHER'S WRONG.

COMPANION PIECE TO "SHOES" AND "SAVING THE FAMILY NAME."

CLOTHES OR THE WOMAN.

FIANCEE FOR A PURPOSE.

THE WRONG HE DID HER MOTHER.

PURSUING A PARENT.

AN UNACKNOWLEDGED DAUGHTER.

MANNIKIN OR MILLIONAIRE.

BRIGHT LIGHTS AND DARKENED CONSCIENCES.

A RENTED FIANCE.

HARBOR FOR STRAYS.

IF you find a stray cat, a dog that is homeless and hungry, or a horse that has served his usefulness and needs a pasture home during his old age, write a letter to Mary MacLaren, the Universal's emotional star.

Miss MacLaren's hobby for years has been the accumulation of stray and homeless animals, and the same enthusiasm over their care is shown by the well-known actress that is being so worthily exhibited by her sister actresses in Red Cross and other laudable causes.

As one of the valued aides of Colonel Anita Baldwin in the latter's Red Cross work, Miss MacLaren, who recently completed her latest picture, "The Model's Confession," which will be seen at the ..... Theatre on ..... is devoting every spare moment to the care of her dumb friends.

In the building of her beautiful home in Manhattan Place, Los Angeles, the tender-hearted star insisted that provision be made for her pets, and the same care was given the arrangement of their quarters that was given the beautiful suite of rooms occupied by their mistress.

"Pedigreed animals are for the wealthy and their future is assured," said Miss MacLaren. "It's the homeless waifs that nobody seems to want —the cur dog and forlorn-looking cat that are strangers to a square meal and kindness, that touches me."

BALKS AT BUZZARDS.

BUZZARDS drifting on the crest of a California zephyr, or lashing into the teeth of a gale are regarded by Mary MacLaren, Universal Film Company star, as birds of ill omen; particularly when they hover over the location of a dangerous scene.

Miss MacLaren's superstition was discovered in a scene from "The Model's Confession," an unusual Special Feature, in which the golden-haired girl is starring, and which will be seen at the ..... Theatre on .....

The scene required the destruction of a limousine which is smashed by a sensational fall from a cliff into the ocean. Although the machine was repeatedly brought to a standstill an inch from the edge of the cliff, Miss MacLaren kept her nerve splendidly until she saw the somber birds soarings in narrowing circle over her head.

"Those birds mean death or accident," she said, "and until they go I'll not work."

Buzzards in flight are not very certain targets, particularly for indifferent stone throwers, but Ida May Park, Miss MacLaren's director, enlisted the men of the cast as a hand-grenade squad. Not until the birds struck out for a cross-country flight and had quite disappeared would Miss MacLaren resume work in the dangerous scene.

MARY MacLAREN RETURNS.

SODDEN libertines who prey upon decent society are relentlessly unmasked in "A Models Confession," a story of the bright lights and darkened consciences. It is Mary MacLaren's new Universal Special Feature Production, and comes to the ..... Theatre on .....

Directed by Ida May Park, whose consummate genius created "The Grand Passion" and "Broadway Love," "A Model's Confession" is a worthy vehicle in which Mary MacLaren is to greet her many admirers after a prolonged absence from the screen.

The story revolves about a beautiful model in a gown shop, whose father, one of society's fashionable roue's, has refused to see her or recognize her as his daughter. To gain entry to his set and meet him on his own social plane, so that he will be proud to tell the world she is flesh of his flesh, the girl hires a financially stranded young society lion to pose as her fiancé.

How she meets her father, how he sets his snares for his own daughter, how her rented sweetheart comes really to love her, and finally how fate with a thundering crash takes a hand in the game, makes one of the most vitally interesting of dramas.

MUSIC CUE SHEETS

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE.

"A MODEL'S CONFESSION"

A MARY MacLAREN SPECIAL PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	3½	At Screening	3-4 Tempo di Valse	Petite Bejouterie—Bohm
2	1¼ T.	Two Days Later	3-4 Andante	Meyaucolie—Grainger
3	2¼ T.	Rita's Day of Unreality	3-4 Allegro	Intermezzo—Grandos (Omit Introduction)
4	2½ T.	There Are Several Calls	2-4 Andantino	Un Peu D'Amour—Silesu
			REEL II.	
5	1¾ D.	Rita and Seldon	2-4 Allegro	Granada—Lon (Intermezzo)
6	3½ D.	Seldon Writes Check	3-4 Valse Lente	Valse—Moszkowsky
			12-8 Moderato	
7	1 T.	A Long Time Afterwards	1-4 Allegretto Echer-	Adoration—Filipucci
8	2 D.	Ivy Enters Room	zando	Whispering Willows—Herbert
			REEL III.	
9	2¼ T.	You Are Engaged To Be Married	4-4 Allegretto	Poppeland—Keifert
10	1¾ D.	Mrs. Stanley Enters	3-4 Tempo di Valse	Dodola—Frey
11	4 T.	Run Along, Aunt Vera	1-4 Allegretto Grazioso	*Why Don't You—Caldwell (Theme)
12	2¼ T.	There's a Man I Want To Meet	2-4 One Step	Laddie Boy—Edwards
			REEL IV.	
13	3 T.	Bertram Seldon	3-4 Valse Lente	Mecca—Lemieux
14	1½ T.	Aunt Vera Felt	2-4 Moderato	Admiration—Tyers (Idyl)
15	2¾ T.	You'll Have To Let Me Off	4-4 Andante	Andante Dramatico No. 62—Borch
16	2¼ T.	Ivy Welcomed Stewart's Invitation	3-4 Allegretto	Japanese Reverie—Bartlett
			REEL V.	
17	3 T.	By Time They Reached Club	4-4 Moderato	La Fleurette—Wellesley (Intermezzo)
18	1¾ T.	Is It True?	1-4 Allegretto Grazioso	*Why Don't You—Caldwell (Theme)
19	2¼ T.	Mr. Seldon, Miss	3-4 Valse Lente	Oriental Nights—Grant
20	1½ D.	Ivy Leaves	2-4 Allegro Agitato	Mysterioso Agitat No. 66—Smith
			REEL VI.	
21	1 D.	Ivy and Seldon In Car	3-4 Allegro	Egmont—Beethoven (Overture) (Omit Introduction)
22	2¼ T.	After Hours of Argument	2-4 Allegro	Intermezzo—Arensky
23	1½ T.	Don't Tell Billy	1-4 Allegretto Grazioso	*Why Don't You—Caldwell (Theme)
24	1¾ T.	A Few Days Later	2-4 Allegretto	Serenade—Ern
25	2 D.	Ivy Meets Billy In Garden	1-4 Allegretto Grazioso	*Why Don't You—Caldwell (Theme)

* Repeated Selections

MUSICAL SYNOPSIS *for*

"$5,000 REWARD"

BLUEBIRD PHOTOPLAY

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	1	At Screening	4-4 Tempo di Marcia	March Miniature—Jacobi
2	1½ T.	Norcross' New Secretary	1-4 Allegro Non Troppo	Mysterioso Dramatic No. 61—Borch
3	2¼ D.	Raid On Gambling House	4-4 Allegro	Furioso No. 60—Shepherd
4	1¾ T.	Where Is My Nephew?	4-4 Allegro Moderato	Doing Our Bit—Romber (Fox Trot)
			REEL II.	
5	3 D.	Billy Confronts Uncle	6-8 Moderato	March Burlesque—Lanciani
6	3 D.	Hand Takes Revolver from Drawer	2-4 Moderato	Dramatic Agitato No. 38—Minot (Mysterioso)
7	1½ D.	Police Enter Room	2-4 Allegro	Perpetual Mobile—Bohm
8	1½ D.	Billy Escapes	2-4 Vivace	Hurry No. 23—Minot
			REEL III.	
9	1½ T.	After Hours of Tramping	2-4 Agitato	Agitato No. 37—Andino
10	2 T.	Margaret's Uncle	3-4 Valse Lente	*Eileen Astore—Herbert (Theme)
11	2¼ T.	Thoughts of Terrible Charge	3-4 Allegro Agitato	Dramatic Agitato No. 43—Borch
12	2 T.	I Never Thought	3-4 Valse Lente	*Eileen Astore—Herbert (Theme)
13	1¾ T.	An Unexpected Visitor	3-4 Andantino	Prelude—Damrosch
14	3 D.	Billy Escapes	2-4 Allegro	Polo Rag—Romberg
			REEL IV.	
15	2¼ T.	I Can't Go Back	3-4 Valse Lente	*Eileen Astore—Herbert (Theme)
16	2 T.	You'd Better Not Go Out	1-4 Allegretto Grazioso	The Flatterer—Chaminade
17	2½ D.	Billy Enters Old Home	2-4 Andante Mysterioso	Mysterioso No. 2—Langey
18	2 D.	Billy Returns To Margaret	2-4 Allegro	Farandole—Bizet
19	4 D.	Police Enter Apartment	9-8 Moderato Agitato	Dramatic Tension No. 44—Borch
20	3 D.	Tracey and Margaret Talking	3-4 Lento	Valse Triste—Sibelius
21	1½ D.	Dick Enters Rooms	2-4 Allegro	Hurry No. 1—Langey
22	1¼ T.	I Am a Private Detective	3-4 Valse Lente	*Eileen Astore—Herbert (Theme)

* Repeated Selection.

NOTE—Eileen Astore is from "Eileen" by Victor Herbert.

FIRST

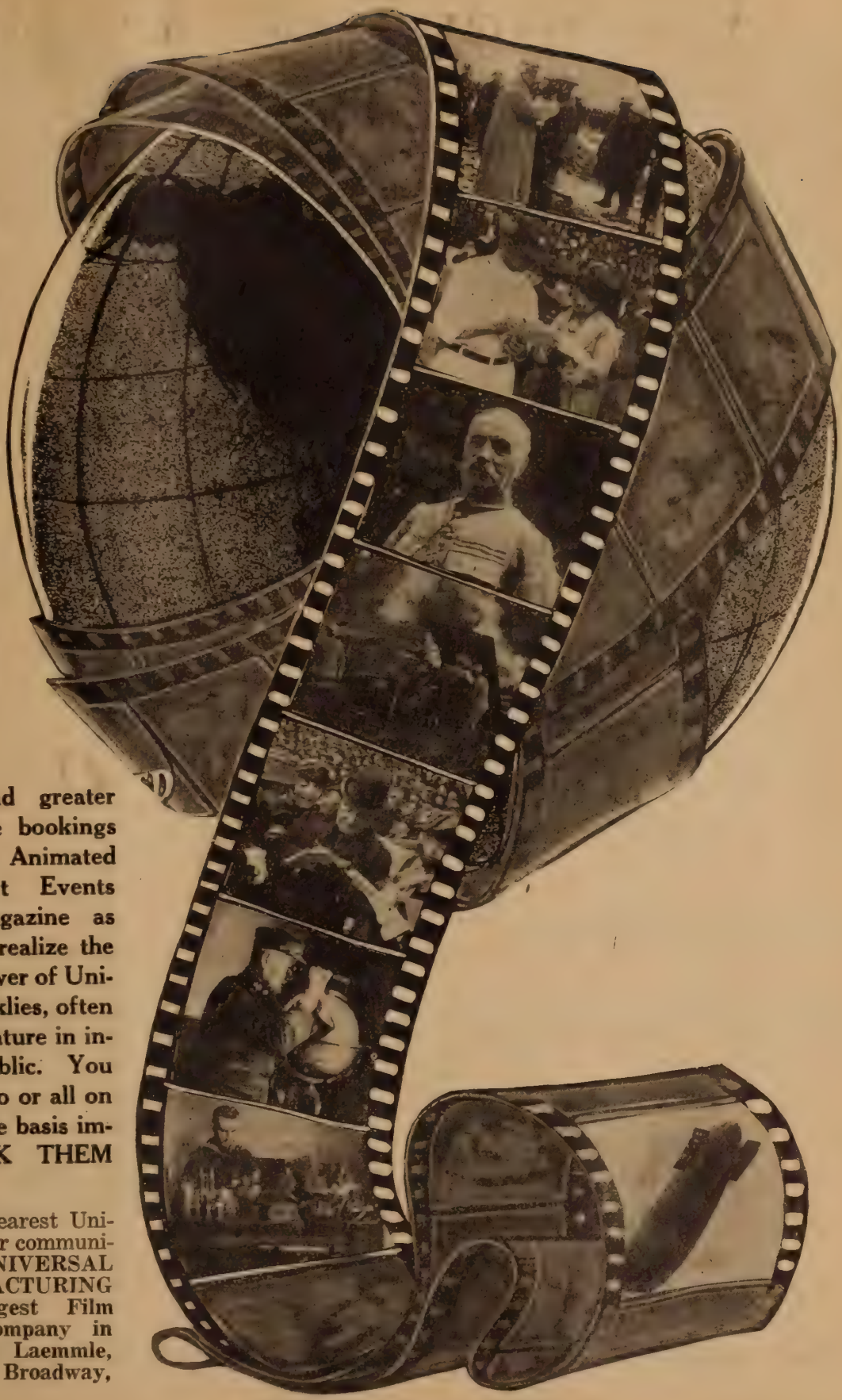
EVERY
WEEK

With All The News
From All The World

UNIVERSAL
ANIMATED
WEEKLY

UNIVERSAL
CURRENT
EVENTS

UNIVERSAL
SCREEN
MAGAZINE



GREATER and greater become the bookings on UNIVERSAL Animated Weekly, Current Events and Screen Magazine as more Exhibitors realize the extraordinary power of Universal News Weeklies, often surpassing the feature in interest to the public. You can book one ,two or all on the most equitable basis imaginable. BOOK THEM NOW.

Book thru your nearest Universal Exchange, or communicate with the **UNIVERSAL FILM MANUFACTURING COMPANY, Largest Film Manufacturing Company in the Universe, Carl Laemmle, President, 1600 Broadway, New York.**

"Would You Sell this beautiful Child if it belonged to You?"

Is that little one in your home a necessity? Couldn't you do just as well without her? Has a poor man the right to have children? What will you take for that baby girl of yours? Do you think you have a right to possess her? See the greatest Juvenile Star in pictures—

Beloved Little ZOE RAE

with True Boardman—in—

"Danger Within"

—and you'll see how all these questions are answered. You'll see the most wonderful of all "little" actresses. You'll see how she saved Wall Street from a panic. You'll see one of the best productions of the season. Be sure to take the children too.

(Theatre name here)

T. C. Cut No. 15—Mat 20c.

Here's an ad that will help you!

HERE'S a newspaper display ad that is distinctly different—unusual and high class. Exhibitors who show this production should play it for a run. As a repeater it will prove a surprise to you. It's the kind of a picture that entertains everybody. It has a world-wide appeal. It touches the heart and is of tense dramatic value throughout. Play it for 3 days if you have the open time and USE THIS AD.

BOOK thru your local BLUEBIRD Exchange, or communicate with

UNIVERSAL FILM MANUFACTURING COMPANY,
CARL LAEMMLE, President

1600 Broadway, New York.

THE FAMOUS L-KO BEAUTIES ARE HERE TODAY

Bring the whole family and you'll roar with laughter at this week's L-KO Comedy, and you'll see the famous team of L-KO Beauty girls besides. DON'T MISS IT.

(Theatre name here)

T. C. Cut No. 14—Mat 20c.

Stock newspaper ad for L-KO Comedies that you can use with any release

This special stock newspaper ad for L-KO Comedies is made in the coarsest screen half tone to print well on the cheapest kind of newspaper stock. USE IT whenever you show an L-KO. You can get a mat of this ad for 20c from any Universal Exchange, or if they can't supply you, write direct to the SUPPLY DEPARTMENT of the

UNIVERSAL FILM MANUFACTURING COMPANY,

"Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President

1600 Broadway, New York.

Lobby display made by Mr. Laurie for the Midway Theatre, Montreal. We've seen his lobby display work before. It's good. Look at cut below and see a close-up of the central panel.

KAISER

Some of the Multit vertising ideas des ors to put over the "The Kaiser, the Beast publish any stunt that lo

Jewel Productions (Inc.),
New York City.

"The Midway Theatre opened up with 'The Kaiser' last night and played to capacity business. The police were called to hold back the crowds, and from the writer's personal judge of numbers he must have turned away at least two thousand people who were clamoring for admission. Tonight he expects the biggest crowd in the history of the house, and has made ample preparations by securing the aid of the police force, and an increase of staff to take care of the crowds."

GRONAU, Mgr. Montreal.

KNOCKED 'EM DEAD.

Jewel Productions,
Portland, O.

"The 'Kaiser' knocked 'em dead and moped up for me. Dusted off the S. R. O. sign. Opening date matinee and used continuously. Biggest money-maker ever had in my house. Bar none. Picture wonderful from any standpoint. Public ate it up."

(Signed) A. S. KOLSTAD,
Liberty Theatre,
Hood River, Ore.

BEATS ALL BOX OFFICE RECEIPTS FOR ANY PICTURE.

Jewel Productions,
Minneapolis, Minn.

Gentlemen—I am very pleased to state that "THE KAISER," on which I have just completed a two days' run, has beat all box office receipts of any production I have ever run, and this includes a three days' run on some of them.

Permit me to congratulate you on this, your great success.

Above all, it gave the very best of satisfaction, which to most exhibitors, is the greatest of all successes.

I am not in the habit of writing testimonies, but I consider it my duty to do so.

Yours very truly,
GEO. W. JOHNSON,
Red Wing, Minn.

SHOOT 'EM IN!

If you used an effective stunt on this picture, write the Editor about it.

A close-up of the centre piece of the Midway's effective lobby display. Front and back of newspaper herald used in Pittsburgh

STUNTS

ıde of clever ad- gned by Exhibit- great Production of Berlin." We will ks like a winner

BIGGEST CROWD.
Jewel Productions,
Portland, O.

"Played 'Kaiser, Beast of Berlin,' three days. Biggest crowd that ever witnessed a picture in Walla Walla. Outcrowded 'Birth of a Nation,' 'Daughter of Gods,' 'Cleopatra,' any picture I ever played. Want contract for return engagement on first available date. I consider it the most timely production ever produced."

DOC CREW,
Liberty Theatre,
Walla Walla, Wash.

SUPERFLUOUS QUESTION.

Jewel Productions, Inc.,
Minneapolis, Minn.:

Gentlemen—You ask us what we did on "The Kaiser, the Beast of Berlin." My, what a superfluous question! The exhibitor who doesn't smash every house record he has ever had with this picture should get in some other line—he's too slow to take advantage of the best thing offered him in several years.

As for the picture itself, little need be said. When it will pack your house for a solid week, arouse the audience to such a degree that murder is in their heart and to cap the climax have the editorial writer of your leading newspaper give it the feature editorial of his page, what more can be wanted of a picture?

Any "live wire" showman will know without us telling 'em that at the present moment it is the best bet on the market.

H. N. AZINE, Mgr.
Brunswick Amus. Co., Duluth.

EXTRA! SPECIAL EDITION
Pittsburgh News
KAISER SHOT
LIFE OF GERMAN EMPEROR TAKEN BY BOER WAR VETERAN
Rupert Julian shows brutality and ego of the World Murderer in "shots" with Movie Camera
The Kaiser The Beast of Berlin
GERMAN OFFICER ATTACKS GIRL
BRAVE BELGIAN YOUTH
KAISER INSULTS LADY GUESTS
PRO-GERMANS
KAISER
If You Cannot Fight
The KAISER
THE BEAST OF BERLIN
OVER THERE—
Fight Him Over Here
By Buying
LIBERTY AND WAR BONDS Savings Stamps
AT THE LYCEUM THEATRE 1:30, 3:30, 7:30, and 9:30 DAILY 25c and 50c WEEK APRIL 29TH ONLY

Front and back of newspaper herald used in Pittsburgh.

Jewel Productions, Inc.,
New York City.

"'KAISER, BEAST OF BERLIN,' OPENED THREE DAYS ENGAGEMENT MAJESTIC THEATRE, EAST ST. LOUIS, TO TREMENDOUS CROWD. PERSONALLY ATTENDED OPENING. CROWD SO ENORMOUS WAS NECESSARY FOR MR. REDMAN, MANAGER, TO TELEPHONE POLICE STATION FOR SQUAD POLICEMEN TO HELP HANDLE CROWDS. MR. REDMAN CLAIMS IN EIGHT YEARS EXPERIENCE PICTURE BUSINESS EAST ST. LOUIS 'KAISER' SMASHED ALL RECORDS."

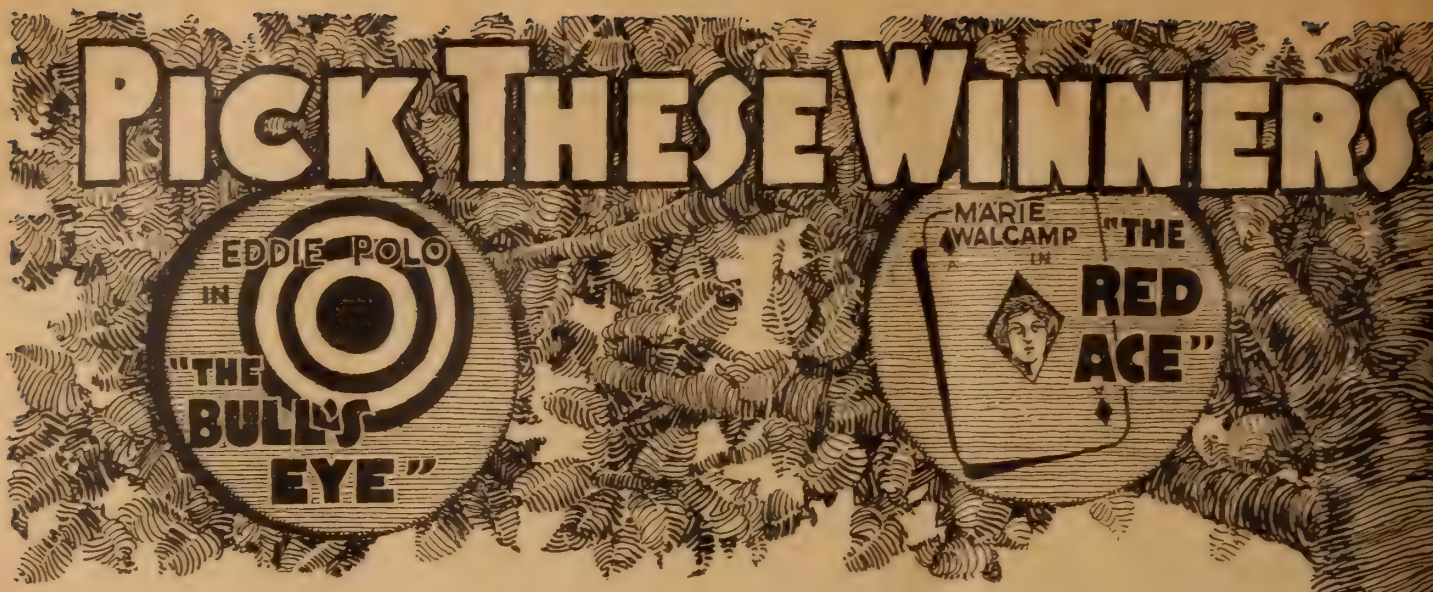
BARNEY ROSENTHAL.

HOW THEY PUT OVER "THE KAISER" IN PITTSBURGH

WITH a subject like "The Kaiser, the Beast of Berlin," for Make It Pay Departments and press agents as an extraordinary subject to work with, it is no wonder that they have put over some wonderful stunts. The Moving Picture Weekly wishes to call attention to just a few of them. In Pittsburgh the traveling press agent of the Jewel designed a newspaper herald on the order of the one produced at the Home Office, but with a full sheet of newspaper paper instead of a half sheet. He called it The Pittsburgh News. The front and back of this striking extra, part of the back page of which was devoted to an advertisement of Liberty Bonds, are reproduced above. It was put out originally for the Lyceum Theatre of Pittsburgh.

Mats were also made of this, and it was used in other localities in Pittsburgh. The newsboys there wrapped their regular papers with the Lyceum Theatre extra, and they said they never sold so many papers in their lives. Everybody stopped to see if the Kaiser really were shot, and Pittsburgh was virtually turned inside out by this one extra. One hundred and fifty telephone calls were received by the Pittsburgh Press alone asking if the report were true. Many called up other papers as well, and the stock exchange was finally compelled to deny the report over their wires. Storekeepers who had never hitherto permitted any theatrical paper in their windows were only too glad to paste copies of this herald in them.

PICK THESE WINNERS



HOW big these four winning Universal serials are going over can best be understood by the words of Exhibitors who are playing them to capacity houses and big profits. We have let exhibitors write this ad. Read what they say:

"Wish to advise you that "THE BULL'S EYE" serial is a winner from every standpoint. In action—plot—and Box Office returns it has brought my Tuesdays up at the Grand at least 25 per cent. This I consider wonderful, for no one here has made such money on any serial. I have already contracted for 'THE LION'S CLAWS.' Universal seems to have the right idea, and I want to say that 'The Bull's Eye' was my best buy this year so far."

Yours, very truly,

SAMUEL GOODMAN, Mgr.

"I'm only on the 4th episode of 'The Bull's Eye,' and it is drawing a bigger crowd every week. I've run other serials from other firms and none of them even begins to compare with yours. Your serial, 'THE MYSTERY SHIP,' is a very good serial and your star a drawing card. Any live Exhibitor will grab this box office attraction."

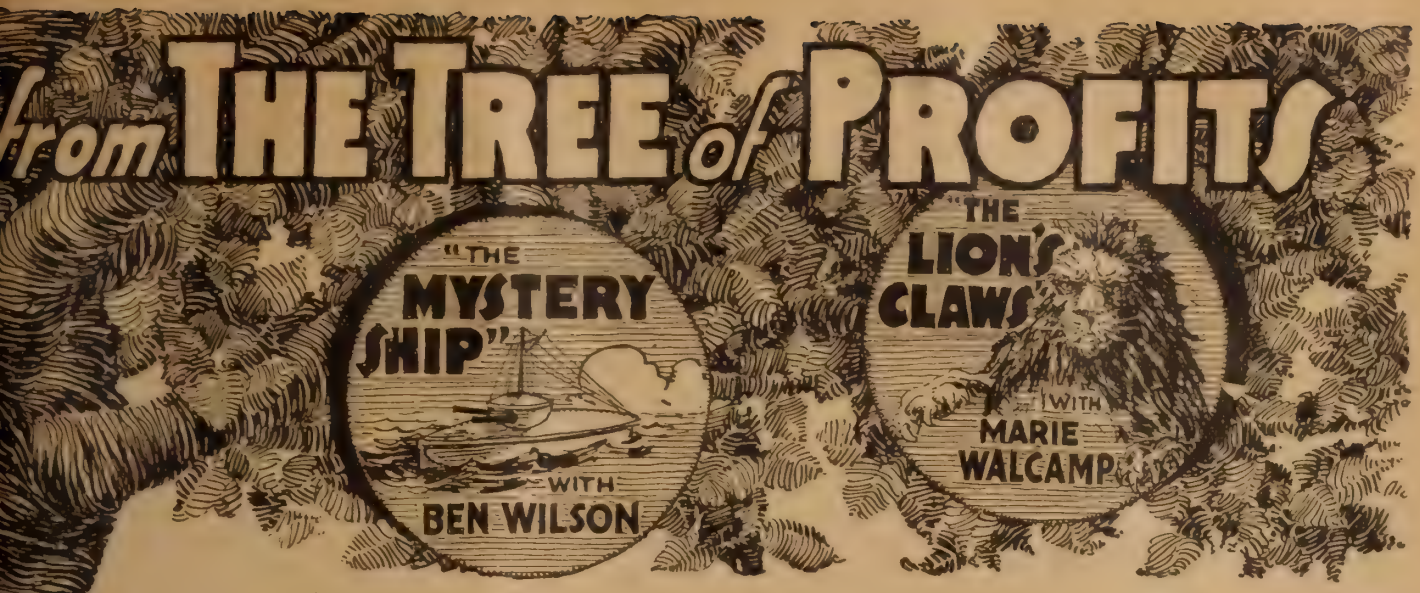
(Signed) L. FERRO, Ferro Theatre.

"I consider 'The Bull's Eye' the best serial production ever made. Your 'Mystery Ship' is a very fine serial. Plenty of action, suspense. It is a sure enough winner."

(Signed) F. K. KELLY, Mgr. Imp Theatre.

R. LANDER

UNIVERSAL FIL
1600 BROADWA



"As a money-making proposition, 'The Mystery Ship' is the biggest money-getter I have ever had in my house. My people went wild over it. I hope the Universal puts out a lot of such good serials. It was surely a winner."

(Signed) REX THEATRE.

W. E. Stewart, Pastime Theatre, Concord, N. C., says: "I say to you that 'THE RED ACE' is the greatest serial I have ever used. As long as you continue to make serials like this just send me the contracts."

C. B. Wade, Terry's Theatre, Campbell, Mo., says: "I would like to say that 'THE RED ACE' is one of the best serials I ever saw, and the biggest business-getter I ever had. It is the only serial that I had to run three nights on. Every night beats the last one."

Robt. Marsden, Jr., Noble Theatre, Marchfield, Ore., says: 'THE MYSTERY SHIP' opened up big. Friday night I played to standing room with very little advance advertising."

Echo Theatre, Portland, Oregon, says: "I stand 'em up every Friday night when I run 'THE MYSTERY SHIP.' Enough said."

Otto Blume, Playhouse Theatre, Staunton, Ill., says: "For years my Wednesday nights were bad. I tried everything. Finally made up my mind to try a serial. I booked and advertised 'THE RED ACE.' It opened up big and we did a big business every Wednesday night thereafter. Then I booked 'THE BULL'S EYE' and it set the people crazy. Now play to crowded houses at every show."

"WHOSE ZOO?"

L-Ko Two-Reel Komedy.

(*Copyright, 1918, L-Ko Motion Picture Kompany.*)

STANLEY is the head waiter in a swell hotel and is very much stuck on the job. Rube, on a sight-seeing expedition to the city, comes to the hotel as a guest and is sighted by Stanley, who proceeds to have sport with him. Katherine and her husband come to the hotel as guests. Rube and Stanley both lamp her and try to flirt with the pretty wife. The husband gets jealous. Rube gets a job in a zoo. He incurs the displeasure of one of the keepers and is locked in a cage with the animals, the keeper thinking to frighten Rube. Rube, aroused, cleans up the cage. The elephant gets loose and runs amuck. He enters the lobby of the hotel, followed by the bear.

Rube has returned to the hotel and Katherine is sleeping in a bedroom after a bath. The elephant ascends to the second story, and is prowling around. He reaches through the door and playfully places the bear in the bed with Katherine. She sees the bear and flees, shouting at the top of her voice. The husband hears her and she partially explains. He thinks Rube has gotten into Katherine's bed and rushes in armed with a bed-slat and begins to pummel the bear, who comes out of bed and chases the husband. The husband runs into Rube and Stanley, who are also chased by the bear. Rube and Stanley leap out of windows, run over roofs, and have hairbreadth escapes in fleeing from the animals and once safe, vow never again to tempt fate by flirting with another man's wife.

"THE ONE-HORSE SHOW."

Lyons-Moran Star Comedy.

CAST.

Leon Folsom.....Lee Moran
Seth Oaksheaf.....Eddie Lyons
Cleopatra .....Gladys Tennyson

THE Bird Centre Dramatic Club gives its final rehearsal of the thrilling drama of "Antony and Cleopatra." Leon Folsom is cast for the role of Antony, while Seth Oaksheaf is his understudy, and jealous. In rehearsing the big scene with Cleopatra, Leon falters in his lines. Seth is hastily summoned to rehearse the part. Leon is furious and walks out disgraced. The thespians prepare a street parade. Seth, puffed up with his own importance, wants to ride on horseback.

At the village firehouse he procures one of the sleek, fat Percherons. The parade, with Seth at the head, starts off with all the pomp and splendor of small-town pomposity.

Leon gets a bright idea. He rings the fire bell, and old Dobbins gallops furiously around the town looking for the fire. In the meantime the performance proceeds satisfactorily with Leon in the title role, until Seth, desperate with anger, breaks it up by jumping over the footlights and demanding his own role back.

Carter De Haven in "THE BATH-HOUSE SCANDAL."

Nestor Comedy.

CARTER, broke, calls upon Pansy, and she gives him an engagement ring. He places it on her finger and they decide to take a trip. On the boat, surrounded by luxuries, Carter sees Trixy with her father. Carter slips away from Pansy and flirts with Trixy. Her father objects, however, but Carter, unknown to Trixy, throws him off the boat, and he is forced to swim ashore. They arrive on the island, and Carter and Pansy go to rent tents. Meantime, Trixy meets her father as he swims to shore, and they go to a hotel. Trixy tells Carter she could never marry a coward, anyhow, and leaves to go to the bathing tent. Carter gets a couple of longshoremen to act as pirates and kidnap Trixy, so that he may make a rescue. The pirates, however, kidnap the old maid Pansy. They are seen by the police, caught, confess, and the cops take the pirates' place.

Carter leaps into the water and swims ashore with Pansy, however, and the cops pursue him to the cliffs, where the sack is removed and Carter finds himself again facing Pansy. He leaps off the high cliff and lands in the water, where Trixy and her father are fishing. The father has fallen into the ocean, and Carter rescues him, thus winning his consent and proving he is no coward, while old maid Pansy faints and flops in the arms of the unwilling water cops.

SCREEN MAGAZINE No. 72.

IN Screen Magazine No. 72 we are shown one means of putting the kibosh on Kaiserism—by Uncle Sam's big farming drive. In this the government has the assistance of Boy Scouts, school children, young men and women from the colleges, and many others who desire to spend their spare time profitably. Screen Magazine's fashions this week has to do with hat trimmings. Ribbons are taking the place of feathers, and are arranged in many pretty effects. Uncle Sam is advocating the use of fish instead of meat. Screen Magazine also shows a few varieties now on exhibitiontion at the New York Aquarium. A vaudeville act by Attila Brothers, famous strong men, is also included. This issue of the Magazine permits us also to become familiar with the marble industry, the center of which is in Vermont. Willie Hopkins closes the Magazine with a miracle in mud, entitled "Auto-Crats."

SYNOPSES OF L-KO, NESTOR, LYONS-MORAN STAR COMEDY

CURRENT EVENTS No. 52.

Yankee Flyers Prepare To Sweep Foemen from Skies.—Thousands of America's future "eagles of combat" at the Aviation Concentration Camp here are reviewed by their officers.—*Morrison, Va.*

"Anzacs" Join "Blue Devils" To Help Boost Loan Drive.—Australians returning to France after furloughs at home for wounds, arrive in the Metropolis to join the Alpine Chasseurs and Pershing's "Sammies" in sending the Liberty Loan "over the top."—*New York City.*

On Historic Battlefield "Sammies" Prepare for Huns.—Over the ground where heroes of the war with Mexico fought and died, boys of the "Dandy First" Illinois maneuver in battle formation.—*San Jaciento, Texas.*

Uncle Sam Needs Your Aid To Increase Food Supply.—The Advisory Committee of producers of food products and live stock meet Secretary of Agriculture David F. Houston and Food Administrator Herbert C. Hoover.—*Washington, D. C.*

Boys of 36th *Division Will Bat* 500 *In Trench League.*—Governor Hobby, of Texas, reviewing them in farewell march, says he thinks they will "knock Hindenburg out of the box."—*Fort Worth, Texas.*

Uncle Sam's Future "Jackies" March To Boom Liberty Loan.—American Junior Naval and Marine Scouts capture City Hall, where Mayor Hylan reviews them.—*New York City.*

Secretary Lansing Greets New Japanese Ambassador.—Viscount Ishii, famous statesman from the land of the Mikado, meets head of American State Department and pledges Japan's good will for America.—*Washington, D. C.*

Remove Works of Art To Protect Them from Huns.—Famous French artists supervise work of removing ancient statuary and stained glass windows of Reims Cathedral to protect them from the guns and bombs of the Kaiser's vandals. (Official French Warm Film.)

Boastful Bill the Burglar!—A Barnyard Drama in Several Drams. (Presented by Request of the United States Food Adminstration.)

"BULL'S EYE," "LION'S CLAWS," SCREEN MAGAZINE, CURRENT EVENTS & ANIMATED WEEKLY.

"THE BULL'S EYE."

No. 16—"RUNNING WILD."

CAST.

Cody	Eddie Polo
North	Wm. Welsh
Sweeney	Noble Johnson
Cora	Vivian Reid
McGuire	Hal Cooley
Bud	Bud Osborne

ED CODY has been thrown into a well by his enemies, North and Sweeney. Cora and McGuire have been imprisoned in a cupboard during the raid on the ranch-house. In defending the women, the men of the ranch-house have been sacrificed. At last Bud revives enough to release the women from the cellar where they have been hiding. Then he rescues Cora and McGuire from the cupboard. Cora phones the sheriff, and the sheriff and posse hasten to protect the Bull's Eye ranch.

North and Sweeney, who have raided the ranch, plan to run off the cattle. North's men refuse to act until they have had food. Meanwhile Cody manages to climb out of the well and stops at a farmhouse for food. North and his men approach the same farmhouse; Sweeney is sent to the door. Cody covers Sweeney with a gun, and he is bound and gagged. Then North is called in and is forced to tell his gang to leave. North and Sweeney then attack Cody, and a furious fight follows. North's gang hears the excitement, returns, and surrounds the house. Cody manages to hold his own against the gang. The sheriff and posse ride to the rescue. A terrific battle follows, during which North escapes on his horse. Cody is wounded. Sweeney is captured by the sheriff and taken to jail.

While Sweeney is imprisoned, North sends him a pistol and saws, and Sweeney is enabled to make his escape. Cora and Cody are notified of Sweeney's escape, and they ride out to protect the cattle. North and Sweeney plan to go after the cattle at once. Cody is captured by North and his gang, and is tied upon a horse which is then set loose. Cora and McGuire are fired upon, and McGuire is hit in defending Cora. Cody's horse runs wildly toward the edge of a cliff. North shoots the horse, and it rolls over the cliff, Cody still upon its back.

"THE LION'S CLAWS."

Episode 8.—"INTO THE HAREM."

BETH is released from the quicksands just as she is sinking to the neck, and succeeds in guiding the party of British soldiers to Bonda, where her father and the other prisoners are being executed by a Moroccan adaptation of the guillotine. Buck and Musa are holding out in a building over the square. As the British soldiers rush in, the natives slowly retreat and the prisoners are rescued. Beth becomes detached from the others, and is again captured by Rej Hari. At the point of a revolver, and with a dirk suspended over her neck, she is asked for the proclamation. The brave girl takes it out of her boot-leg and inserts it under a leaf of the table, while Rej Hari is threatening her.

The King of Bonda, failing to get the proclamation, places Beth in his harem, where we next see her dressed in the spangles and pearls of an Eastern favorite. The troops, however, are unable to maintain their position in Bonda, and retreat slowly with the recaptured prisoners through the gates. It is then that they realize that they have lost Beth, and Captain Harris and her father return by a circuitous route to get her. Buck and Musa, however, break into the harem and attempt a rescue. It is very nearly successful. Rej Hari's soldiers, however, breaks in in time. Buck is stunned by a javlin blow over the head. Musa is captured and put into the dungeon.

Fearing that the king might find the proclamation, Beth watches her opportunity, and recovers it. She is seen, however, by a jealous favorite of the king, who informs Rej Hari. In order to recover it, the king has Beth thrown into a pool and slowly submerged, While Captain Harris and Johnson watch from the outside.

ANIMATED WEEKLY No. 22.

New York Greets Yankee Heroes from the Trenches.—Bronzed and husky, fifty of Pershing's veterans are "back to blighty to boom the bonds" in the big push for the Liberty Loan.—*New York City.*

Sub-Titles.—Mayor Hylan reviews the heroes fresh from "Freedom's Frontier." "Three cheers for the U. S. A." Corporal Plant, of the old New York 69th who wears the French Cross of War for gallantry in action. At the same time a company of the famous "Blue Devils," French Alpine Chasseurs, "occupy" New York. Winner of the highest honors—the Military Medal and the War Cross. A Chasseur who has been wounded eight times and has four War Crosses. Pals.

Labor Pledges Its Loyalty To America.—Governor Lowden, of Illinois, and army officers witness great demonstration of 60,000 Union Labor men, marching to show their faith in Uncle Sam.

First U-Boat Prisoners Arrive In America.—Officers and crew of the U-58, their murderous careers ended by the U. S. Destroyer Fanning, are brought to the prison camp at Fort McPherson, Ga., under guard of U. S. Marines.

Sub-Titles.—The officers of the U-58—"Drown women and children first!" is their slogan. Representatives of "Kultur," already restrained from doing further harm, greet their newly arrived partners in crime. They forsook the Cross of Christianity for the Iron Cross of Infamy.

Help the "Sammies" Smoke Out the Huns!—"Fags" and "makin's" galor are received for Pershing's lads in France at the Theatre Assembly outing and tobacco shower.—*Brighton Beach, N. Y.*

Sub-Title.—"Mother" Marks, founder of the movement, with some grateful letters from her boys "over there."

If Benjamin Franklin Had Used This Machine.—What wonderful propaganda he could have turned out for the Revolution! It is the very latest in linotype machines, exhibited at the annual convention of the American Newspaper Publishers' Association.—*New York City.*

Sub-Titles.—William H. Stubbs making the world's record—setting 11 columns of newspaper type in five hours and 33 minutes, involving 98,940 movements. George Bayzer operating one of the oldest linotypes which in twenty-seven years earned him $39,000 in wages and its owner a profit of $75,000.

The Nation Rings To Tramp of Marching Feet!—Thousands of Liberty Loan boosters put final punch in great campaign to send America "over the top."

Sub-Titles.—President and Mrs. Wilson before the White House review the Capital's thousands of enthusiastic loan workers. In Pennsylvania Avenue, where once marched Grant's triumphant Army of the Potomac. Flanked by the Stars and Stripes the Liberty Bell—symbol of Democracy—is the feature of Philadelphia's final drive. At Boston camouflaged boats from the Charlestown Navy Yard stimulate Liberty Loan buying. From "Somewhere on the Atlantic Coast" our "Soldiers of the Sea" are signaling you: WE—OWN—LIBERTY—BONDS." At Universal City, Cal., "Where the movies are made," Master Knox Prince, youngest authorized Liberty Loan speaker in America, tells Rupert Julian what he thinks of the Kaiser. "This imperial maniac claims a blashemous partnership with God!

Cartoons by Hy. Mayer, World Famous Caricaturist.

Carmel Myers in
"The MARRIAGE LIE"
The Story of a borrowed Wife
Featuring the Heroine of that Smashing Success "MY UNMARRIED WIFE"
Book thru your local Bluebird Exchange or Bluebird Photoplays, Inc., 1600 Broadway, New York

Book beautiful

KATHLEEN O'CONNOR and HARRY MANN in

THIS LATEST

NESTOR COMEDY SCREAM

"HOME, JAMES!"

These serious-faced comedians will give your patrons half an hour of laughter in this latest NESTOR release—"HOME, JAMES." There is a wealth of settings and costuming, with mirth-provoking comedy enough for the hardest-to-please person in all the wide world in "Home, James." Book and play every NESTOR as fast as they are released. Keep your people entertained in these war times.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. COMPANY,
"Largest Film Mfg. Co. in the Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

Dorothy Phillips

in

"A Soul for Sale"

THE story in this big, dramatic picture will grip the heartstrings of every woman you know, for it is a vivid mirroring of society's pitfalls—the tragic situation into which a noble and spirited girl comes through too-honest loyalty to a selfish mother. This picture is big—and strong—and true. And all who see it will have increased appreciation of your judgment as a chooser of absorbing dramas. Soon to be released thru all Jewel Exchanges.

JEWEL
Productions Inc.
1000 Broadway Metropolitan Bldg.

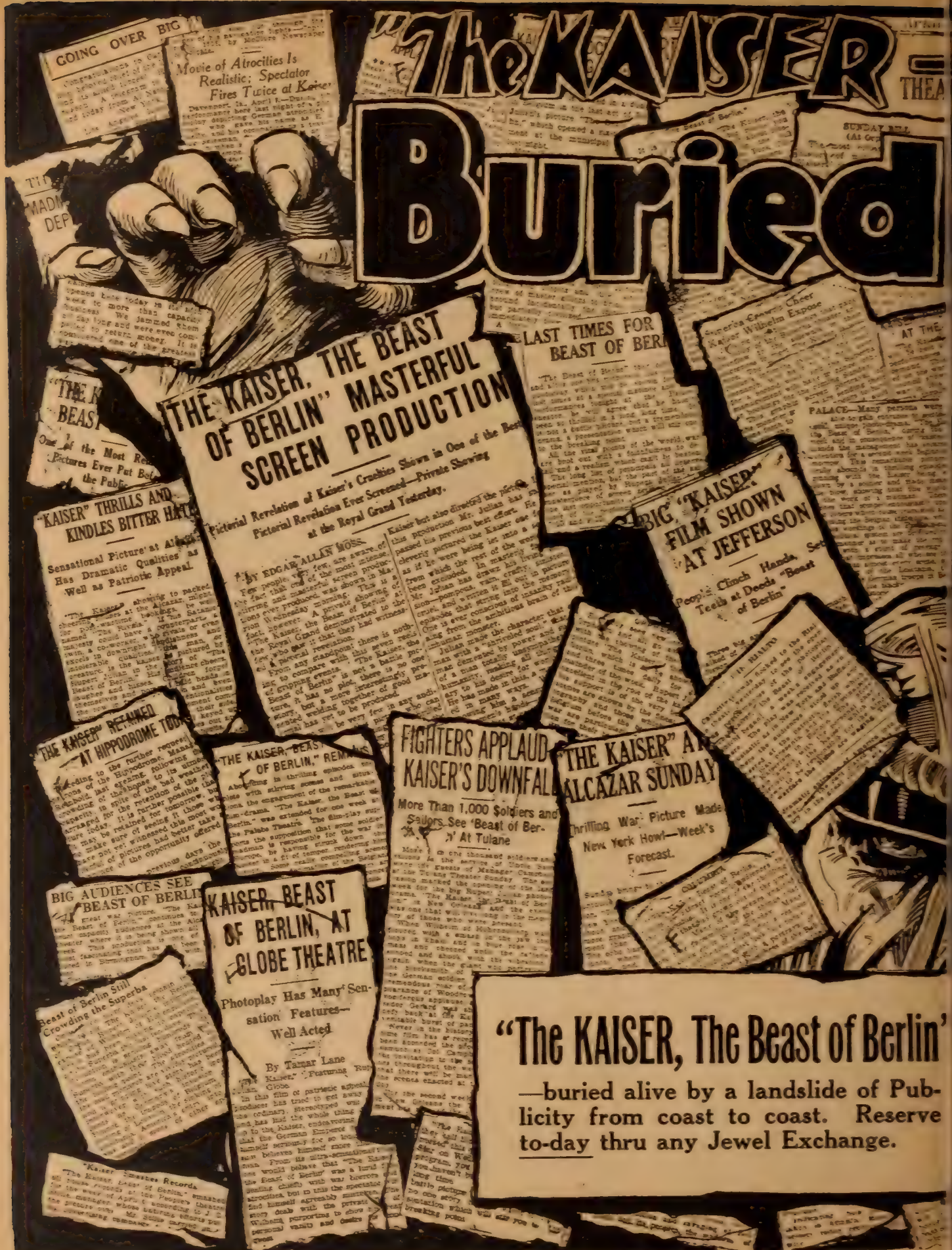
Dorothy Phillips

in

"A Soul for Sale"

DAY by day the drawing power of Dorothy Phillips mounts higher, and in "A SOUL FOR SALE" she adds new evidence of a dramatic power but seldom witnessed on the screen. Book this big, revealing production as quickly as released, for Dorothy Phillips means more to your box-office every time your people see her. You can't begin too soon to get the sure money in her every play. Watch and wait for "A SOUL FOR SALE."

JEWEL Productions Inc.
1600 Broadway New York City


The KAISER
Buried
GOING OVER BIG
Movie of Atrocities Is Realistic; Spectator Fires Twice at Kaiser
"THE KAISER, THE BEAST OF BERLIN" MASTERFUL SCREEN PRODUCTION
Pictorial Revelation of Kaiser's Crudities Shown in One of the Best Pictorial Revelations Ever Screened—Private Showing at the Royal Grand Yesterday.
By EDGAR ALLAN MOSS.
LAST TIMES FOR BEAST OF BER
"KAISER" THRILLS AND KINDLES BITTER HATE
Sensational Picture at Alcazar Has Dramatic Qualities as Well as Patriotic Appeal
BIG "KAISER" FILM SHOWN AT JEFFERSON
People Clinch Hands, Set Teeth at Deeds "Beast of Berlin"
THE KAISER" RETURNED AT HIPPODROME TODAY
"THE KAISER, BEAST OF BERLIN," REMAINS
FIGHTERS APPLAUD KAISER'S DOWNFALL
More Than 1,000 Soldiers and Sailors See 'Beast of Berlin' At Tulane
THE KAISER" AT ALCAZAR SUNDAY
Thrilling War Picture Made New York Howl—Week's Forecast.
BIG AUDIENCES SEE "BEAST OF BERLIN"
KAISER, BEAST OF BERLIN, AT GLOBE THEATRE
Photoplay Has Many Sensation Features—Well Acted
By Tamar Lane
Beast of Berlin Still Crowding the Superba
"Kaiser" Theatres Records
"The KAISER, The Beast of Berlin"
—buried alive by a landslide of Publicity from coast to coast. Reserve to-day thru any Jewel Exchange.

the Beast of Berlin
Alive!
Great Picture Is Still Turning Away Thousands In New York
"THE KAISER" PLAYS FINAL RUN AT HI
CITY OPERA HOUSE.
Such a picture play as "The Kaiser, the Beast of Berlin," is just what is needed to remind some folks that the country is wrestling with a foe whose methods are diabolical. This message has been conveyed to the public in numerous communications of the kind to be seen posted everywhere; this referring to the posters warning the people that they will not be prosecuted for throwing mud at the kaiser's picture.
Rupert Julian's wonderful picture, "The Kaiser, the Beast of Berlin," is the first film to call a spade a spade and to show anything like the inner workings of the policy of absolute ruthlessness. Local people will undoubtedly wish to see it du-
EXPOSES KAISER
Throngs Block Traffic
New York to View "The Beast of Berlin"
740 THE MOVING PICTURE WORLD
Noise and Enthusiasm at "Kaiser" Showing
Picture Came to San Francisco Strand for Two Weeks, but Time Has Been Extended—Records for Noise and Attendance Broken.
By T. A. Church 1507 North Street, San Francisco, Cal.
SAN FRANCISCO, CAL.—New box office records are being made at the Strand theater, where the "Kaiser, the Beast of Berlin" is being shown, and at the same time all records for noise, roof-raising, and enthusiasm in local moving picture houses are being shattered. During the first four days that the picture has been shown the attendance has passed the twenty-eight thousand mark, and the management has been compelled to add another ticket selling booth and to get a special police detail to handle the crowds on the sidewalk. Special performances are being arranged, and the house is being opened earlier than usual to accommodate those who wish to avoid the rush. A feature of the first week's engagement was a special showing to the school teachers of the city, 1,700 strong, this having been arranged for by the superintendent of schools. It was originally planned to show it for two weeks, but the engagement has been extended for another week on account of the great interest aroused. The production has been booked for a full week at Sacramento and Oakland, where more than three days' run is rare, while exhibitors in such places as Reno and Stockton booked it for
large feature release. "The Remaking of a Nation," will be shown at the Casino theater during the weke of April 21, and the army official promotion detail of ... a stand of colors ... ways.
CROWDS SEE "KAISER" FILM
Garden Theater Unable to Seat All at First Showing of Week's Engagement
KAISER'S PICTURE ON BILL BOARDS IS BADLY TREATED
Feeling of People of ... ing Valley Towns ... War Lord ...
EYE ...
Face is Slashed ... of Prussian ... Made ...
AMERICANS ...
ARCADIA
"The Kaiser and The Beast" Makes Big Hit at Strand
Management Announces Picture Will Be Retained Another Week
"The Kaiser" Patriotic Feature, Draws Large Audiences
ATLANTA, Ga., April 5.—A ... enheimer Arcade Theater, Savannah, Ga.—A new chapter in the history of the screen was written in Atlanta today when the big picture, "The Kaiser—The Beast of Berlin," broke every record drawing people to the ... ter in smashing the attendance and ... receipt records of the ... dustrial ... of rain that started Sunday night and has not ended tonight ... ple stood in line in the rain to get ... seats, and the theater did not have a ... seat from the opening until ... close. The audience ... with enthusiasm ... pictures ... ed in ...
BERLIN
BOYAL THEATER.
Patriotic propaganda ... by the war undertides "The Kaiser ... Berlin" appearing at the ... the first for the balance of the ... week. ... by far the most ef... picture ...
'The KAISER, The Beast of Berlin"
—the best advertised picture in all the world and the most profitable for you. Act now. Jewel Productions, Inc.

You can't play it

He smashed the Kaiser in the jaw
and New York stood up and cheered like mad.
So will you!
THE BEAST OF BERLIN
PUPPET JULIANS
TREMENDOUS PHOTOPAMA EFFECT

This low cost stunt pulled the biggest crowd in the history of OMAHA

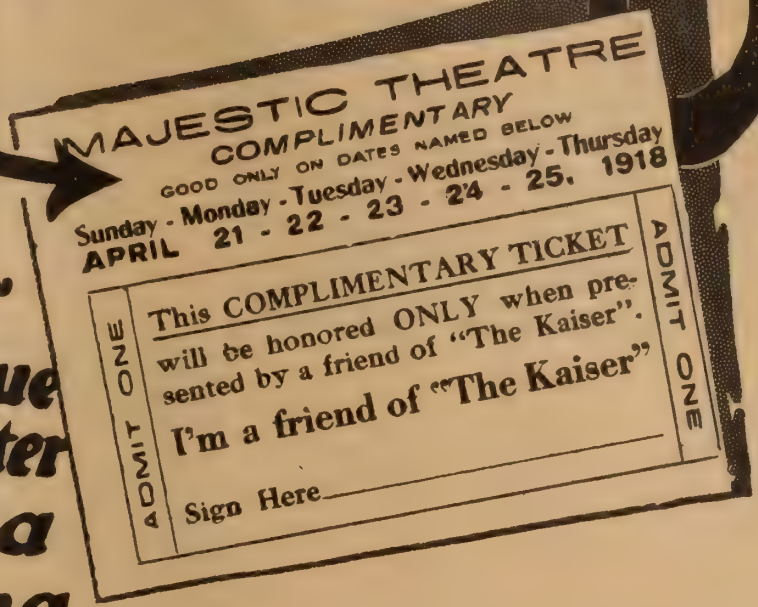
Try it in your own town and break your own record with

"The KAISER - the Beast of Berlin

up Too Strong!

This

ew kind of
Annie Oakley"
acked a Dubuque
heatre night after
ight without a
ingle one being
aken up at the door!


MAJESTIC THEATRE
COMPLIMENTARY
GOOD ONLY ON DATES NAMED BELOW
Sunday - Monday - Tuesday - Wednesday - Thursday
APRIL 21 - 22 - 23 - 24 - 25, 1918
ADMIT ONE
This COMPLIMENTARY TICKET
will be honored ONLY when presented by a friend of "The Kaiser".
I'm a friend of "The Kaiser"
Sign Here
ADMIT ONE

DON'T be afraid to go the limit in advertising "The KAISER, the Beast of Berlin," in your town. Nothing you can say in print will be half as strong as the mildest terms applied to him by the mildest-mannered woman you know. Rip the lid off! Make your ads sizzle! Slam it to him with both fists! Remember—you're right in the middle of the biggest, cruelest war in the history of the world, and you're fighting, too—so fly at it. "The KAISER, the Beast of Berlin," can't be over-advertised! Everything you've read about it is gospel truth. People shout and yell and hiss. In the Third Liberty Loan Campaign this picture put twenty-one New York towns "over the top" on their quotas. Make your box-office record go over the top. Reserve by wire—today—thru any Jewel Exchange, or the Home Office.

JEWEL PRODUCTIONS

INCORPORATED

Executive Offices. 1600 Broadway. New York City

Elaine Hammerstein in

"The CO-RESPONDENT"

A picture of Love and Business at white heat, made by Ralph Ince from the famous stage play by Alice Leal Pollock & Rita Weiman.

Herbert Rawlinson in

"COME THROUGH"

George Bronson Howard's best and a country-wide success. A "gentleman–crook" play that women go wild over.

Louise Lovely
Carmel Myers
and Jack Mulhall
in

"SIRENS OF THE SEA"

The Beauty picture of the age. A seductive dream of fair women in marvelous settings by land and sea.

Mildred Harris in

"The PRICE of a GOOD TIME"

The biggest drama success of 1918. Made by Lois Weber the Belasco of the Screen. Book this without fail.

"The MAN WITHOUT A COUNTRY"

The picturization of Edward Everett Hales mighty classic that is making so much money that others are now trying to imitate it. Book only the original if you want the real money.

Dorothy Phillips in

"PAY ME"

A cyclonic Western production by Jos. de Grasse wich nets a big profit every where without exception

JEWEL
PRODUCTIONS INC
1600 BROADWAY NEW-YORK

Carmel Myers Louise Lovely

"Sirens of the Sea"

-the Beauty Picture of the Age

JEWEL PRODUCTIONS Inc
1600 Broadway N.Y.

THE STORY

Idly cruising in his yacht over summer seas, a young Croesus of today sights a magic isle where girlish sirens, clad in seaweed, lure him on to adventure.

Pursuing the most beautiful of the sirens, he finds her to be the foundling daughter of the millionaire owner of the isle.

Soon jealousy develops—then tragedy—then a search for the lost siren through the grottos of the sea, made surpassingly alluring by beautiful diving nymphs and water scenes of incomparable fairy fancy. Rescued from the life beneath the sea, the lovers are borne away on the yacht to happiness in the world of today.

VERY few photoplays have ever had the conception—the direction and the acting of the newest Lois Weber Production, "THE DOCTOR and the WOMAN." Adapted by the Belasco of the Screen from Mary Roberts Rinehart's famous "K", as published by Houghton, Mifflin Co., this delightful picture comes to you with a ready-and-waiting audience of two million people. And for this great audience Lois Weber aptly chose a leading woman whose exquisite personality makes the girl "Sidney" a memorable figure long after you have thrilled through the picture. See your nearest Jewel Exchange today about this powerful and beautiful drama—or write the Home Office, 1600 Broadway, New York.

Lois Weber

Mary Roberts Rinehart

Mildred Harris

"The Doctor and the Woman"

PRICE TEN CENTS

The MOVING PICTURE WEEKLY

VOL. 6. NO. 14
MAY 18TH, 1918

Monroe Salisbury and Ruth Clifford in "THE GUILT OF SILENCE"

Bluebird Photoplay

NOTICE

Change of Release Date on "The BRASS BULLET"

In order to accommodate a flood of requests received from Exhibitors all over the country, we have postponed the release date of "THE BRASS BULLET" serial to Aug. 5th.

These Exhibitors were all of the same opinion, i. e., that it would not profit any Exhibitor to have this high class serial during the summer months, because it would be a bigger puller in the fall of the year.

Exhibitors who have had advance information on "THE BRASS BULLET" and who have seen the cast, headed by beautiful Juanita Hansen and dashing Jack Mulhall, recognize this serial to be the finest serial the Universal has ever filmed. The large number of requests for bookings indicates that "THE BRASS BULLET" will sweep the country like wildfire.

Those who have booked it may count themselves lucky. Those who haven't booked it are advised to do so now, arranging their dates so as to enable them to open the fall 1918 season with the biggest and finest serial in history.

RESERVE YOUR DATE FOR "THE BRASS BULLET" IMMEDIATELY. By doing so NOW you guarantee yourself the biggest winner for the Autumn 1918 season. BOOK "THE BRASS BULLET" NOW IN ADVANCE.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING COMPANY,
"Largest Film Mfg Co. in the Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

Mary MacLaren

-The American Beauty of the Screen-

in "The Model's Confession"

Universal Special Attraction

Directed by
IDA MAY PARK

Reserve now, thru any Universal Exchange

Mary MacLaren

-The American Beauty of the Screen-

in "The Model's Confession"

Universal Special Attraction

Directed by
IDA MAY PARK

Reserve now, thru any Universal Exchange

Mary MacLaren

-The American Beauty of the Screen-

in "The Model's Confession"

Universal Special Attraction

Directed by
IDA MAY PARK

Reserve now, thru any Universal Exchange

Coming - at Sixty Miles an Hour!

Steel-nerved Herbert

in Elmer Clifton's Daredevil American Drama

"SMASHING

UNIVERSAL SPECIAL ATTRACTION

"EVERYBODY LOVES A LOVER," goes the old saying, and here's a lover with punch and fire and speed that will sweep your people off their feet—Herbert Rawlinson at his dynamic best in a virile Western picture of a man who won't be downed by man or devil in his pursuit of the girl he loves.

"SMASHING THROUGH" has scenes that

Rawlinson

of Love and a Gold Claim

THROUGH"

wake you up in the middle of the night with their huge thrills. It's the real stuff—photo-drama at the top notch—zip—pep—big love—swift action—wonderful outdoor and mine scenes—a real American play with a whang and a clang in it. Book this hummer of a picture, and there won't be a man, woman or child who isn't pleased with it right straight through.

Reason why? It's a Universal Special Attraction.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING CO.,

"Largest Film Mfg. Co. in the Universe"

CARL LAEMMLE, President

1600 Broadway, New York.

The Idol of Millions in a Picture That Thrills.

A PLAY of the Great City—of temptation made doubly dangerous by lawless love—of the strength of will that pulls her thru—of the unsuspected reward in the regeneration of him for whose sake she denied herself. Book Dorothy Phillips in "THE RISKY ROAD" and give your people their favorite actress in a mighty drama that thrills from beginning to end. Directed by Ida May Park. See this Universal Special Attraction at your nearest Universal Exchange.

Remember "The Phantom Riders" and Book This Great Harry Carey Production.

HERE is exactly the kind of play in which Harry Carey made his big hit—a man's part in a big fight with a little woman mixed up in it so that he can't let her go. "THE SCARLET DROP" is the real Harry Carey stuff—love, humor, pathos, humanness and a two-fisted hero fighting for pretty Molly Malone. Directed by Jack Ford and a Universal Special Attraction. Book it today, thru any Universal Exchange.

Beautiful PRISCILLA DEAN in "The TWO-SOUL WOMAN"

Directed by
ELMER CLIFTON
UNIVERSAL
SPECIAL
ATTRACTION

THERE isn't a woman in your town who won't feel a personal call in this Title—or a man who won't admire Priscilla Dean's beauty—or any one who won't marvel at the wonderful double-photography. It's a thriller! Book it!
Adapted from Gelett Burgess's "The White Cat."

UNIVERSAL FILM MANUFACTURING COMPANY,

1600 Broadway, New York.

Carl Laemmle, President.

Universal Special Attraction

DIRECTED BY *ROBERT Z. LEONARD*

Mae Murray
Special Production

"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

Now booking thru any Universal Exchange
Universal Film Mnfg. Co., Carl Laemmle, Pres., 1600 Broadway

Universal Special Attraction

DIRECTED BY *ROBERT Z. LEONARD*

Mae Murray
Special Production

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A Dramatic Feast in Matchless Settings

Now booking thru any Universal Exchange
Universal Film Mnfg. Co., Carl Laemmle, Pres., 1600 Broadway

Important News:

No. 208 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

ON the tenth of June the Universal will start releasing two-reel Western and Railroad Dramas at the rate of one every week.

This will be good news for the many exhibitors who have urged us to resume making two-reelers; and it is important news to every man in the exhibition business, whether he has asked us to make them or not.

The two-reelers that we intend to release are selected gems. They will contain the punch, the story, the direction and the settings that you expect in great big productions five reels or more in length. The only difference will be that about five reels of GOOD STUFF will be packed into two.

Without the shadow of a doubt the picture public is being five-reeled to death. As I have said time after time, many of the long features now on the market are not to be compared with high-class two- or three-reelers when it comes right down to the question of ENTERTAINING the public and not boring them to extinction.

Fortunately, enough exhibitors are now awake to the fact that A TWO-REELER IS JUST AS MUCH A FEATURE AS A FIVE-REELER if it contains the goods and is properly advertised by the exhibitor. There was a time when the exhibitor paid his money according to the LENGTH of the film he got. When that time came, the Universal quit making two-reelers—because they cost more to make in proportion to their length than the average five-reel picture does.

But we are now assured by huge stacks of letters from exhibitors that they want more variety in their programs; they want to snap up their shows; and the only thing that will do the snapping up is a series of two-reelers OF A QUALITY BETTER THAN WAS EVER ATTEMPTED BEFORE IN SHORT PICTURES.

We'll be ready to shoot on June 10. Get in touch with the nearest Universal exchange NOW and make arrangements to do all future booking in a way that will leave room for THE BEST TWO-REEL DRAMAS THAT EVER CAME OUT OF A STUDIO.

Soon to be released
CARMEL MYERS
-the dainty-the tantalizing-
in
"A BROADWAY SCANDAL"
The Drama of a Little Rogue's Big Risk
with
Edwin August, Lon Chaney & Brilliant Cast
Obtainable thru your local Bluebird Exchange
BLUEBIRD PHOTOPLAYS.
1600 Broadway New York.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
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Vol. 6. MAY 18, 1918. No. 14

Berman Challenges the Trade

Welcomes any producer who can show a picture which can match "The Kaiser, the Beast of Berlin," as a box office attraction.

H. M. BERMAN, general manager of Jewel Productions, Inc., has issued a sweeping challenge to producers and distributors of motion pictures to name a feature that has made as much money for the exhibitor as "The Kaiser, the Beast of Berlin."

"The number of bookings of a production before it has been shown," said Mr. Berman, "usually only is proof of the efficiency of the sales force. These advance bookings are no criterion in proving the value of a picture from a box-office angle.

"There have been numerous pictures that have been booked in thousands of theatres throughout the country as a result of circus advertising methods and intensive sales campaigns. The promoters of these pictures with great glee have told the exhibitors through the trade press of the tremendous booking success of the pictures. Naturally when these productions have failed to make money for the first-run exhibitors the second, third and fourth-run exhibitors as a result of this fact have canceled their bookings. Nothing, however, has been said of the cancellations by the producers and distributors who pointed with such pride to the advance bookings.

"I now challenge any distributor of motion pictures to open his books, check his film rentals on his most popular production with the receipts of the theatres that presented the production and produce one single instance where a picture has made as much for the exhibitors of the country as has 'The Kaiser, the Beast of Berlin.'

"The picture had a pre-release showing in Boston on March 15th, where it ran for five weeks at the Globe Theatre. From March 15th until the present it has been shown constantly all over the country, and I have kept in touch with the box office receipts of every theatre that has presented it. Out of thousands of presentations but one exhibitor failed to make money and that man has acknowledged the failure was his fault and not the fault of the picture.

"In making this claim for 'The Kaiser, the Beast of Berlin,' I don't even except 'The Birth of a Nation,' which is acknowledged to have played to greater total receipts than any other feature photoplay, even though 'The Birth of a Nation' until very recently was not presented along regular film rental lines.

"Present indications lead me to believe that in the near future I may be able to make the statement that 'The Kaiser, the Beast of Berlin' was rebooked for repeat presentations in more motion picture houses than any other production. I do not make this claim, however, at this time because the picture has been released for less than two months, and it is a little early to make such claims, but the requests for repeat bookings are so large that indications are that I will be able to make and prove such a claim."

Titles For Illustrations From Animated Weekly No. 23, and Current Events No. 53, on Opposite Page.

1. Colonel Allenby's troops in Palestine building observation tower from sandbags. (Current Events.)
2. King George and Queen Mary offer their sympathy to widow and son of officer killed in action. (Animated Weekly.)
3. As an example to the country, President Wilson has permitted sheep to graze on the beautiful lawns of the White House. (Animated Weekly.)
4. Miss Charlotte Boyle wins fifty yards Woman's Championship at Oakland. (Animated Weekly.)
5. Push-ball prescribed for training of United States Jackies. (Animated Weekly.)
6. English women plow fields with coal gas tractors, owing to shortage of gasoline. (Animated Weekly.)
7. King of Italy and French officers review French Alpine Chasseurs, and Italian troops on the Italian front. (Current Events.)

HUNNISH VANDALISM.

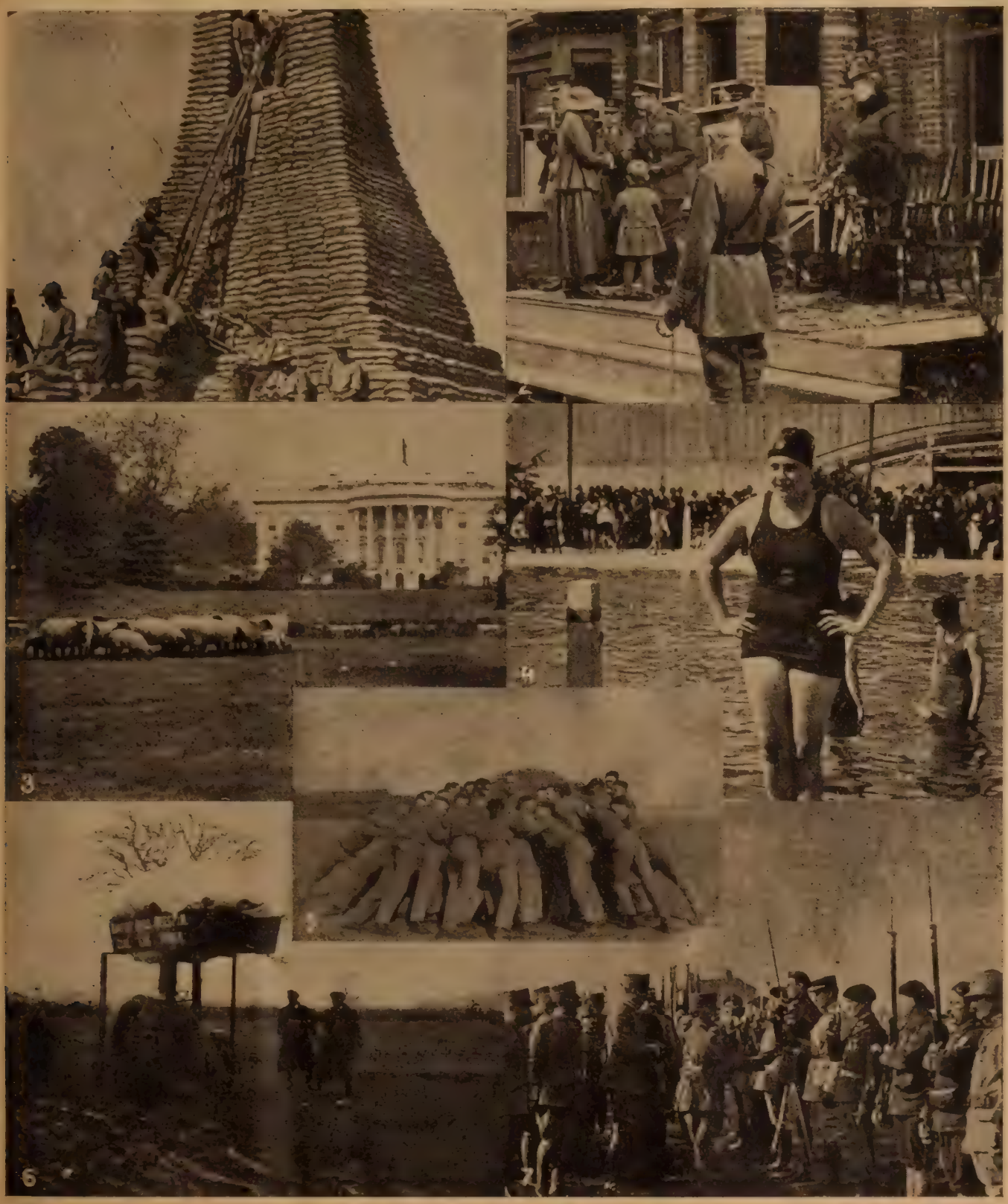
ONE of the outstanding features of the war is the destruction of famed cathedrals by the guns of the Germans. The most striking instance of this Hunnish vandalism is the great cathedral at Reims, France. In Universal Current Events No. 52 exceptionally interesting motion pictures of great French artists and sculptors inspecting the ruins of the cathedral are shown. Scenes are also presented of workmen removing, repairing and shipping to safety the famous stained glass windows of the ancient structure, and crating and packing the remarkable statuary which dates from the eleventh century.

Among the other striking scenes contained in Current Events No. 52 are close-up pictures of General Leman, the heroic Belgian, whose gallant defense of Liege in the first week of the war held up the advance of the German hordes until the French and English had a chance to rush troops to the front. General Leman surrendered only when the Hun 42 centimetre guns crashed the walls of the fortress down about him. One of his legs was blown off, and he was taken a prisoner to Germany where he hovered between life and death for more than a year. He was finally exchanged as unfit for further military service. He has just been awarded the ribbon of the Legion of Honor.

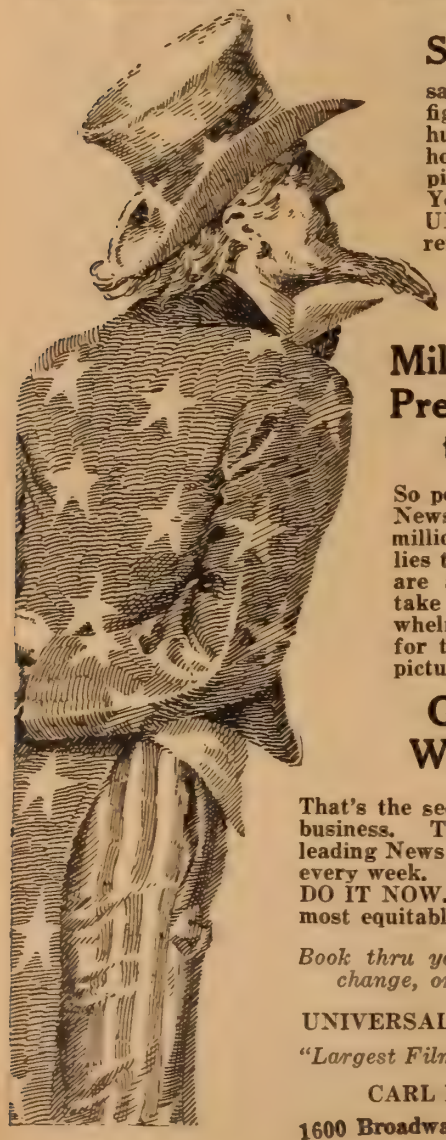
Several pictures of famous French "Aces of the Air" are also included in this number. The first shown is Aviator Roland Garros, who was second only to the great Guynemer in the number of Hun machines brought down. He recently escaped from a German prison camp and made his way back to France. Pictures of Lieutenant Malin, who has shot down twenty-six German aeroplanes, are presented, as well as a close-up of Adjutant Garaud, who has just bagged his tenth Hun airman.

ANIMATED WEEKLY No. 23 also contains a wonderful assortment of war views and interesting topics which have made this single reel the leading news feature of American theatres.

Scenes from Animated and Current Events



keep your Patrons posted up to the Minute THRU THE ANIMATED WEEKLY CURRENT EVENTS SCREEN MAGAZINE



SINCE America has entered the war, and since thousands of our boys are now fighting at the front, our hundred million folks at home are thirsting for news-pictures of what's happening. You can show your people in UNIVERSAL Weekly—Current Events and Screen Magazine what is taking place all over the wide world.

Millions of People Prefer the Weeklies to the Feature

So popular have these three big News Weeklies become that millions prefer these news weeklies to the daily feature. If you are a real showman you will take advantage of the overwhelming desire of the people for the news of the world in pictures.

Give the People What They Want

That's the secret of success in the show business. They want these three big leading News Weeklies. They want them every week. Book all three Weeklies and DO IT NOW. You can get them on the most equitable basis imaginable.

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UNIVERSAL FILM MFG. COMPANY,

"Largest Film Mfg. Co. in the Universe"

CARL LAEMMLE, President

1600 Broadway, New York.

UNIVERSAL
VIVE LA FRANCE
TEACHING OUR BOYS FAST TRENCH WORK
CHASSEURS ALPINES THE BLUE DEVILS OF FRANCE
GERMAN PRISONERS BEING CONDUCTED INTO INTERNMENT CAMP
VISCOUNT ISHII, AMBASSADOR OF JAPAN AND SECRETARY LANSING
MAYOR HYLAN GREETING PERSHING'S HEROES ON THEIR RETURN

CENTURY COMEDIES
present

Alice Howell

in her latest
shake-sphere tragedy

"Her Unmarried Life"

This pathetic scene is but one of a number in Alice's latest at which strong men break down and sob and women have to be taken home in the ambulance. Gaze on this affecting picture of the girl whose face is your fortune and book this domestic disaster. Then show every one of her past releases:

NEPTUNE'S NAUGHTY DAUGHTER
HER BAREBACK CAREER
BALLOONATICS
WHAT'S THE MATTER WITH FATHER?
AUTOMANIACS
SHE DID HER BIT
OH, BABY!

Book thru any branch of the Longacre Distributing Company or the Home Office, 1600 Broadway, New York

PRESS SHEET FOR
Carmel Myers in
THE BLUEBIRD PHOTOPLAY
"A BROADWAY SCANDAL"

Story by
HARVEY GATES.
Directed by
JOSEPH DE GRASSE.

THE STORY.

DAVID KENDALL and his father run a private sanitarium and hospital to which in the dead of night a young French girl Nenette Bisson is brought with a bullet wound in the shoulder. The circumstance is suspicious, but young Kendall who is usually intoxicated, does not report the matter to the police. As she recovers, Nenette falls in love with the handsome inebriate, and he would have fallen in love with her except that he had a notion that all French women were shallow, unconventional and not to be taken seriously. When Nenette discovers that Kendall's attentions have no matrimonial intent she is heartbroken, and returns to her father's home and continues dancing in his cafe in spite of the offers of several theatrical managers who have seen her dance. But Kendall pursues her to the cafe just as she has consented very reluctantly to marry a man for whom she does not care. She is arrested but not sentenced. The disgrace causes her father to drive her from home and she goes on the stage. Kendall volunteers for medical service at the front and there amid scenes of valor and wonderful devotion of French women he learns the respect the lack of which had caused bitterness in two lives.

A STRONG CAST.

"A Broadway Scandal," the Bluebird photoplay in which Carmel Myers will be seen at the ..... Theatre on ....., contains a strong supporting cast, including Lon Chaney, Andrew Robson, Edwin August, W. H. Bainbridge and Frederick Gamble, all well-known to photoplay audiences.

"A BROADWAY SCANDAL."

A Dramatic Thrill Whereby a Doctor on the French Front Learns Faith in Women.

CAST.

Dr. Kendall	W. H. Bainbridge
David Kendall	Edwin August
"Kink" Colby	Lon Chaney
Nenette Bisson	Carmel Myers
Armande Bisson	Andrew Robson
Paul de Caval	S. K. Shilling
Falkner	Frederick Gamble

SOLD FOR DEMOCRACY.

AS Isabella of Spain pawned her jewels that the madcap mariner of Genoa might sail unchartered seas, so does Carmel Myers in "A Broadway Scandal"—which comes to the ..... theatre on .....—auction off her jewelry to a gay party of theater-folk for the cause of democracy

Toward the climax of the delightful photoplay in which Miss Myers is seen at her best, she returns to a little French cafe of her father's from which he turned her away after a wild night ride in a stolen machine. She returns as a theatrical star, the guest of honor in a carefree crowd of players. As she stands on a chair to tell them of her happiness, her slipper falls to the floor. It is passed as a collection plate for war funds.

Then follows the exciting auction of her jewelry. One thousand dollars is offered for her necklace. Her eyes turn toward the purchaser. It is the young physician from whom she turned a year before when she believed him unfaithful.

It is to be shown at the ..... Theatre on .....

COPY FOR HERALD.

DAVID KENDALL thought he knew women. Now you know when a young man thinks that he has a hell-uva lot to learn and then some. He thought he knew what women were good and what were bad. And he classed all French women as bad, unmoral, frivolous, designed by Providence for entertainment only. It was little wonder, therefore, when pretty Nenette Bisson, as French as Paris itself, was brought into his father's sanitarium with a bullet in her shoulder and in company of a thief, that David acted as he did. It was the logical thing for him to do. As Nennette grew stronger, her natural vivacity returned and with it a subtle and frankly expressed pleasure in David's company. She was a dancer in her father's cafe and she had had a chance to go on the stage. David grew to admire her tremendously, but of respect he had none. Then one night—but you will have to see for yourself why David suddenly went to war and how he found the respect for Frenchwomen, lack of which had caused such cruel pain.

ANDREW ROBSON WITH BLUEBIRD.

ANDREW ROBSON, portraying a strong role in "A Broadway Scandal," the latest Bluebird in which Carmel Myers is the star, won his spurs through twenty-eight years on the speaking stage and is known over the world as one of the most distinguished actors of the old school. In support of Miss Myers Mr. Robson plays the part of Bisson, owner of a French cafe patronized by the Bohemians of New York.

He is the father of Nenette, the star, and a very excellent father, indeed, until his lovely daughter decides that she does not wish to marry a fat and sleek importer's clerk.

When she strikes trouble he turns her from his door.

Their reconciliation in the little cafe when she returns as the guest of honor in a gay theatrical party is one of the most dramatically touching incidents yet presented on the screen.

"A Broadway Scandal" in Greenwich Village

UNDER the arch at Washington Square, to the right and into Greenwich village itself. There you will find the little French cafe where Nenette and Armande Bisson, her father, rang mellow chimes on the cash register to the symphonic eating of spaghetti by the true Bohemians of Gotham. The red tiled floor, the atrocious mural paintings, the red and white checked tablecloths, aproned waiters, and over all presiding old Bisson with a speaking acquaintance with every worth-while Bohemian in New York.

In this little cafe occur many of the delightfully naive scenes in "A Broadway Scandal," a Bluebird photo-drama in which lovely Carmel Myers wins more dramatic laurels as Nenette. Nenette is betrothed to a well-fed suitor selected by her doting parents. He seems to be getting on rather indifferently at best but ——

When two frequenters of the cafe disagree on a matter of art and fight for their ideal with old Bisson's best carving knives, Nenette's suitor retires under a table. That finished him.

How Nenette escaped a marriage in which her heart had no part and how she found fame and happiness in spite of unsurmountable obstacles is vividly portrayed in "A Broadway Scandal," to be shown at the .... Theatre on ....., which is Bluebird night.

DISPLAY LINES

The Queen of Greenwich Village.

Are French Women Flighty?

A Police Shot in The Dark.

The Woman in The Case.

To The Front. Faith in Women.

The Love of Excitement.

She Was a Sport.

He Did Not Come to Wed Her.

Snatched From The Altar.

SNATCHED FROM THE ALTAR.

THE girl stood gowned in silks and laces.

The orchestra lilted Mendelssohn's hymeneal symphony.

The little French home scintillated with bright lights, glittering tinsel, and happy hearts.

With eager faces the neighborhood's elite stood waiting to shower rice and old shoes at the blushing bride and the gladsome groom.

The bride appeared—but not on the arm of her simpering spouse; instead, shackled to a stalwart policeman.

She wore her wedding gown, but it was fast becoming dirtied from brushing against the unkempt uniform of the law.

The orchestra stopped. The slinking of handcuffs sounded a grating refrain. The guests gasped.

Instead of the expected words "I pronounce you man and wife" from the gentle lips of the kindly cleric, came:

"I charge you with complicity in the murder of Officer Blaisdell," in the gutteral tones of the burly bluecoat.

Into a waiting patrol she was hurried and—but wait and see it all tonight in Carmel Myers' latest Bluebird drama, "A Broadway Scandal," which is this evening's attraction at ..... Theatre.

DE GRASSE'S TRAINING.

JOSEPH DE GRASSE, directing Carmel Myers in "A Broadway Scandal" at Universal City, is a French Canadian of Irish extraction. That is, he was extracted from the Canadian woods at an early age and planted in a "shanty" community in Boston where St. Patrick's Day is a riot and goats are Native Sons. Mr. De Grasse, according to his own statement, rapidly learned the mailed fist diplomacy of the community and became a source of constant annoyance to more Irish policemen than any young hopeful in New England.

"It is only fair to admit that I was licked most of the time," he said, "and principally by one Red O'Mally, a hod-carrier in the making.

Although Mr. De Grasse is somewhat of a theorist in fist fighting, he knows and demands fast camera action as his Universal pictures indicate. In a recent fight scene he had twenty husky extra men from whom to select a fighting team.

He picked out a giant of a man and told him to fan the air. The giant swung several times and missed his opponent. It was all right with the opponent but it annoyed DeGrasse.

"You don't seem able to hit anything," he said.

"Sure, an' oive hit you manys the time." It was Red O'Malley.

At a Glance

STAR—Carmel Myers.

Previous Hits—"My Unmarried Wife," "The Marriage Lie," etc.

Directed by—Joseph De Grasse.

Scenario and Story by—Harvey Gates.

Supporting Cast—Edwin August, Lon Chaney, Andrew Robson, Fred Gamble, F. K. Shilling, W. H. Bainbridge, Lule Warrentown, etc.

Locale—In the Bohemian quarter of New York; a stage star's dressing room and in a field hospital in France.

Time—The present.

Thumb-Nail Theme—The story of a little French girl, who runs away from her betrothal party for joy ride in stolen auto. Is slightly wounded by pursuing motor cop, who in turn is killed by her escort. Taken to hospital, she recovers, and returns home. Parents think the worst, but are about to marry her off, when police arrest her for complicity murder of officer. Freed, but outcast from home; becomes stage star, and finally meets and marries the young doctor who dressed her wounds.

Advertising Punches of the Photodrama.

1—Carmel Myers' past popularity.

2—The fact that she has an ideal role.

3—The notable cast including Andrew Robson, Edwin August, Lule Warrenton, Lon Chaney, etc.

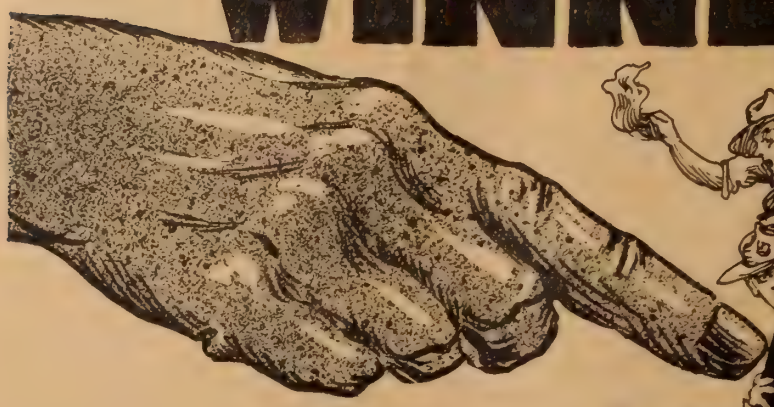
4—The sympathetic human interest that is the basic element of the story.

5—The patriotic appeal of the star auctioning her jewels for war funds, and the young doctor giving up his practice and position to serve in France.

6—The sensational feature of a bride being arrested in her wedding gown, and taken to prison charged with complicity in a murder.

7—The vivid picture presented of a typical New York Bohemian cafe.

A SMASHING SERIAL WINNER!!



GOING OVER LIKE A HOUSE A-FIRE!

All over this big country exhibitors caught the great Selling Idea behind this splendid 5-part Boy Serial—started to book it by hundreds, following the first advertisement—are now coming in on it like wildfire. Why? Because "Boy Scouts to the Rescue" is—

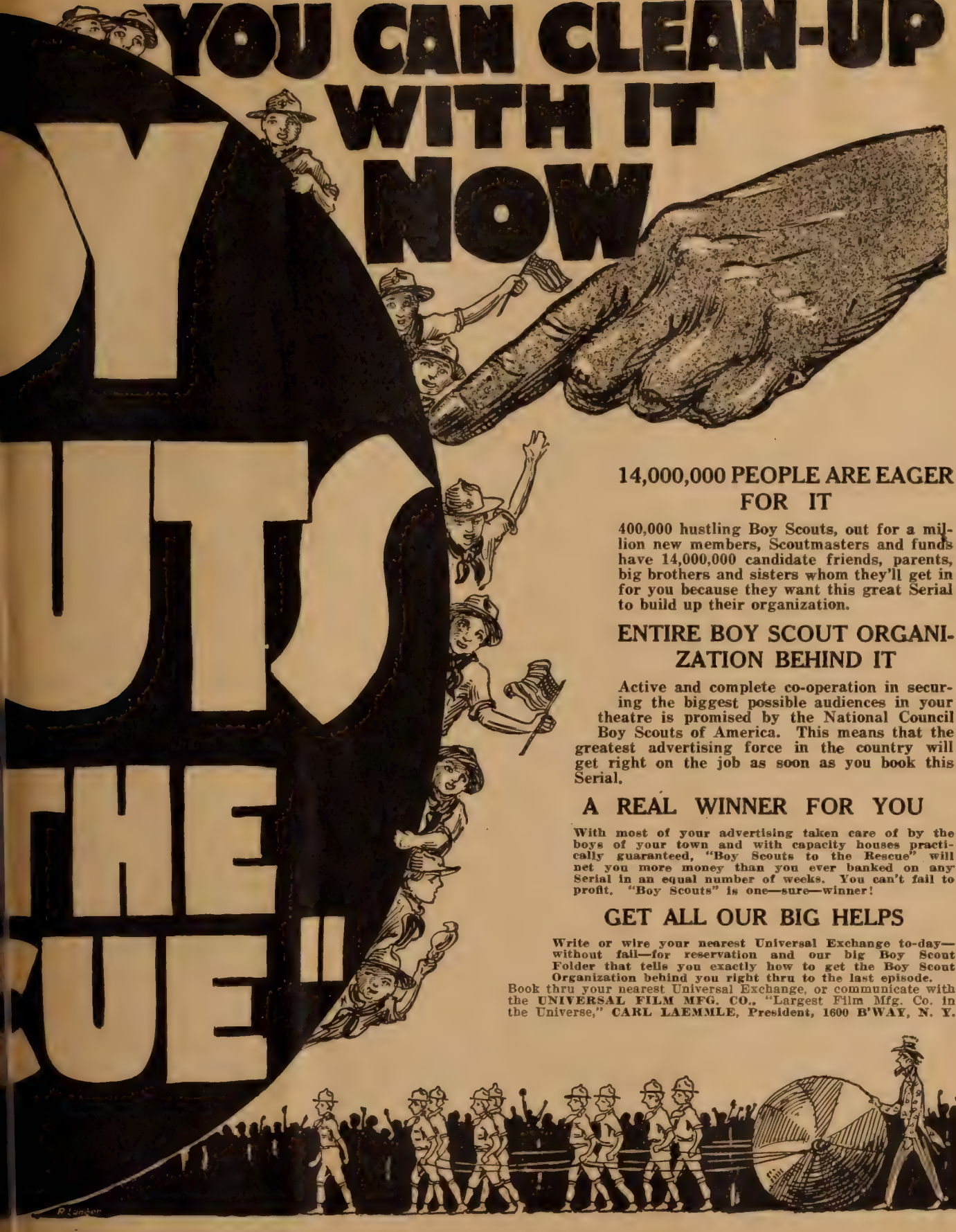
NEW—NOVEL—UNIQUE!

The appeal is new—the story is novel—the scenes and settings are unique. You've often wanted a serial primarily for boys which would also draw their parents and here it is—the great Boy War Serial that no red-blooded youngster can possibly stay away from, the serial he'll talk about all day long and dream about at night. Best of all, for you, this great Boy Serial—

HAS NO COMPETITION

Made by Lieut. General Baden-Powell, with the assistance of troops of Boy Scouts, this Serial is the only one of its kind. Others may come, but they'll be too late. Here's the cream of the business in this kind of serial—take it while it's rich and thick. You'll have the greatest little bunch of skimmers to help you that ever worked for any picture of any kind whatever.

YOU CAN CLEAN-UP WITH IT NOW



14,000,000 PEOPLE ARE EAGER FOR IT

400,000 hustling Boy Scouts, out for a million new members, Scoutmasters and funds have 14,000,000 candidate friends, parents, big brothers and sisters whom they'll get in for you because they want this great Serial to build up their organization.

ENTIRE BOY SCOUT ORGANIZATION BEHIND IT

Active and complete co-operation in securing the biggest possible audiences in your theatre is promised by the National Council Boy Scouts of America. This means that the greatest advertising force in the country will get right on the job as soon as you book this Serial.

A REAL WINNER FOR YOU

With most of your advertising taken care of by the boys of your town and with capacity houses practically guaranteed, "Boy Scouts to the Rescue" will net you more money than you ever banked on any Serial in an equal number of weeks. You can't fail to profit. "Boy Scouts" is one—sure—winner!

GET ALL OUR BIG HELPS

Write or wire your nearest Universal Exchange to-day—without fail—for reservation and our big Boy Scout Folder that tells you exactly how to get the Boy Scout Organization behind you right thru to the last episode.

Book thru your nearest Universal Exchange, or communicate with the **UNIVERSAL FILM MFG. CO.**, "Largest Film Mfg. Co. in the Universe," **CARL LAEMMLE, President, 1600 B'WAY, N. Y.**

Press Sheet for HERBERT RAWLINSON IN "Smashing Through"

For the Herald

HERBERT RAWLINSON, STAR OF "COME THROUGH," NOW "SMASHING THROUGH."

SOME poor fish who paid ten cents to see Herbert Rawlinson in "Come Through," at a small house, overlooking the gripping story and the whirlwind fight, complained to the manager that Rawlinson did not look used up and had not a mark on his face in the final close-up. Now that wouldn't faze some people, but the manager wrote to Rawlinson and the star got peeved.

"I want a story," he told Henry McRae, "that shows that I'm being placed in danger of my life. I've taken all kinds of chances in films and been hurt many times. But this guy makes me sore. He wants to see me suffer. All right, it doesn't hurt me any more if he sees it. I have to feel it either way. So give me a story that has all the stunts you ever saw."

The scenario department was then searched and a story which was under consideration for enlarging into a serial was shown to him. It was called "Smashing Through." All the hero had to do by way of exercise was to fight a posse of cowboys who were after another man, escape down a mine shaft with the girl in his arms, pursue the girl in an auto, permit it to be wrecked by a collision with another car, steal a motorcycle and ride like ....., jump from the motorcycle going at full speed to a freight train, and land on the trucks just over the track, while the train is making thirty miles an hour.

Of course, there were such minor things as personal combats to do, but these did not particularly interest the star.

The stunts did, however, and that's why the Universal is releasing "Smashing Through" as a Herbert Rawlinson Special Attraction instead of as a serial. It bears the same relation to "Come Through" as the word *smashing* does to the word *come*. It will be seen in this city first at the ..... Theatre, where all the Specials have been playing lately, on ..... Elmer Clifton is responsible for the remarkable speed and dash of "Smashing Through."

IN

"Smashing Through"

STORY BY WALTER WOODS.
DIRECTED BY ELMER CLIFTON.

CAST.

Jack Maston	Herbert Rawlinson
Dave Marco	Neal Hart
Earl Foster	Sam DeGrasse
Ralph Brandon	M. K. Wilson
Holly Brandon	Sally Starr
Mrs. Brandon	Clarissa Selwynne
Stevens	Paul Hurst

JACK MASON had a claim called the Rattlesnake which hadn't rattled at all for him. It had displayed its riches to Dave Marco, however, and Dave was the prize claim jumper of Keno County, in league with Earle Foster, mine fixer and investment shark. Dave did not think his Rattlesnake quite dead and came East to see Foster. He saw him, and that's all the good it did him. But in Foster's office he saw Holly Brandon, daughter of a rich and speculatively inclined widow. Jack had a way with women and he thought Holly was Foster's stenographer. Holly was vastly amused and allowed him to think so. She also supplied him the money to return to Keno, and said she would come out and help him work the claim. Less than a week later Mrs. Brandon discovered that Foster had induced her to place all her money in a lemon and that she was a financial wreck with Holly as her only asset, and her son in disgrace. In spite of the fact that Holly was in love with Jack she induced her to marry Foster as the only way out. If Foster had not been in such a hurry about his marriage he might have made a better job of it. As it was Jack got hold of a piece of information which changed all the world for him. Distance, fire, flood, wreck and time all stood in his way in vain. He became a whirlwind lover and succeeded in smashing through in the nick of time.

TRAPPED IN MINE.

TRAPPED at the bottom of a mine shaft where they were filming scenes for their latest photoplay, "Smashing Through," which comes to the ..... Theatre on ....., Elmer Clifton and his company of players, headed by Herbert Rawlinson and Sally Starr, put in one of the most trying hours of their existence when a "four-minute flare" exploded.

A flare is a block of highly inflammable substance which produces a brilliant light and is used when no other means of artificial lighting is at hand.

This particular flare, instead of burning as a good, respectable flare should burn, decided to do it quickly. It went off all at once, filling the passage with suffocating and poisonous gases. Only by lying flat on the mine floor were the players able to avoid suffocation while lighted candles at a higher level burned weakly or went out altogether. It was fully an hour before the passage had cleared sufficiently so that the players could stand up.

IN JEOPARDY

THE whole "Smashing Through" company, with Herbert Rawlinson as its star, was placed in jeopardy and dexterously extracted in the short space of sixty seconds by its little leading lady, Sally Starr.

The entire cast of this Herbert Rawlinson Special Attraction, which will be seen for the first time at the ..... Theatre on ....., was in the bottom of a mine two hundred feet from the surface, preparing to take several atmospheric scenes. Each member of the cast was equipped with a little candle which miners use. Miss Starr got tired of holding hers while the camera was being set up, and put it down on an innocent-looking box.

The candle flickered cheerily there for several moments unnoticed, when an assistant property boy kicked his foot against it. "Dynamite! Run!" he shouted, and scrambled up the ladder leading to home and mother as though a boche were after him.

Excitement broke out like the measles in that shaft, and Clifton, Rawlinson, Hart, DeGrasse, and all of the other members of the cast tumbled over the tripod of the camera, the artificial lights, and all of the paraphernalia, in order to get at the little light smiling so cheerfully in a box of dynamite sufficient to blow the whole top of the mine off. A little drop of burning wax fell down and lighted a torn part of the paper lining of the box. The heroes who were so anxious to get at the light now turned their utmost attention to getting away from it. Only little Sally Starr had the presence of mind enough to do anything. Leaning over the candle that she herself had placed on the dynamite, she blew with all her might, and with one blow extinguished both the candle and the excitement which had thrown a panic into the "Smashing Through" troupe.

DISPLAY LINES FOR "SMASHING THROUGH"

Love's Courage.

All the eggs in one basket.

The hero of "Come Through" is now "Smashing Through."

Worthless mining stock.

The Love Claim.

The Biter Bitten.

All the world for the love of a girl.

Love at par.

BECAME STARR OVERNIGHT

THE rise of many players on the stage and screen has been so rapid that it has been said "they became stars overnight." The statement can be made literally about Herbert Rawlinson's leading lady in "Smashing Through," his next Special Production. Only in this case the word must be spelled S-t-a-r-r-. For Sally Starr, a very personable young woman and an ambitious actress, was born Magdalene Baur, in Zuerick, Switzerland, and her birthday is May 22.

Luck was with Sally from the start. She had no difficulty in being taken on as an extra at Universal City, and that was a good omen. Then for a first assignment she drew an Elmer Clifton picture, which was called "The High Sign." Before she was through with that picture she had attracted the favorable attention of Clifton, Rawlinson and Henry McRae. In the next picture, "The Man-Trap," she played a small part, and played it so well that in "The Flash of Fate" she was elevated to the post of official leading lady.

Miss Starr has an even more important role in "Smashing Through," a film which for strenuous action and pure excitement is a concentrated tabloid serial. Poor little Sally is pulled over all manner of obstacles by her athletic hero before she is finally smothered safely in his strong arms.

Sally Starr has not been in America very long, and has had considerable difficulty in mastering the language, although she speaks very good English now. Her face and gestures are unusually expressive, and Director Clifton attributes this to the trouble she had in learning English upon her arrival in this country, when she could make herself better understood with her eyes and hands than with her tongue.

Outside of her work at the studios and in addition to her English studies, she puts in several hours every day in learning to ride, swim and dance proficiently, so that she will possess all the accomplishments required of a photoplay star. Herbert Rawlinson, who is an exceptionally fine dancer, is teaching her the latest ballroom steps.

AT A GLANCE.

Feature: "Smashing Through."

Star: Herbert Rawlinson.

Brand: Herbert Rawlinson Special Production.

Story: An original drama by Walter Woods, adapted to the screen by Walter Woods.

Directed by: Elmer Clifton.

Length: Five reels.

Class: Western mining melodrama.

Time: The present.

Location: Western mining camp; City Investment office; shaft of a mine, and flashes of roadway.

Cast: The following prominent people in support of Herbert Rawlinson: Sally Starr as leading woman, Neal Hart, Sam De Grasse, M. K. Wilson, Clarissa Selwyne and Paul Hurst, all of whom are well known in Universal, Bluebird and Jewel Pictures.

Thumb Nail Synopsis: The story of a persistent miner who found his lady love in a disguised stenographer, and his fortune in a mine pronounced worthless, both of which goals he achieved by smashing through.

FOR THE HERALD

JACK MASON thought he was wooing a stenographer, and the camouflaged stenographer's mother thought she was investing in a regular gold mine. Neither was right. Holly Brandon was a rich girl, or was until the maternal investment. But she liked the persistent miner well enough to go west to see him again.

Mrs. Brandon's mine, however, was about as valuable as a shell crater. Thinking Mason's mine like hers, she compelled Holly to marry a rich crook. But unknown to them it was a crook who performed the ceremony, and when Jack found this out—well, Hindenburg's Spring drive had nothing on the whirlwind dash of this young avenger for the girl he loved and the man who had robbed him of so much.

Shoot off the Four BIG in your town and

"THE MYSTERY SHIP"
"THE RED ACE"
Ben Wilson and Neva Gerber in a plot utterly different from any your people have seen in years. An 18-weeks' winner with "money" written right across its back. Put it down on your list today. Your nearest Universal Exchange.
Touch off "THE RED ACE," the big Foreign Spy Serial in which Marie Walcamp, heroine of that tremendous success, "LIBERTY," has made one of the greatest hits of her dashing career. Book it for Story, Heroine and Timeliness.

UNIVERSAL FILM

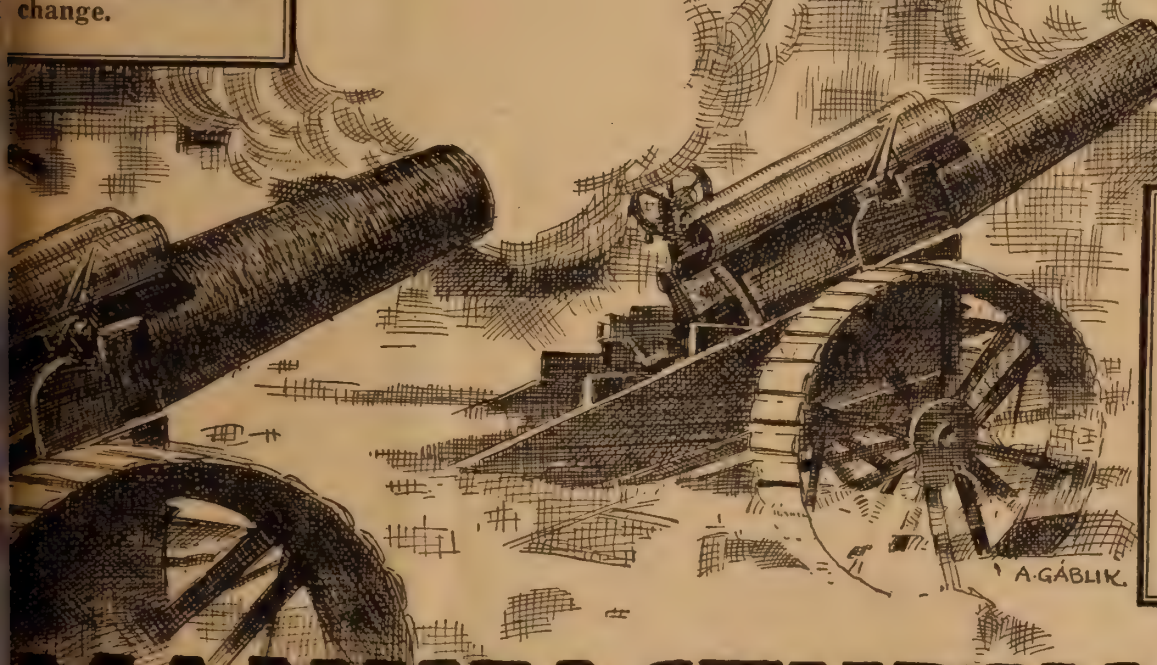
1600 Broadway, New York.

GUNS of the Serial World watch people wake up!

"THE LION'S CLAWS"

"THE BULL'S EYE"

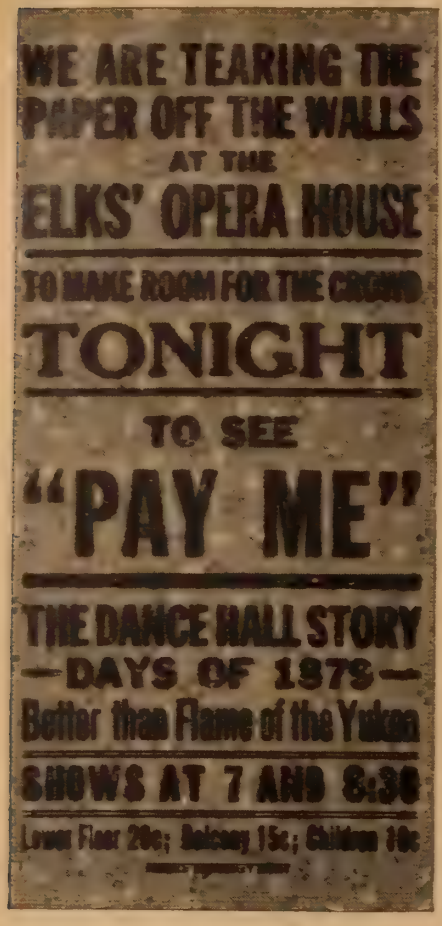
Dashing, daring, reckless Marie Walcamp in new thrills, in new settings and a new kind of serial story that will grip and hold everyone from 8 to 80. Be sure to see and book "THE LION'S CLAWS" at your local Universal Exchange.



Go in any theatre where they're showing Eddie Polo, the Hercules of the Films, in his death-defying stunts in "THE BULL'S EYE" and hear the people gasp. Play it up as big as you like —Eddie Polo and Vivian Reed will put it over for keeps.

MANUFACTURING Co.

Carl Laemmle President



A striking herald used as a throw-away in Denver, Col.

Jewel Productions

GREAT FEATURE FROM BOX OFFICE STANDPOINT.

Jewel Productions,
New York City.

"As we do not play 'The Man Without a Country' until tomorrow we cannot say how it went over but we wish to say a word or two of praise for 'The Price of a Good Time,' which we exhibited here last Tuesday. Aside from being a sure box office winner it is without a doubt one of the most beautiful pictures ever projected on the screen of this theatre. Not only is it a picture that every mother can safely let her daughter see but it teaches a great moral lesson that once seen will not soon be forgotten. We hope to at a later date play a return engagement on this delightful masterpiece."

Yours very truly,

VAN BUREN, Mgr.,

Star Theatre Oakdale, Cal.

CONSISTENTLY PERFECT.

Jewel Productions, Inc.,
Minneapolis, Minn.
Gentlemen:—

The benefit which we held with "The Man Without A Country" for the Y. M. C. A. War Fund was a marked success. The schools worked in co-operation with us, and we did a smashing business. I was so fully satisfied that I never lost an opportunity to book Jewels since.

"Come Through" was one of the best Jewels I ever showed. It will please any audience. Like all Jewels it is consistently perfect.

"The Co-Respondent," which we also showed, is absolutely perfect, and true to life. It gave entire satisfaction, and delighted my people. I and my patrons like Jewels.

J. J. NELSON,
Bentley Grand Opera House,
Milbank, S. Dakota.

WENT OVER BIG.

Jewel Productions, Inc.,
Portland, Oregon.

Dear Sirs—Your splendid production "The Man Without a Country" went over big; this too in spite of the fact that Douglas Fairbanks in "Wild and Wooly" was being shown at the other theatre.

If your other specials are as good as this one, I shall be glad to book them. I hope to be able to give you date for "Sirens of the Sea" in a very few days.

Thanking you for your assistance and co-operation in presenting this production, I am,

ALMA P. WOLKE.

Joy Theatre Grants Pass, Ore.

VERY FINE BUSINESS.

Victor Film Service,
Buffalo, N. Y.

Gentlemen—I thought you might like to know how the Jewel pictures are going with us. I am taking this liberty to let you know that we have done very good business with your Jewel productions. I have played some of the pictures two days and have booked all the rest for two day showing.

NEW HIPPODROME THEATRE,
(Signed) Al. J. Sardino,
Syracuse, N. Y.

NOW GET AFTER THE BOOK STORES.

"THE DOCTOR AND THE WOMAN," the Jewel production, is a movie version of Mrs. Mary Roberts Rinehart's extremely well-known and popular novel, "K." It ran through a number of editions, one of them gotten out by Grosset & Dunlap. In view of the movie version, however, this firm has seen fit to issue another edition of the book, and have circularized all their agents. They anticipate a big drive on this issue. In view of the fact that it is possible to get additional advertising through book store displays, exchange managers are urged to get in touch with all of the book sellers of their town and endeavor to secure all of the window displays possible. Be sure and have a card in the window stating that "The Doctor and the Woman" is a movie version of "K." and that it will be shown at your theatre on a certain date. This is an entirely mutual arrangement between yourselves and the book people, and should be of mutual advantage.

WANTS RETURN DATE.

Jewel Productions, Inc.,
Des Moines, Ia.

Gentlemen—I just ran one of the Jewel productions, "The Man Without a Country," and I cannot too highly recommend it to my fellow exhibitors. I showed it to an over capacity house, and it gave universal satisfaction to all my patrons, and I contemplate running on a return date.

Yours very truly,

G. M. EVANS,
Madrid, Iowa.

PLEASED AUDIENCE.

Jewel Productions, Inc.,
New York City.

Gentlemen—It was through the constant insistence of your branch manager here that I booked your Jewel Productions, and I want to congratulate you for these wonderful photoplays, especially "Pay Me," with which, besides breaking all box office receipt records, I had the most pleased audience for a long time.

Keep up the good work, and you'll find me always a Jewel Booster.

Yours very truly,

THOMAS JAMES.

New Comet Theatre St. Louis, Mo.

Coming with a Rush

ALMOST BROKE INTO THEATRE.

Jewel Productions,
Minneapolis, Minnesota.
Dear Mr. Pearson:—

It is with pleasure that I inform you that the Strand broke its Sunday house record at twenty cents admission on February the twenty-fourth with your Jewel feature THE PRICE OF A GOOD TIME.

This feature made it necessary for us to cut down on the running time of our show in order to accommodate the crowds that almost broke in the front of the theatre trying to get in when we were holding capacity. At seven o'clock in the evening we had a line-up in front of the theatre that extended half a block down Seventh street.

On Monday and Tuesday the film continued to draw so well that I decided to hold it over for three extra days and have advertised it accordingly.

If you have any more pictures anywhere near as good as THE PRICE OF A GOOD TIME let me get a chance at them. I want them for the Strand.

Respectfully,
CHARLES G. BRANHAM, Manager,
Strand Theatre, Minneapolis, Minn.

NO MISTAKE TO GRAB ONTO THIS PERFECT JEWEL PICTURE.

Universal Film & Supply Co.,
2116 Locust Street,
St. Louis, Mo.
Gentlemen:

After showing the "Price of a Good Time" here, then counting up my receipts for the one day, I find that no exhibitor will make a mistake in grabbing this splendid attraction. Staunton is not the easiest town to please, its populace is very particular on what you give them. However, I was somewhat dubious at first booking "The Price of a Good Time," realizing I would have to advance the admission price from ten and fifteen to twenty-five cents. But I took the chance, and it went over as no other picture has done here in a year. The advance in price seemed to be the charm of the picture merited, as the crowds departed highly pleased.

Of course I did a little more hustling and boosting on this picture than many I have shown. The receipts proved the confidence I had in making good on this picture. It was a big picture to put on in this small mining town, and its strength as an attraction is reflected in the large receipts. I made more actual money in this picture than those I have shown with highly boasted titles.

Sincerely yours,
(Signed) JOHN WEIGLER, Jr.
Manager Staunton Opera House,
Staunton, Ill.

BROKE 8 YEARS' RECORD.

Jewel Productions,
New York.
Gentlemen:—

I desire to thank you very kindly for giving this theatre the opportunity of playing your wonderful Jewel production, "The Price of a Good Time." It opened at my theatre ten days ago, and has broken all house records since the theatre was built, for number of paid admissions, during the past eight years. My house only seats 325 people, but in the two weeks' run of this beautiful picture, judging from attendance for the past ten days, we will show it to at least 40,000 people in the two weeks, which, to our minds is absolutely phenomenal.

We are mailing you under separate cover a flashlight picture taken on the night of the ninth day, and which surely speaks for itself. There hasn't been one time since its opening, from early morning until almost midnight, that there was not a line of people clamoring to get in to see this feature.

With kindest regards and all best wishes for the success of your Jewel productions, we are,

Yours very truly,

THE NATIONAL THEATRE CO., Inc.
(Signed) Thomas A. Reilly,
Cincinnati, Ohio.

Superba
The World's Greatest Writer
MARY ROBERTS RINEHART WROTE THE STORY
as the novel "K"
"The Balance of the screen"
LOIS WEBER MADE IT A SCREEN TRIUMPH
this week only
"THE DOCTOR AND THE WOMAN"
—featuring that star of stars—
"who puts her soul in every role"
MILDRED HARRIS
See her as Sydney Page the love-torn nurse
Even better than Linnie in "The Price of a Good Time"

A striking adv. for the Suberba Theatre, Los Angeles.

BEST INVESTMENT.

Cincinnati-Buckeye Film Co.,
Cincinnati, Ohio.

Gentlemen—Jewel Production, Inc., is one of the best investments an exhibitor can make, to my mind. I have used "Sirens of the Sea," "Come Through," "The Man Without a Country," and "Pay Me" and can conscientiously say that every single one of them lives up to its advertising. What more can anyone ask? I'm satisfied and intend to use them whenever possible. Have only had one complaint and that was a back-handed compliment. A woman told me that "Pay Me" was too exciting—it made her hold her breath, she said. How's that? CARROLL E. KING,
Johnsonia, Leesburgh, Ohio.

PLEASED ALL BUT SLACKERS.

Jewel Productions, Inc.,
Minneapolis, Minn.
Gentlemen:—

Enclosed find my check for "The Man Without a Country." This is one of the very best pictures I have ever run in my house. Everyone was more than pleased unless it was some slacker.

ED. BUCKLEY,
Opera House Foley, Minn.

COMEDIES

L-KO=NESTOR=L-KO=NESTOR=L-KO=NESTOR=

"$5000 Reward"
Dead or Alive
$5000 REWARD
For Information Leading to the Capture of
DICK ARLINGTON
COMMUNICATE AT ONCE WITH
CHIEF OF POLICE
THIS desperate dare-devil of a Dick Arlington was a "regular fellow" before the murder, altho sorely tempted and you can make your own guesses as to his innocence. Only the girl he married had the right idea—come see how she fought for him—you'll thrill thru every minute of this big exciting dramatic picture. Now playing at—
(Theatre name here)

T. C. Cut No. 16—Mat 20c.

Newspaper Ad For FRANKLYN FARNUM and Gloria Hope in "$5000 Reward"

This kind of a newspaper ad cannot fail to attract almost every reader of the paper; thus with small space you secure the maximum of pulling power in display advertising. Use this ad for "$5000 REWARD" featuring Franklyn Farnum and Gloria Hope.

BOOK thru your local BLUEBIRD Exchange, or communicate with

BLUEBIRD Photoplays (Inc.),
1600 Broadway, New York.

"ANSWER ME! HOW LONG HAVE YOU BEEN WORKING IN THIS OFFICE?" (SCENE FROM "A SOUL FOR SALE")

PRESS SHEET

FOR

Dorothy Phillips

IN

DOROTHY PHILLIPS IN THE ROLE OF NEILA PENDLETON, SOCIETY'S PAWN IN ("A SOUL FOR SALE")

"A Soul For Sale"

THE STORY.

NEILA PENDLETON'S mother had never been taught self-denial, and she had an inordinate passion for gems. When her husband died he left her penniless, ruined through her extravagance. To satisfy her passion for jewelry, Mrs. Pendleton could think of but one method. That was to contrive a wealthy marriage for Neila.

So the pair hied them to a fashionable resort where gambling was the order of the night, as gossip of the day. Neila was still in ignorance of their precarious financial condition. Her mother virtually threw her daughter at the head of an old millionaire who was the scandal of the place. By a trick the mother involved Neila's financial honor, and it looked very much as though Neila would have to sell her soul to old Faxon. Then came Steele Minturn, and Neila fell in love with him. But again the mother was tempted and fell.

This time it was just plain robbery of Minturn.

Neila found it out and was misunderstood when she tried to return the money.

Then for the first time Neila realized that her soul was her own, and that her mother could not sell it, no matter how much maternal duty she owed.

The business world swallowed her up, and it was by the merest of accidents that she and Steele met on the roof of a burning building.

Adapted by Elliott J. Clawson from the story "Barter," by Evelyn Campbell in "Snappy Stories Magazine."
Directed by Allen Holubar.

CAST.

Neila Pendleton	Dorothy Phillips
Mrs. Pendleton	Catherine Kirkwood
Wilbur Simons	Harry Dunkinson
Hale Faxon	Wm. Burress
Steele Minturn	Albert Roscoe

FIRE FURNISHES THRILL.

A MAN and a woman frantically waving their arms on the roof of a skyscraper in Los Angeles late one Saturday afternoon attracted the attention of many people in the surrounding buildings, and in a few minutes the streets were crowded with an excited lot of men and women who, gazing upward, wondered what it was all about.

But they did not wonder long, for clouds of smoke rolled out of the windows on the top floor—the fourteenth—and also shot up from the roof. The man and the woman ran about hysterically all the while shrieking "Help! help!" at the top of their voices.

Suddenly there was a clanging of fire bells and engines, hook and ladder trucks, and water tower came speeding along the street causing the crowd that had gathered to scatter in all directions for safety. With phenomenal rapidity the firemen had their ladders up.

The water tower also was placed in action, and a great stream of water was directed against the fire, extinguishing it quickly. Then came the rescue by the brave fire fighters of the man and the woman.

All of which contributed to the thrilling scenes of "A Soul for Sale," Jewel production, which comes to the ..... Theatre on .....

The couple who helped in the making of the thrills were Miss Dorothy Phillips and Albert Roscoe, who played the leading roles in the production.

FOR THE HERALD.

OLD man circumstance held Neila Pendleton in the hollow of his hand. Her own mother had just stolen five thousand dollars from Steele Minturn, the man she loved; she had extracted a tearful confession from her mother; in her effort to return the money to Steele in his bedroom across the hall she had awakened him. Naturally she could not explain why she was there with his five thousand dollars in her hand; he believed her guilty and she looked it. His love turned to anger; his tirade against her woke the house, and the two old busybody men saw her leave her lover's room in the dead of night.

Neila's reputation was gone, and with it her mother's plan to sell her daughter's soul so that she might enjoy the luxuries which her husband had always provided.

Had she a soul left? And what would it bring her?

Holubar Will Direct Dorothy Phillips Specials

Jewel Releases His First Production with Miss Phillips, Entitled "A Soul For Sale."

RE-ESTABLISHING a combination familiar and popular with followers of the silent drama a year or more ago, Miss Dorothy Phillips will work under the direction of Allen Holubar in her future photoplay productions. The first production is the Jewel, "A Soul For Sale," which comes to the ..... Theatre on .....

Several new players of exceptional capability were specially engaged to support Miss Phillips in this picture. Albert Roscoe, who recently has been playing leading roles with Lois Weber and with the Fox company, appearing in important parts with Theda Bara in "Camille" and "Cleopatra" among others, plays the lead opposite Miss Phillips.

William Burress, another new face at Universal City, also plays an important part. He, too, was formerly a Fox player, his most recently and noteworthy appearance being in the role of the Kaiser in "The Spy."

Important roles have been assigned to Miss Katherine Kirkwood, whose work in Thomas H. Ince's productions has been the subject of much favorable comment recently, and to Joe Girard and Harry Dunkinson, well known players.

Miss Phillips' first production under Holubar's direction is a strongly dramatic story by Evelyn Campbell which appeared in a late issue of a widely-read magazine, under the title, "Barter." Elliott J. Clawson is responsible for the screen arrangement. The direction, by Mr. Holubar, is excellent and unusual in many ways.

AT A GLANCE.

Feature: "A Soul For Sale."
Star: "Dorothy Phillips.
Brand: Jewel.
Story: An original drama by Evelyn Campbell, appearing in Snappy Stories, under the title "Barter."
Adapted to the screen by Elliott J. Clawson.
Directed by: Allen Holubar.
Length: Six reels.
Class: Society drama.
Time: The present.
The following prominent people in support of Dorothy Phillips: Albert Roscoe, remembered for his excellent work in the Jewel, "The Doctor and the Woman"; William Burress, Katherine Kirkwood and Harry Dunkinson.
Location: Luxurious city mansion; fashionable seaside gambling resort.
Thumb Nail Synopsis:
The story of a girl reared in luxury, whose soul was put up for sale by her own mother, and who was saved by the love of a man who doubted her.

MAN'S FOLLY CAUSES THRILL IN MISS PHILLIPS' NEW PLAY.

FREQUENTLY a fellow imagines he's a brave man when he's merely foolish.

Once, not many years ago, a young chap crawled along the entire front of a New York skyscraper on a three-inch ledge bordering the eighteenth floor. He wanted to show his sweetheart how brave he was, but it didn't work—he only frightened her half to death and she refused ever to speak to him again.

In "A Soul For Sale," the Jewel Production featuring Dorothy Phillips and staged by Allen Holubar, which comes to the ..... Theatre on ....., a rich, conceited little old chap attempts something of the same sort on a worth-while society girl in trying to persuade her to marry him. But the bland idiot not only risks his own life but the girl's as well in the feat of bravado. The risk was not merely an imaginary one; the players actually took grave chances in the filming of the scene.

William Burress and Miss Dorothy Phillips are the principals in the episode. The gay old sport brings his new racing roadster around, and after boasting of its cost and speed takes the lady for a ride. He proposes to her and she quite candidly informs him that when she marries she will marry a real man.

Then it happens. To prove to her that he is as valorous and manly as the next one, he drives the powerful machine straight toward the edge of a cliff at a high rate of speed, then brings it to an abrupt stop at the brink, frightening the lady speechless while he pretends perfect nonchalance.

Of course the trick fails.

In staging the incident a special racing model of one of America's leading cars was used, the Bluebird company making a deposit of $8,000 against damages to the machine.

The scene provides a thrill that has not been offered in pictures before. Thrill is the only word that approaches an apt description, for only a few inches separated the racer from the cliff's edge when the car was brought to a stop.

"I don't mind confessing," remarked Miss Phillips, after the scene was finished, "that it wasn't acting I did in that scene—it was the real thing. I was scared clear through!"

ROSCOE JEWEL ACTOR.

ALBERT ROSCOE was selected to play the leading role opposite Miss Dorothy Phillips in the Jewel Production, "A Soul For Sale,' which Allen J. Holubar has produced and which will be seen for the first time at ..... Theatre on .....

Roscoe is a finished actor who has won enviable laurels both in the spoken drama and in screendom. He began his stage career eighteen years ago, appearing as Little Lord Fauntleroy in New York, making a distinct hit in that characterization. Later on Roscoe played as chief support to Bertha Kalich, Marie Doro, William Faversham and Cyril Maude. He achieved, also, marked success in "The Man On the Box," "Daddy Longlegs," "Under Cover' 'and "Kick In," in all of which he was featured.

Roscoe's venture into the cinema is comparatively of recent date. He had been offered attractive roles with a number of well known screen artists. but was reluctant to abandon his work in the spoken drama. Finally, however, he was induced to alter his determination, and he accepted a position with the Famous Players Company, playing with Marie Doro. Some time later he went to the Fox Company, playing with Theda Bara. Only recently he finished playing a leading role in Lois Weber's production, "The Doctor and the Woman."

In "A Soul For Sale" he has a sympathetic role which will afford him ample opportunity for the display of his exceptional dramatic talent.

"THE BULL'S EYE."

No. 17—"IN IRONS."

CAST.

Cody	Eddie Polo
Cora	Vivian Reed
McGuire	Hal Cooley
North	William Welsh
Sweeney	Noble Johnson

THE horse that falls over the hill with Cody is not killed. McGuire and Cora are captured by North, Sweeney and their gang. North and Sweeney ride out to inspect the cattle while the Mexicans tie McGuire to a tree and throw knives at him. Cody gallops forward, bulldogs the knife-throwing Mexicans and battles the others.

Cody, McGuire and Cora mount the Mexicans' horses and ride away. North and Sweeney decide they must have a larger gang to round up the cattle, and start back. Cody, Cora and McGuire see them returning and wait for them.

Cody lassoes North and Sweeney from their horses, then McGuire handcuffs them together. North and Sweeney are placed on their horses again and all start back to the ranch.

While crossing a swollen creek, North and Sweeney get away and return to their cabin, unable to remove the handcuffs.

McGuire gets a telegram at the ranch to return to Washington as soon as possible. McGuire proposes to Cora. Cody comes in and interrupts them. McGuire has been having a difficult time to come to the point, and at Cody's entrance is forced to give it up. Cody comes to the conclusion that McGuire has the inner track, but Cora makes him understand there is some hope for him. Cody brightens up.

The three Mexicans arrive at the cabin and try to remove the handcuffs from North and Sweeney. North orders them to town to get a file and provisions.

They leave, but plot to turn over North and Sweeney and claim the reward. They go to the Bull's Eye ranch. The Mexicans surrender to Cody, claim the reward, and tell about North and Sweeney. Cody locks up the Mexicans in the tool-shed and places a cowpuncher to guard them. Cody leaves McGuire to look after Cora and sets out for the bandits' cabin.

Cody arrives there, but North and Sweeney have meantime freed themselves and are waiting for Cody. They leap upon him and Cody is knocked out.

The three Mexicans escape from the tool-shed, rush into the house, battle with McGuire and steal Cora.

North and Sweeney take Cody to the railroad and tie him to the tracks. Then they remain nearby with drawn pistols to make sure Cody does not escape them this time. A train rounds the curve and bears down on Cody. Surely there is no escape for him this time.

"THE LION'S CLAWS."

No. 9—"THE HUMAN PENDULUM"

AFTER several submersions Beth is forced to give up, and as she is taken from the pool, scarcely able to stand, she hands Rej Hari the proclamation, which he reads with greedy eyes. The king is overjoyed.

"With this in my hands, I can drive every infidel from Africa," he cries, and tries to kiss Beth. She struggles with him, and the two captains break in at this moment. So surprised is the king at this interruption that Beth grasps the proclamation and breaks away from him. The confusion enables her to rush out into the court-yard, where she hides the document in one of the tapestries on the wall.

The two captains, of course, are captured and thrown into the dungeon, where Musa has been thrown. Beth cannot get out of the court-yard, and is re-captured. She refuses, however, to disclose the whereabouts of the proclamation, and the king devises a terrible ordeal for her. He lets her down on the end of a beam, balanced over the parapet of the court-yard. When she is within a few feet of the ground he lets loose the lions, who jump on her as she gradually sinks down. Having enjoyed the sight to the full, Rej Hari orders one of the men to cut the hole out of the sand-bag which balances Beth. As the bag is emptied, Beth's own weight lowers her body into the court-yard.

While the sand starts to pour out, the three captives jump on an armed native who has brought in their meager meal, overpower him, and rush out. They reach her just in time. To recover the proclamation, Captain Harris lets Beth down from the balcony, and she pulls it from the tapestry where it had been hidden. As they are examining it, the four mysterious natives, who have again started out from their valley, enter the town of Bonda. As Beth attempts to leave the court-yard, she is captured by the four. She is pursued both by Rej Hari and by her friends.

Beth manages to escape, and takes refuge in a Boer house on the outskirts of Bonda. She promises her rich apparel for her safety, and the poor woman and her daughter attempt to hide her. Rej Hari's party kill the old woman and set fire to the building. Beth is hiding in the chimney, and crawls out on the roof half-suffocated. Captain Harris finally detects her, and climbing a windmill, throws a lariat toward the burning building.

SYNOPSES OF "LION'S C TOR, LYONS-MORAN S SCREEN MAGAZINE AND CURREN

Alice Howell in

"HER UNMARRIED LIFE."

Century Comedy.

(*Copyright*, 1918, *Century Comedies, Inc.*)

PANSY PICKLES was the step-daughter of Peter Pickles. He had ambitions of marrying Pansy off to a rich man, so that he could live comfortably on his son-in-law's money. Pa Pickles receives a letter from an attorney, stating that Pansy's uncle died and left a vast estate, but that she was not mentioned in the will; that the inheritance was going instead to Pansy's school teacher. Old Man Pickles decides to marry his step-daughter to the newly rich school teacher, whose inheritance is due to arrive by express. After a number of exciting and laugh-provoking incidents, Pa is nearly successful in the carrying out of his plans, but Pansy, who is dissatisfied, changes places with another girl who has come to the wedding. The marriage between the strange girl and the school teacher takes place, and at the same time the inheritance arrives. To Pa's dismay, he finds it is a pig. He is just about to murder the teacher when he discovers that the bride was not his Pansy at all. Pa gets a bridegroom whom Pansy likes, and they are married with a whoop and hooray!

SCREEN MAGAZINE No. 73.

SCREEN MAGAZINE No. 73 opens with a study in chemistry for the kiddies. The magic of modern science enables youngsters to make a variety of useful things, including soap, glass, ink, etc. The vaudeville act this week is performed by some highbrow ponies, who dance and perform to the delight of any audience. This issue of the Magazine contains an official film of the United States Department of Agriculture, and shows how Uncle Sam is supplying his country with sufficient lumber to tide it through the war without any shortage. Fishing for sea cow, or Manati, is another interesting subject this week. This is one of the strangest and most ponderous aquatic animals. Fishermen find hunting it an exciting sport. The Magazine ends with a Miracle in Mud by Willie Hopkins, entitled "Sea Food."

...WS," "BULL'S EYE," NES-... COMEDY, CENTURY, ...IMATED WEEKLY AND ...VENTS.

"A RIPPING TIME."

Lyons-Moran Star Comedy.

CAST.

Eddie Poorswell	Eddie Lyons
Mike Burnem	Lee Moran
Edith Singlemillion	Edith Roberts
Prof. Falsetto	Harry Nolan

EDDIE POORSWELL'S suit was in hock to the tailor, who only released it when Eddie told him that he was going to propose to Edith Singlemillion that night. The tailor took the precaution, however, to send Mike Burnem, a most pressing young man in his shop, with the suit, and told him not to leave it for a minute, and to collect the moment Eddie proposed. Mike was a man of his word, and Eddie's position was one of extreme delicacy, for he had to introduce Mike at the reception as his friend, and Mike insisted on drumming up business with all of the fashionably dressed guests. He also did his best to assist the proposal, and all might have gone well, except that a spot on which Mike had let the iron rest too long in Eddie's trousers failed to stand the strain, and they split with a terrible ripping sound. Eddie and Mike attempted to exchange trousers, but they both fell on the butler's tray as he was passing between the screens concealing the perturbed and trouserless reception guests. The rest of the reception was most embarrassing for them and for every one at the party, most particularly so when Mrs. Singlemillion came to get the two screens.

"WHO'S YOUR WIFE?"

Nestor Comedy.

CAST.

Salome Sedate	Gale Henry
Bess	Zasu Pitts
Claude	Milton Sims
His Uncle	Charles Haeffli

THE "Slow Duck" Seminary is conducted upon very strict lines by Salome Sedate, its principal. The girls, however, leader of whom is Bess, find ways to break the rules. Over the boundary hedge Bess makes love to her sweetheart, Claude, while the girls keep watch.

Claude's uncle discovers them, and is very angry, threatening to disown him. Claude again tries to see his fair one, is shot by a policeman, who thinks he is a burglar, and is on the point of dragging him off to jail, when Salome saves him. By some strange trick of fate, she has fallen in love with Claude, and tries her wiles upon him, but they fail, for Claude can see no one but his Bess.

All other chances of seeing his fair one barred to him, Claude enters the seminary as a girl, but the principal discovers him. He is given his choice of either marrying her, the teacher, or going to jail.

Salome, however, discovers the plan and masking as Bess, goes with Claude to the justice of the peace, where they are married. Bess, having no other way to prevent the ceremony, telephones to the uncle, and uncle sets angrily forth to stop it. He is too late, however, for the justice has just pronounced the fatal words. Claude discovers that he has married the wrong girl, but uncle is of another mind, and hands over the promised inheritance, saying that Salome is just the kind of a girl he wanted for a daughter.

CURRENT EVENTS, No. 53.

"Blue Devils" Take West Point By Storm.—The "Blue and the Gray" mingle as the noted Alpine Chasseurs cheer and are cheered on a visit to the crack military academy of the world.—*West Point, N. Y.*

Pacific Coast Skippers Open Yachting Season.—Bold sea-dogs go "sailing, sailing, over the bounding main" in first excursion of the year on the "glad sea-waves of San Francisco Bay.—*San Francisco, Cal.*

"Landlubbers" Soon Become Seamen After Entering Navy.—They may never have seen the ocean, but after a short time at a training station Uncle Sam's naval recruits march like soldiers and "man the mizzen mast" like the best of deep-sea salts. —*Newport, R. I.*

Mile-A-Minute Pigeons Beat Fast Express Train.—1,500 feathered messengers, being trained for service in army, make the seventy miles to Chicago in record time.—*Ashton, Ill.*

British Monarch Visits Royal Marine School.—England's junior jacktars demonstrate to His Majesty their fitness for service with the Grand Fleet.—*Somewhere In England.*

Our "Middies" and "Jackies" Spell Victory For America.—Cadets of Annapolis, in whose hands soon will rest the fate of the war on the seas, are confident they will live up to the honored history of the American Navy.—*Annapolis, Md.*

With the "Blue Devils" Among the Eternal Snows.—Famous French Alpine Chasseurs, heroic mountain troops, brave the hardships of everlasting winter among the white-blanketed peaks of the Vosges Mountains. (Official French War Film.)

Birth Place of Christ Won From Turks.—British forces of General Allenby entering Bethlehem, a few miles from the Holy City of Jerusalem.

Italian Line Holding Firm Against the Huns.—King of Italy and French officers review French Alpine Chasseurs and Italian troops who distinguished themselves in battle with the Austro-Germans.

Slipping the Razz To the Slackers. —Once upon a time a Hussy Gent named Samuel decided to Kan the Kaiser, but he wanted no Sun-Dodging Sons about the Old Homestead, so he journeyed forth to round up the I-Won't-Workers.

ANIMATED WEEKLY, No. 23.

Long Distance Runners Compete In Marathon.—Willie Kyronen romps home to victory against a field of several hundred in 12½ mile event sponsored by the N. Y. Evening Mail. *New York City.*

Canadians Celebrate First Gun Gas Attack.—General Mewburn, Minister of Militia, reviewing veterans, who, at Ypres with handkerchiefs over their faces, fought off the Germans in the first assault of poisonous vapors known to civilized warfare.—*Ottawa, Can.*

America Breaks Record In Building War Boat.—Built in 27 days, the fastest construction in history, the 5,000 ton steel collier "Tuckahoe" is launched amid the well-wishes of the nation; a warning to the Kaiser of what the Yankees can do.—*Camden, N. J.*

How Women Are Standing Behind the Men Behind the Guns.—Fair sex of America and England are firmly determined to win the war, and to this end are doing everything possible to aid at home.

Roughing It Is Part of a Red Cross Job.—Volunteer drivers are given difficult bad road tests before being allowed to leave for "Over There" to pilot ambulances and motor trucks bearing the emblem of mercy.

Mermaids Splash For Aquatic Championship.—Miss Charlotte Boyle, Eastern swimming star, wins fifty-yard championship in national meet for girls.—*Oakland, Cal.*

Fulton Expects To "Cop the Championship."—Giant plasterer, working hard to condition himself for coming bout, is confident he will relieve Champion Jess Williard of the world's heavyweight title.—*San Francisco, Cal.*

British King and Queen Meet War's Victims. — Their Majesties, George and Mary, offer their sympathy to widow and little son of officer killed in action in France.—*London, Eng.*

EXTRA! Shock Troops Take "Tin Can Hill!"—Picked infantry brigade of young Americans rout Huns and capture position of great strategic importance in face of counter-attacks with gas.—*New York City.* (Unofficial War Film.)

Cartoons by Hy. Mayer, World Famous Caricaturist.

LYONS-MORAN STAR COMEDIES

They're Shaking the World with Laughter

These are the new comedies--the different—the clever, out-of-the-ordinary comedies. The kind that the crowds enjoy—the kind that draws them back every week as regular as clockwork. Tie them all up solid for your House. Begin and play them all. Released to date are the first five. Play them all and watch for the next five.

"A Pigskin Hero"--"The Tail of a Cat"
"The Guilty Egg" "Mums the Word"
"Whose Baby Are You?"...Coming
"The Dodgers"--"The One Horse Show"
"A Ripping Time"--"There Goes the Bride" "Stepping Some'

Go to your nearest Universal Exchange now or make a note of it next time you go and see with your own eyes these new LYONS-MORAN Star Comedies. See what's new in the Comedy line. Any Universal Exchange will project these Comedies for you upon request.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MANUFACTURING CO.

"Largest Film Mfg. Co. in the Universe"

CARL LAEMMLE, President

1600 Broadway, New York.

More Clear Money

LIBERTY THEATRE.

Vancouver, Washington, April 27, 1918.

Mr. G. A. Metzger,
Jewel Productions, Inc.,
Portland, Ore.

Dear Mr. Metzger:—

There are two things that I will always remember when I think of the Kaiser.

One is that the Kaiser himself is the dirtiest dog unhung, and the other is that the picture named after him, goes to the other extreme, and is the best production that we have ever shown.

It gave more satisfaction at our Liberty Theatre, and made more clear money for us, than any other production we have ever played.

We have one regret—that we didn't get it for a full week instead of only two days.

Anybody but Universal, with such a picture, would have made it a state rights production, showing for a dollar a throw, and would not have given the regular exhibitor a chance on the big money-making possibilities of the film.

We know this to be a fact—that it is one picture in a thousand for drawing power—because during its run at the Liberty it was shown to scores of people who seldom if ever make it a practice to go to shows.

If exhibitors will take our tip they will play "The Kaiser" at advanced prices, because after they have run it, if they ever try to run some other production of less merit at advanced prices they will have a hard time getting by with it, before audiences that have seen this great feature.

Thanking you for the various courtesies and co-operation extended to us in putting "The Kaiser" over at the Liberty, I remain, Very cordially yours,

J. A. McGILL,
Secretary U. S. A. Theatres Company.

A Daring attempt to steal "The Kaiser" from the Liberty Theater caused Mr. Metzger to put the following clause into all Kaiser contracts:

MEMORANDUM RE CONTRACT "THE KAISER, THE BEAST OF BERLIN."

OWING to the fact that on several occasions efforts have been made to carry away the reels of this production, and that German sympathizers have, on several occasions, in Chicago and other cities, stolen portions of the film which offended them;

It is expressly understood, in connection with this contract, that the party of the second part shall at all times, when the film is not actually being shown, have it placed in a safe or safe deposit vault, and shall take all other due precautions to protect it from the activities of enemy aliens.

JEWEL PRODUCTIONS, Inc.
Portland, Ore.
G. A. Metzger, Gen. Mgr.

Crowds Stand For Hours to See,

Rialto Theatre, Columbia, S. C., where "The Kaiser, the Beast of Berlin," played an entire week. The photo shows a Boy Scout parade which had played a big part in the success of this greatest of all patriotic pictures.

Jewel Productions,
New York City.

KAISER, BEAST OF BERLIN BREAKS ALL MY PREVIOUS RECORDS FOR SIMILAR ATTRACTION FOR TWO DAYS SOLID THE ENTIRE HOUSE SOLD OUT EVERY PERFORMANCE WELL PLEASED AUDIENCES AT PRICE FIFTEEN CENTS TO FIFTY WAITING IN LINES OVER A BLOCK LONG.

Fred R. Corbert, Mgr.,
Grand Theatre,
Moberly, Mo.

JEWEL PRODUCTIONS,
NEW YORK CITY.

THE KAISER BROKE ALL HOUSE RECORDS FOR PRINCESS THEATRE EACH AND EVERY PERFORMANCE FOR THE THREE DAYS' RUN. THE MOST APPRECIATIVE AUDIENCE THAT I HAVE EVER SHOWN TO. IT WAS A CONTINUAL CHEER FROM START TO FINISH. HAD TO OPEN UP MY OTHER THEATRE THAT HAD BEEN CLOSED TO TAKE CARE OF THE CROWD ON THE LAST NIGHT AND THEN TURNED THEM AWAY. WILL WANT RETURN DATE SOON. I CARRIED LARGE ADVERTISEMENTS IN EVERY NEWSPAPER IN THE COUNTY. MY ADMISSION WAS 25 AND 50 CENTS.

YOURS VERY TRULY,
J. R. RAINEY, Owner,
PRINCESS THEATRE,
CLARKSVILLE, TEXAS.

THE KAISER A WONDER PRODUCTION

Consolidated Film & Supply So.,
New Orleans, La.:

Dear Mr. Peebles:—

Never in my experience of running a picture show have I ever thought of getting a picture that would simply "knock 'em cold," like "THE KAISER, THE BEAST OF BERLIN."

When you asked me the price you did for this film, I thought you were a first-class burglar, but I took a chance on your recommendation, and I can honestly say that I cleaned up more money on this picture than I have ever made before, and ever expected to make.

This is a wonder production, and you deserve to make a fortune on this picture.

Nobody has ever attempted to put on a picture, in my town, at the price you charged me for this, or the admission prices I got for it. Nobody has ever attempted to spend money, or put forth the energy on a picture as I did on this.

I wish there was some way that I could tell my brother exhibitors what a wonderful picture this is, and its wonderful money making possibilities.

Wishing you all kinds of success, I beg to remain,

Very truly yours,
(Signed) A. A. BOURDON,
GAIETY THEATRE, Biloxi, Miss.

"The Kaiser, the Beast of Berlin"

Consolidated Film & Supply Co., New Orleans, La.

KAISER BEAST OF BERLIN DOING RECORD BUSINESS BROKE ALL HOUSE RECORDS CANNOT ADD ANYTHING TO WHAT HAS ALREADY BEEN SAID IN FAVOR OF THIS PRODUCTION DON'T UNDER ANY CIRCUMSTANCES ACCEPT ANY SECOND RUN BOOKINGS UNTIL YOU GIVE ME CHANCE.

J. C. CELMMONS, Beaumont Theatre, Beaumont, Texas.

Crowds waiting to get into the Strand Theatre, Minneapolis, to see "The Kaiser, the Beast of Berlin." They stood this way for hours.

JEWEL PRODUCTIONS, NEW YORK CITY.

"Opened the KAISER picture yesterday (Sunday) and the toughest day we have had this year, RAIN AND SNOW all day long with no let up and played to $501.75, remarkable for the day. The picture is a wonder, very timely and the shouts of the audience could be heard for half a block. If the weather had been favorable would sure have played to $700.00 on the day. Will let you know how the rest of the days pan out. Have a world of novel advertising out in fact have picture billed like a Barnum Circus. Thank you for the tip; my vaudeville season is over, and am playing pictures and road attractions."

JAKE ROSENTHAL, Mgr., Majestic Theatre, Dubuque, Ia.

SMASHED RECORD TO SMITHTHEREENS

"Showed the 'Kaiser' today and smashed all previous records to smithereens. Beat my previous high mark $65.75, and think this record will stand a long time. The 'Kaiser' is a wonderful picture, still more wonderful box office attraction.

"Will play it back on the first open Saturday you have on which you can sidetrack a Bluebird for me and will pay you the same price for the return date. Would like to have the 8th of June, or if the 8th is not open, the 23d. Look up your booking sheets and see if you can fix me up.

"Rupert Julian sure did put the 'Kaiser' over, and he has my congratulations as well as every one else in the cast."

CHARLES DECKER, Owner Majestic Theatre, Grand Junction, Colo.

Motor truck carry 12- piece orchestra, which attracted much notice as it paraded through the city, day before opening of picture at Royal Theatre, St. Louis, Mo.

HAD TO GIVE EXTRA SHOW.

JEWEL PRODUCTIONS, INC.
NEW YORK CITY.

"KAISER, BEAST OF BERLIN," BROKE ALL PREVIOUS RECORDS AT AMERICA THEATRE TODAY. TO ACCOMMODATE CROWD GAVE EXTRA SHOW, STARTING AT TEN TWENTY P. M. STRONGEST KIND OF OPPOSITION. AUDIENCE CHEERED AND APPLAUDED PICTURE. EXHIBITORS HERE SAY IT'S GREATEST, MOST TIMELY PICTURE PRODUCED.

EDW. ARMSTRONG.
UNIVERSAL FILM & SUPPLY CO.,
DENVER, COLO.

How the Pink Extra Expanded

IN Minneapolis, the Make-It-Pay-Department of the Universal Film Service, which is in charge of J. S. Johnston, produced a pink extra for the Strand Theatre which was declared not only to have contributed materially to the tremendous success of the Kaiser picture in Minneapolis, but to have aroused additional interest in the Liberty Loan by bringing the Kaiser to the attention of so many people in a militant way. Twenty-five thousand copies of the extra were distributed to thousands awaiting a Liberty Loan parade previous to the first showing of the Kaiser in Minneapolis. In order to give people the impression that it was a regular paper, the newsboys stacked them up on the sidewalk with pennies on top of them, and people who took them usually threw down a peny for it. None of them seemed to want their money back, either.

After the tremendous success of this extra at the Strand Theatre, the Princess Theatre of Saint Paul copied the idea to the extent of twenty-five thousand, the Broadway of Superior, Wisconsin, for seven thousand, the Majestic of La Crosse for five thousand, the Opera House of Wisconsin, one thousand, and many other percentage bookings have used them to wonderful advantage. The cost to all of these later houses was materially reduced through the foresight of having a mat made of the entire extra.

On this page will be found the reproduction of the Strand Pink Kaiser extra which Mr. Johnson got out for the Lyric Theatre of Williston, N. D. It did not cost the theatre much, for it was made from a mat.

KAISER

BLOCKED STREETS

May 3, 1918.

Canadian Universal Co.,
Montreal, Canada:

"I would feel myself guilty of some offense if I did not let you know the business we did on 'The Kaiser, the Beast of Berlin.' First of all, the picture stands up all the advertising you will give it and that is more than you can say about lots of pictures; second, we stood the people at every matinee performance and blocked the streets and roads at every evening performance, the police had to be called out at nights, as this is a transfer point for the tramways, the tramway company had to station extra inspectors to keep the car tracks open. On the last night we had to run an extra show; we only show our feature picture twice in the evening, but this occasion it had to be shown three times. Congratulations to you for such money-makers, and keep it up. Hoping to be able to write you another letter like this in the near future, I am,

Yours very truly,

A. J. LAURIE,
Mgr. The Midway Photoplay Co.
Publicity Manager.

Extra! Special Extra!
KAISER IN JAIL
LYRIC BULLETIN
THE KAISER
THE KAISER "THE BEAST OF BERLIN"
Don't Fail to See The End of Old Skunk Bill
Pro-Germans Admitted Free
Three Days ∴ Don't Miss It!
Lyric Theatre
May 3, 4 and 5 3 Shows Daily

The Strand Theatre Bulletin as it was used in Williston, N. D.

STUNTS

ADMISSION—ONE DOLLAR.

Jewel Productions, Inc.,
New York City:

Gentlemen—I believe I can report what no doubt comes pretty close to being a record for "The Kaiser."

An exhibitor in a little tank water town on the Union Pacific called La Salle, Colorado, called me on the phone the other day asking for a booking. I informed him that $50.00 was our minimum price per day and did not figure on him being in a position to pay that as his town has a population of 300, which includes the section gang. He agreed to take the picture at that price and I had one open day which was yesterday, and which could not be filled elsewhere, consequently I booked him the feature at $50,000 and here is what it did.

La Salle, Colorado, population 300, seating capacity of house 270. Gave one show on the night, and played to $301.00 gross. Admission charged $1.00.

This exhibitor, Mr. C. E. Miller, states that every patron was pleased and satisfied and that they almost raised the roof off of his house during the run of the picture.

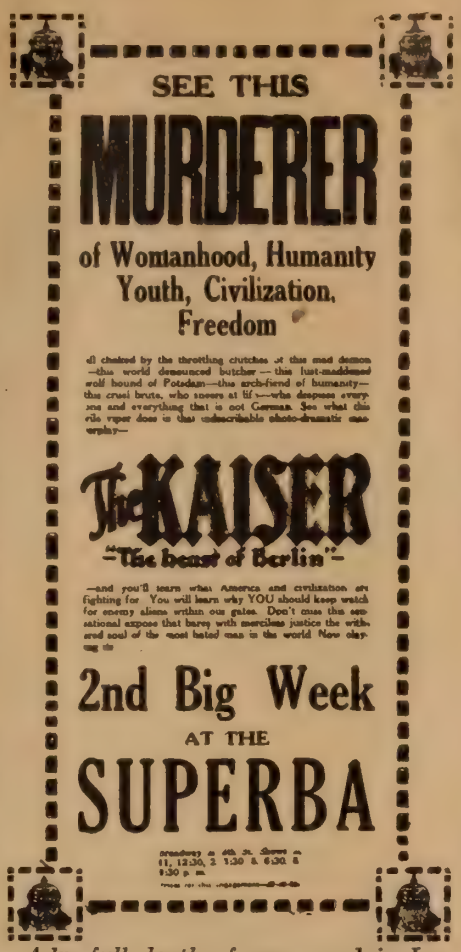
Yours very truly,
EDW. ARMSTRONG.
Jewel Productions.
Denver, Colo.

SEE CUT OPPOSITE.

Universal Film Exchange,
Minneapolis, Minn.

Gentlemen—I am enclosing herewith a copy of the one-page ad. that I am running in the local paper on the KAISER which is taken to quite an extent from the Strand's Extra which you sent me. I am also getting 2,000 of these printed for heralds. Also, if we can get any one to take the part, we will have a man made up like the Kaiser, and put him in chains, and haul him up and down the street on a dray. We are giving this picture the biggest advertising campaign that we have ever given any other picture, and are in hopes of big returns. As I stated in one of my former letters, I have been advance advertising this feature for some time, and the people here hope that you will put forth every effort to see that I get a print on those dates. Judging from the tone of your telegram, I imagine you will be able to do so.

W. W. BOARDMAN,
Lyric Theatre Williston, N. D.



Adv. full depth of page used in Los Angeles paper.

GREATEST BIG MONEY-MAKER.

Universal Film & Supply Co.,
2110 Locust St., St. Louis, Mo.:

Gentlemen—The Universal is entitled to a "Clean Bill of Health" on "The Kaiser, the Beast of Berlin" production, easily the greatest as well as the largest money-making picture I ever showed. It packed my house continually for two weeks at advanced prices, and as many were turned away as witnessed the show. I had bum weather, too, and many counter attractions of prominence to contend with during the last week of the showing, but this did not minimize the wonderful interest exemplified from the first day I began showing the picture.

I want to thank the Universal for the big success of this picture, and other exhibitors who also showed it should do likewise.

Truly yours,
H. ORISTOLZ,
Mgr. Royal Theatre.
St. Louis, Mo.

PACKED TO DOORS.

Pleased to inform you that "The Kaiser, the Beast of Berlin," broke all house records. Receipts and everything great. Opposition to "Birth of a Nation," and we packed our house to the doors both days.

LEO TIBERGHIEN,
Mgr. Willard Theatre.

A TELEGRAM FROM TOM FURNISS.

JEWEL PRODUCTIONS,
NEW YORK CITY.
"CONGRATULATIONS ON YOUR PICTURE, 'THE KAISER, THE BEAST OF BERLIN.' A DANDY BUSINESS. IDEAL WEATHER. YOU WILL SURE NEED EXTRA PRINTS ON THIS SUBJECT."

(Signed) THOMAS FURNISS,
BRUNSWICK AMUSEMENT CO.,
DULUTH, MICH.

HAD TO RUN OUT.

Jewel Productions, Inc.,
719 Hennepin Ave.,
Minneapolis, Minn.

Gentlemen—"The Kaiser, the Beast of Berlin," is without a doubt the best drawing picture I have shown since the "Birth." We never show pictures only two days in Rochester but kept is the third day and did more business than the first, many coming to view the picture the second time. The second night of showing an incident happened in the theatre I have never seen before or since.

A man about thirty years of age almost ran out of the theatre and upon his return at the entrance said: "I just had to go out and spit, that picture made me so darn mad I just wanted to run up to the screen and cut that Kaiser's picture to pieces." When an exhibitor gets a picture that appeals to the people like this one it only speaks for itself and helps the bank account besides.

Wishing you every success, I am,
Yours respectfully,
O. B. DREYER, Mgr.,
Metropolitan Theatre,
Rochester, Minn.

Wake 'em up!
EXTRA NEW YORK CHRONICLE EXTRA
SATURDAY, MARCH 9, 1918.
THE WEATHER—SICKENINGLY STORMY.
KAISER SMASHED IN JAW BY CAPTAIN OF GUARDS!
nium Breaks Loose In Berlin When
Wohlbold Goaded To Despera-
ord's Cri tv, Gains En-
tivers
"The KAISER"
Put this "War Extra" on your Streets

Jolt 'em off their feet
XTRA! SPECIAL EDITION
Pittsburgh News
BUY LIBERTY BONDS
KAISER SHOT
EMPEROR TAKEN BY BOER WAR VETERAN
Mentality and ego of the World Murderer
WEATHER FORECAST:
Hot for the Kaiser
LYCEUM THEATRE, PITTSBURGH, APRIL 23rd, 1919
VOL. I, NO. 1.

the Beast of Berlin"

the biggest patriotic dollar getter in the whole history of moving pictures

Here's the way to get 'em in! Go at 'em hard! Give them real advertising—a bump and a jolt and a thrill! These Scareheads packed every performance in New York at the Broadway Theatre and in Pittsburgh. Get from your nearest Jewel Exchange sample of our Heralds in this same form and snow your town under with them. Nothing you can say, or do, in your advertising of this supreme sensation will be too strong. Hand it to the Beast of Berlin with both fists!

Don't let anything keep you from booking this Miracle of a Money-getter. And book it for at least THREE TIMES your ordinary run. Even then you'll want to repeat at your FIRST OPPORTUNITY. Act TODAY.

JEWEL Productions INC
1600 Broadway, New York City

The Master Money-getter the

In Montreal

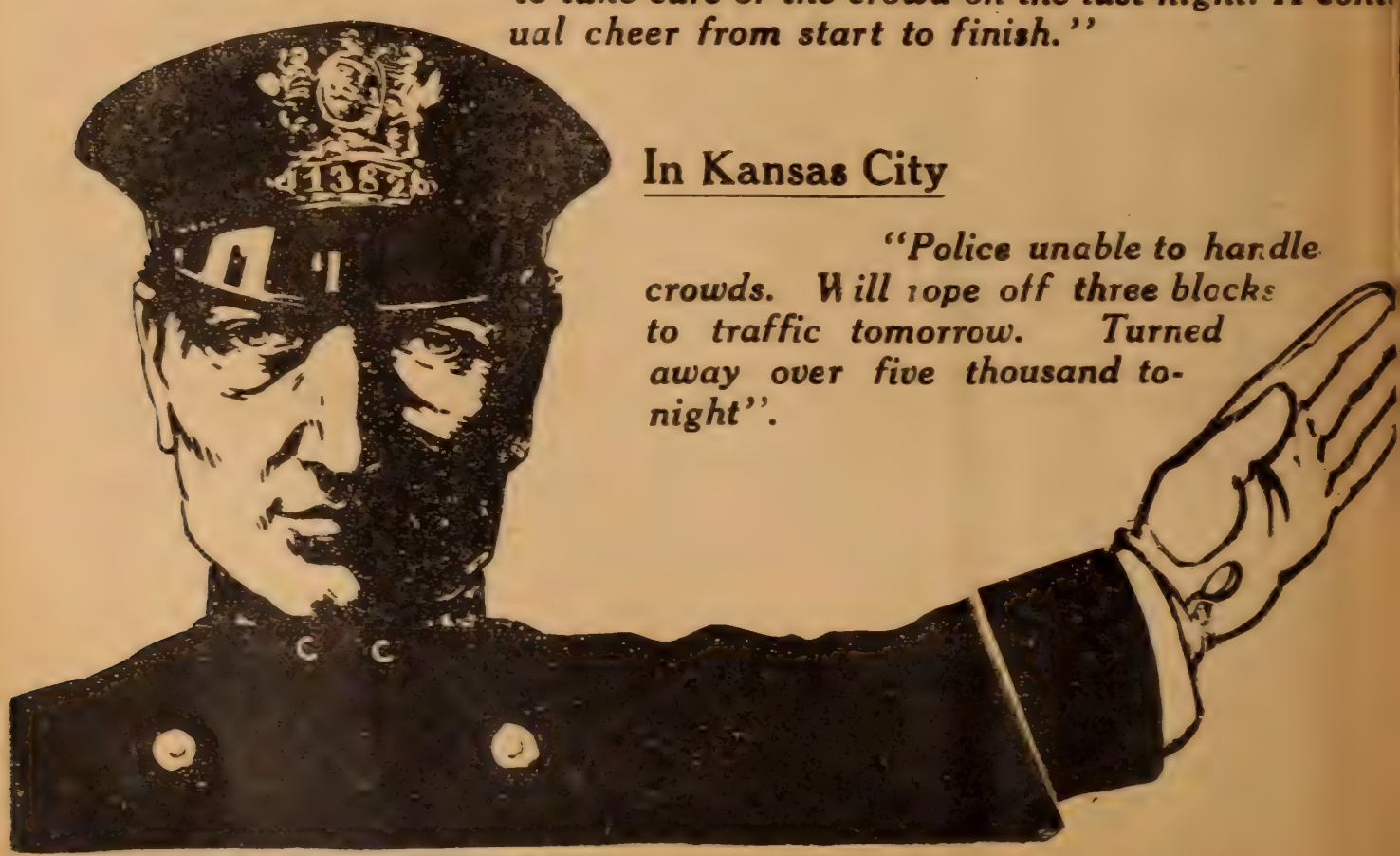
"Blocked the streets and roads at every evening p formance. The police had to be called out nights-- tramway company had to station extra inspectors keep the car tracks open."

In St. Louis

"Crowd so enormous that it was necessary to teleph the police station for help."

In Clarksville, Tex.

"Had to open my other theatre, that had been clos to take care of the crowd on the last night. A cont ual cheer from start to finish."



In Kansas City

"Police unable to handle crowds. Will rope off three blocks to traffic tomorrow. Turned away over five thousand to-night".

Calls out the Traffic Squad

Pittsburgh	*"Crowd thronged the theatre and adjoining streets in such numbers that it was necessary to take the entrance doors off their hinges."*
Decatur	*"Decatur has gone raving wild. Absolute capacity all day--tonight turned hundreds away."*
Yonkers	*"Stood 'em in line for three days straight. Showed to over 12,000 in the run. They ate it up and came back for more."*
Parkersburg W. Va.	*"Completely shattered every record of every kind we ever made in our ten years here."*

"The KAISER —the Beast of Berlin"

e time has long gone by for wondering whether not you should show this record-shattering pro-ction—the sensation of the decade—wondering if s really up to its advertising—really turns thou-ds away—really will make men and women fight-mad—really will top all past receipts. While u are wondering your competitor is booking it. So ct now—by wire—as soon as you've read this fice! Any Jewel Exchange or the Home Office.

JEWEL Productions INC
1600 Broadway, New York City

Dorothy

in Her Coming

"A SOUL

"Would an innocent girl come out of that room?

JEWEL Productions, Inc.
1600 Broadway New York City

Phillips

Big Dramatic Sensation

for SALE"

"My own Mother—
a thief — or worse!"

JEWEL
Productions INC
1600 Broadway New York City

The first play in years to receive the perfect score of 10 from the foremost Film Critic of London. A towering success all over the land.

"THE PRICE OF A GOOD TIME"

A Sensational Lois Weber Production featuring Mildred Harris

JEWEL Productions

A cyclonic drama of the West, produced by Joseph De Grasse, which has made money right straight thru from coast to coast.

"PAY ME"

starring Dorothy Phillips Idol of Millions

One theatre has shown this great play four separate times--a world's record. Book it for yourself and see why.

JEWEL Productions

Absolutely the most surprising "gentleman crook" picture ever screened and a registered money-maker.

Herbert Rawlinson in

"COME THROUGH"

George Bronson Howard greatest of all film dramatists, at his level best for your box-office.

JEWEL Productions

Elaine
ammerstein
in
"THE CO-
ESPONDENT"

-a tremendously
werful drama of
ve and Business,
ade by Ralph Ince
om the famous
age success by
ice Leal Pollock
d Rita Weiman.

JEWEL
Productions

One of the nation's greatest patriotism makers--in other words, a money play!

"THE MAN WITHOUT A COUNTRY"

--the classic story read by more men, women and children in your town than any other book except the Bible. Produced by Thanhouser--World Rights owned by

JEWEL
Productions

Louise Lovely,
Carmel Myers
and handsome
Jack Mulhall

--in a dream of fair women--a dramatic feast which is further conceded to be the Beauty Picture of the Age. Everywhere a Box-office triumph.

"SIRENS OF THE SEA"

JEWEL
Productions

MUSICAL SYNOPSIS FOR

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE.

"SMASHING THROUGH"

A HERBERT RAWLINSON PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
		REEL I.		
1	3¾	At Screening	2-4 Allegro	Hiawatha—Ancliffe (Intermezzo)
2	2½ T.	Ralph Brandon	3-4 Tempo di Valse	Valse a La Mode—MacMurre
3	1½ D.	Tod Receives Letter	6-8 Allegretto	Whistler and His Dog—Pryor (Caprice)
4	4¼ T.	Ralph's Report	2-4 Moderato	Intermezzo—Huerter (Intermezzo)
		REEL II.		
5	2¼ D.	Evelyn and Mother Enter Office	4-4 Moderato	*Tony from America—Mockton (Theme)
6	1½ T.	Tod Took First Train	2-4 Allegro	In a Hurry—Frimi (From Kentucky)
7	4 D.	Tod Attacked On Platform	4-4 Allegro Agitato	Allegro No. 2—Langey
8	2½ D.	Evelyn Meets Brother	4-4 Allegretto	Midsummer—MacQuarrie
		REEL III.		
9	1½ D.	Mother and Son	4-4 Allegretto	Caressing Butterfly—Barthelemy
10	2 D.	Tod Bursts Into Cabin	4-4 Moderato	*Tony from America—Mockton (Theme)
11	3¼ T.	The Sheriff	2-4 Galop	Hurry No. 3—Langey
12	4½ T.	That Mine	4-4 Allegro	Furioso No. 1—Langey
		REEL IV.		
13	3½ T.	Evelyn Was Now Presented	3-4 Andante	Prelude—Damrosch
14	2½ D.	Tod Returns To Evelyn	4-4 Moderato	*Tony from America—Mockton (Theme)
15	3 T.	The Only Clergyman	6-8 Allegretto	The Hohenzollern—Olsen (Intermezzo)
16	1½ T.	Now I've Got Lots of Money	4-4 Allegretto	Over the Top—Romberg (Fox Trot)
		REEL V.		
17	2½ D.	Evelyn and Foster On Train	4-4 Andante Moderato	Soliloquy—Tyers
18	3¼ D.	Tod and Ralph Enter Auto	2-4 Allegro	Hurry No. 1—Langey
19	4 T.	At Hot Springs Hotel	3-4 Allegro	Egmont—Beethoven (Overture)
20	1¼ D.	Evelyn Reads Telegram	4-4 Allegro	Furioso No. 60—Shepherd
21	1½ D.	Tod Embraces Evelyn	4-4 Moderato	*Tony from America—Mockton (Theme)

* Repeated Selection

MUSICAL SYNOPSIS *for*

"A BROADWAY SCANDAL"

A BLUEBIRD PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description	Tempo.	Selection.
		REEL I.		
1	2¼	At Screening	2-4 Allegretto Moderato	La Pollobinette—Valverde
2	2½ T.	Al Falkner	3-4 Tempo di Valse	Ballroom Chatter—Alvi Intermezzo—New
3	1½ T.	Few Questions	4-4 Andante	In Love—Frimi (New)
4	2¾ T.	For Assembled Friends	2-4 Allegro Non Troppo	Land of Joy—Valverde (One Step)
		REEL II.		
5	1¾ T.	A Pleasure Palace	4-4 Moderato	Havangla—Frey (Jazz Fox Trot)
6	2 D.	Enter Auto	2-4 Allegro	Furioso No. 11—Kefert
7	2¾ T.	Sure I'm a Doctor	3-4 Lento	Valse Triste—Sibelius
8	2½ D.	Nenette On Operating Table	3-4 Allegretto Con Molta Grazia	Butterfly—Bensmore (New)
9	3½ T.	You Should Have Reported	4-4 Moderato	*Tiger Rose—Burkhardt Theme)
		REEL III.		
10	2¾ T.	David Had Begun	4-4 Andantino Con Moto	Dramatic Tension No. 64—Borch
11	1½ T.	Dr. Kendall's Report	4-4 Allegro	Passepied—Delibes
12	2¼ T.	For Thus Armond Willed	3-4 Triste	Chanson Triste—Tschaikowsky
13	1¾ D.	Police Enter Room	3-4 Moderato Agitato	Appassionato No. 40—Borch
		REEL IV.		
14	2¼ T.	Such Stuff	3-4 Andantino	Visions—Tschaikowsky
15	2 T.	A Field Hospital	4-4 Allegro	Gruesome Mysterioso No. 31—Borch
16	2½ T.	The Theatrical Season	4-4 Allegro Moderato	Dancing Over Here—Romberg (Fox Trot)
17	1½ T.	By the Way, I Had Breakfast	2-4 Andantino	An Old Song—Nevin
		REEL V.		
18	2¾ T.	At Old Place	2-4 Allegro	High Jinks (Frimi) (Lively One Step)
19	1½ T.	Not a Toast To Me	4-4 Marziale	La Marseillaise—French (National Anthem)
20	1½ T.	A Collection For French Orphans	2-4 Allegro	Au Revoir, Soldier Boy—Vin Flippo (Lively One Step)
21	2¼ T.	One Thousand Dollars	4-4 Moderato	*Tiger Rose—Burkhardt (Theme)
22	2½ D.	Nenette Greets Father	6-8 Andantino	Serge D'Amour—Arends
23	1¾ D.	Dr. Enters Room	4-4 Moderato	*Tiger Rose—Burkhardt Theme)

* Repeated Selections.

Another Perfect Score!

Once More

THE IMPARTIAL FILM REPORT of London gives to a Jewel production the HIGHEST RATING EVER AWARDED by this, perhaps the only, Critic of the films who grades pictures exactly according to his private opinion—without fear and without favor.

The Perfect Score of 10 not won in years except by "The Price of a Good Time" has just been awarded to this dramatic fantasy.

with

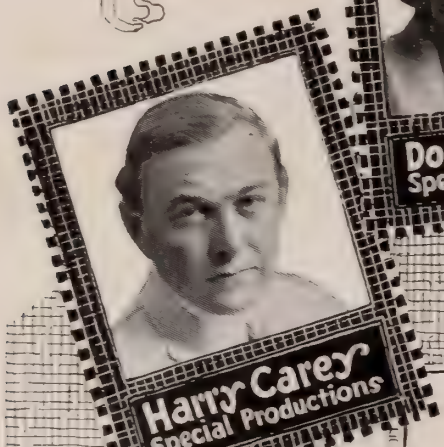
Louise Lovely
Carmel Myers
& Jack Mulhall

BOOK IT!

"Sirens of the Sea"

Jewel Productions Inc.
1600 Broadway.

Universal Special Attractions



THESE, the pictures de luxe of the screen world, will be heartily welcomed by every exhibitor anxious to meet the overwhelming demand for truly artistic productions. For in spite of the supreme art of their acting, direction and settings, each Universal Special Attraction is priced solely according to its own individual worth. See these productions at your nearest Universal Exchange.

Dorothy Phillips in "The Risky Road"
Mae Murray in "The Bride's Awakening"
Priscilla Dean in "The Two-Soul Woman"
Harry Carey in "The Scarlet Drop"
Herbert Rawlinson in "Smashing Through"
Mary MacLaren in "The Model's Confession"

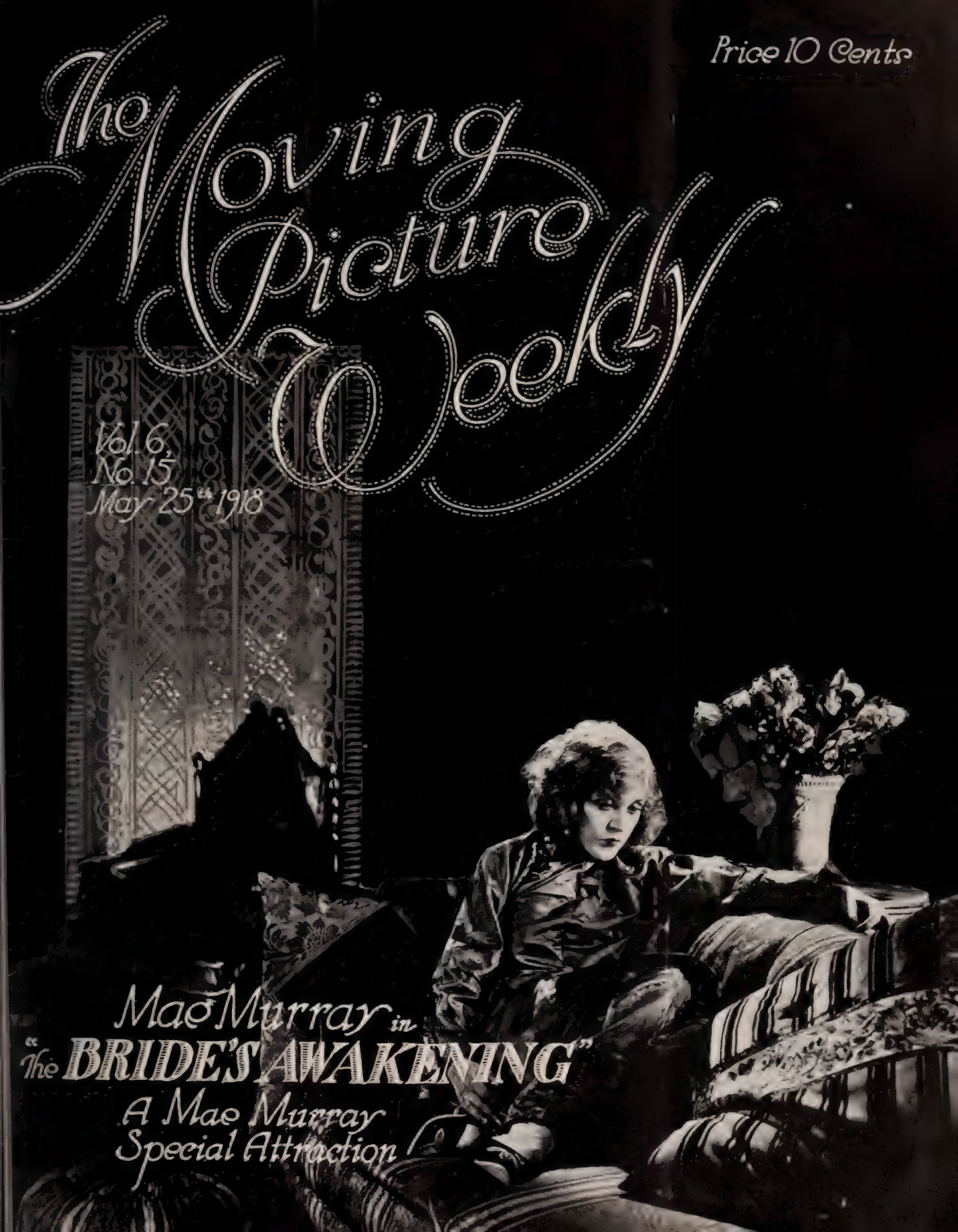
Value them for yourself. You'll find them the only answer to the question "How can I show popular stars in art productions at a popular price".

UNIVERSAL FILM M'F'G COMPANY
CARL LAEMMLE, President
1600 BROADWAY NEW YORK

Price 10 Cents

The Moving Picture Weekly

Vol. 6,
No. 15
May 25th 1918



Mae Murray in
"The BRIDE'S AWAKENING"
A Mae Murray
Special Attraction

MARY MacLAREN

Production

"The MODEL'S CONFESSION"

First it was "Shoes"—then—"Saving The Family Name"—then—"The Mysterious Mrs. M"—then—"Idle Wives" and **Now**
the greatest production of her career—
"The Model's Confession"

Soon to be released
-a superb Universal
Special Attraction
Herbert
Rawlinson in
"SMASHING THROUGH"
a two-fisted Thriller that makes every Man want
to slap him on the back and every Woman hug him.—
See it at your nearest UNIVERSAL Exchange and learn why
people like UNIVERSAL SPECIAL ATTRACTIONS.

Coming - at Sixty

Steel - Herbert

"SMASHING

JUST exactly the kind of picture that everybody likes to see—a husky young American fighting tooth and nail against big odds for his business and his girl. And Herbert Rawlinson, with more fire and steam and punch than half a dozen curled and scented screen heroes we could name, goes at his job like a young tornado. "SMASHING THROUGH" is right—right in title and right in story, and when you remember how Rawlinson cleaned up for you in "COME THROUGH" you can bet it will be right for your box-office, too. Reserve this high class Special Attraction today thru any U Exchange.

UNIVERSAL FILM MANUFACTURING COMPANY.
1600 Broadway, N. Y. Carl Laemmle, President

Miles an Hour!

Nerved

Rawlinson

in Elmer Clifton's Daredevil American Drama of Love and a Gold Claim:

THROUGH"

Mary MacLaren

-The American Beauty of the Screen-

in "The Model's Confession"

Universal Special Attraction

Directed by Ida May Park

Reserve now, through your nearest Universal Exchange

Mary MacLaren

-The American Beauty of the Screen-

in "The Model's Confession"

Universal Special Attraction

Directed by Ida May Park

Reserve now, through your nearest Universal Exchange

UNIVERSAL SPECIAL ATTRACTIONS

Herbert Rawlinson Special Productions | **Dorothy Phillips** Special Productions | **Mae Murray** Special Productions | **Mary MacLaren** Special Productions | **Priscilla Dean** Special Productions | **Harry Carey** Special Productions

IN one mighty stride, Universal Special Attractions have leaped into instant popularity with the biggest and best Exhibitors throughout the entire country. Each Universal Special Attraction is a selected story, played by a selected cast.

Each play is entirely independent of the other, sold to you strictly on its merits alone and no other way. Thus in Universal Special Attractions you get the very finest of pictures booked on the exact basis the trade has been wanting for years, the basis of MERIT alone. To date the pictures set for release include the following:

DOROTHY PHILLIPS in "THE RISKY ROAD"
MAE MURRAY in "THE BRIDE'S AWAKENING"
PRISCILLA DEAN in "THE TWO SOUL WOMAN"
HERBERT RAWLINSON in "SMASHING THROUGH"
HARRY CAREY in "THE SCARLET DROP"
MARY MAC LAREN in "THE MODEL'S CONFESSION"

Arrange to view each Special Attraction at your nearest Universal Exchange. Safeguard yourself by seeing with your own eyes the productions you offer to your patrons. Each is a 100 per cent production, he acme of perfect photo dramatic art. *There are no finer attractions on the world's market.* Confer with your exchange.

UNIVERSAL FILM MFG. COMPANY,
"The Largest Film Mfg. Co in the Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

Universal Special Attraction

HARRY CAREY in "The Scarlet Drop"

WITH the popular Star of such winning productions as "STRAIGHT SHOOTING"—"PHANTOM RIDERS"—"WILD WOMEN" and others, in the title role of "THE SCARLET DROP," you can compete with any big picture on the market.

At the Strand Theatre in Portland, Ore., while other houses were complaining of dullness, Harry Carey in "THE SCARLET DROP" stood the crowds in line. Take advantage of the power of this big Western Star and book "THE SCARLET DROP."

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. COMPANY,

"Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, Pres.

1600 BROADWAY NEW YORK

Universal Special Attraction

Dorothy Phillips in "The Risky Road"

IN the Liberty Theatre in Seattle, Washington, Dorothy Phillips in the Universal Special Attraction, "THE RISKY ROAD," went over big. Newspaper ads were used to tell the people of Seattle just how big this play really is.

Result—crowds and profits to the Liberty Theatre, on a picture booked at a reasonable price, with a star that plays capacity and a picture that brings people back for more of the same high class and character.

Book through your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. COMPANY,

"The Largest Film Mfg. Co. in the Universe"

CARL LAEMMLE, President

1600 Broadway, New York

Universal Special Attraction

Directed by Robert Z. Leonard

Mae Murray
Special Production

"The Bride's Awakening"

A Dramatic Feast in Matchless Settings

Now booking thru all Universal Exchanges

Universal Film Mfg. Co., Carl Laemmle, Pres., 1600 Broadway
New York

Universal Special Attraction

Directed by Robert Z. Leonard

Mae Murray
Special Production

"The Bride's Awakening"
A Dramatic Feast in Matchless Settings

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Universal Film Mnfg. Co., Carl Laemmle, Pres., 1600 Broadway
New York

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
(*Copyright* 1918, *Universal Film Mfg. Co. All Rights Reserved*)
Vol. 6. MAY 25, 1918. No. 15

Universal Combines All Its Exchanges

EFFECTIVE May 20th, the Universal Film Exchanges, Inc., an organization incorporated in New York, has taken over the business of all the branch exchanges, distributing Universal products in the United States with the exception of a few exchanges not owned by the producing company.

After the change goes into effect not only will Universal attractions be handled by Universal Film Exchanges, Inc., but these exchanges will handle the output of Jewel Productions, Lois Weber Productions, Bluebird Photoplays, Century Comedies, and Lyons and Moran Comedies.

It is in combining the numerous interests that the economy in distribution will be practiced. For a long time Bluebird controlled its exchanges and Jewel also had exchanges entailing a large overhead expense in rents, salary of office force, deliveries and incidentals too numerous to designate.

With the combining of the exchanges this excessive expense will cease. Eventually the saving will be felt by the exhibitors who will be given the benefit of the economies caused by the new system.

The exchanges now operated by Universal Film Exchanges, Inc., are:

Independent Film Exchange, Pittsburgh, Pa.; Universal Film Exchange, Detroit, Mich.; Universal Film & Supply Company, Kansas City, Mo.; Universal Film & Supply Company, St. Louis, Mo.; Universal Film & Supply Company, Oklahoma City, Okla.; Universal Film & Supply Company, Fort Smith, Ark.; Universal Film & Supply Company, Wichita, Kan.; Universal Film Exchange, Chicago, Ill.; Universal Film Exchange, Milwaukee, Wis.; Universal Film Exchange, Denver, Colo.; Universal Film Exchange, Salt Lake City, Utah; Universal Film Exchange, Butte, Mont.; Film Supply Company, Portland, Ore.; Film Supply Company, Seattle, Wash.; Film Supply Company, Spokane, Wash.; California Film Exchange, San Francisco, Cal.; California Film Exchange, Los Angeles, Cal.; California Film Exchange, Phoenix, Ariz.; Laemmle Film Service, Minneapolis, Minn.; Laemmle Film Service, Omaha, Neb.; Colonial Film Exchange, Sioux City, S. D.; Laemmle Film Service, Des Moines, Ia.; Cincinnati Buckeye Film Company, Cincinnati, Ohio.; Cincinnati Buckeye Buckeye Film Company, Columbus, Ohio; Cincinnati Buckeye Film Company, Louisville, Ky.; Central Film Service, Indianapolis, Ind.; Central Film Service, Evansville, Ind.; Rex Film Service, Albany, N. Y.; Victor Film Service, Buffalo, N. Y.; Victor Film Service, Cleveland, O.

C. H. MacGowan, assistant general manager of Universal, on Saturday, May 18, accompanied by six assistants, left New York for a trip around the entire circuit for the purpose of effecting the taking over of the exchanges by the new corporation. Before leaving he said that the change would automatically be effective as of May 20, and within a few weeks from that date he expected everything would be working smoothly in every one of the exchanges.

The change in the method of distribution does not mean that changes will follow in the Universal sales organization. All of the branch managers will retain their positions, but hereafter will be given assistance by the home office that will lead to greater possibilities for themselves and for the exhibitors served by them.

TITLES FOR UNIVERSAL ANIMATED WEEKLY, No. 24, SCENES ON THE OPPOSITE PAGE.

1. Fair soldierettes of England's land army preparing ground to sow the seeds of victory. She has released a man for the war and is helping to keep England from starvation.

2. Right Rev. Patrick J. Hayes, Chaplain Bishop, officiates at services attended by thousands of the boys in khaki at Wrightstown, N. J.

3. Women police reserves take part in annual New York police parade for the first time in history, led by Mayor Hyland. "The Finest" broke two set precedents.

4. In order to save wheat, eat more spuds. Mayor Marx of Detroit sets example in "buy a bushel" movement by buying a sack of "murphies" to start the potatoes rolling.

5. First stone ship, the 7,900 ton steamer "Faith," proves a success on her trial trips in 'Frisco Bay. She made eleven knots an hour. Others will follow.

6. Jackies training at Pelham Bay signalize advent of summer suits by spelling their slogan "Victory" all over the drill ground. Now throw up your hats and cheer.

CAUSES FIGHT IN HAVANA.

(Havana, Cuba, May 12, Special to Moving Picture Weekly).—"The Kaiser, the Beast of Berlin," will be presented here only after a determined fight against the pro-Germans. It is apparent that the pro-Germans have a very strong organization which reaches, possibly through devious channels, into high official circles in Cuba. So strong are the pro-Germans that they have forced the removal of an electric sign in front of a local theatre. The sign read: "Biggest attraction ever presented. Coming—"The Kaiser, the Beast of Berlin."

The sign had been ordered erected by B. Lichtig, Havana manager for the Universal Film Manufacturing Company which is handling the Jewel Productions here. It was illuminated for only a few moments when Mr. Lichtig received notice that the sign would have to come down. As the notice was official, down it came.

President Menecol of Cuba is said to be taking a personal interest in the investigation as to why the local authorities in a Cuban city should feel sympathetic toward the kaiser when Cuba is fighting beside the rest of the Allies to force his dethroning.

While the pro-German undercurrent in Havana has been able to bring enough influence to bear to force the removel of the sign, from outward appearances the Havana newspapers are a unit in labeling the removal as an outrage.

Scenes From Animated Weekly No. 24

No. 1.

No. 2.

No. 3.

No. 4.

No. 6.

No. 5.

(See page 10)

YOU FOOT THE BILL!

No. 209 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

NEVER in the history of the picture business has it been such a patriotic duty to stop every dollar of waste as it is today. Every dollar that is wasted can well be considered a dollar's worth of help for Germany.

Long ago the Universal found the way to stop the waste that was going on in studios, with the result that waste is practically an unknown item at Universal City.

We are now establishing a new system to eliminate waste and excessive overhead expense by merging the scores of exchanges throughout the United States that are handling Universal, Jewel, Bluebird, L-Ko, Lyons-Moran, Alice Howell and other brands of pictures.

The exhibitor will benefit by this in proportion to the speed with which other producing and exchange companies follow our example. Unfortunately there is still a wasteful extravagance in much of the producing that is being done.

For example, I was informed the other day of a certain producing company which wanted to make a snow picture. According to my informant, fifty-five people were sent to make the picture. They went from Los Angeles to San Francisco by boat and from there to the snow country by train, returning by the same route. They were in the snow country about two weeks, but made no scenes because of lack of snow; nor could they work in San Francisco on account of fog, although they stopped there five days. They finally changed their story and made the picture elsewhere. But in the meantime THEY HAD SPENT ABOUT $30,000 and had practically nothing to show for it.

The Universal wanted to make a snow picture at about the same place; but instead of sending a company to the snow country we wired to know if there was any snow. We found there was none. So we waited until we received a wire announcing a snow storm, and then sent our company, even taking our own dogs, sleds and props to avoid losing time. As a result we secured our snow scenes without the loss of an hour and at the very minimum cost.

I could tell you of HUNDREDS of similar cases, each as simple as this and each nearly as important. But possibly this one instance will start you on a new line of thought, and show why it is imperative for YOU EXHIBITORS to demand the complete elimination of carelessness, thoughtlessness, waste and extravagance in the making and handling of pictures. You are the ones who must pay for the money thus thrown away, and you pay for it in the form of HIGH RENTALS.

You're paying for it. Are you getting what you're paying for? If not, it's partly your own fault. The nearest Universal exchange is ready to point the way to PROFIT—and that's what you're working for!

COMING!
STAR OF "STRAIGHT SHOOTING"—
"PHANTOM RIDERS"—"WILD WOMEN"
AND OTHER BIG SUCCESSES
DARING HARRY CAREY
in "THREE BAD MEN"
It's a Universal Special Attraction
Reserve Now thru Your Nearest Universal Exchange or
UNIVERSAL FILM MFG. CO.
Carl Laemmle, President
1600 BROADWAY, NEW YORK

DOROTHY PHILLIPS

In a Number of Her Most Successful Productions

DOROTHY PHILLIPS

A Star of Wonderful Beauty, Personality, Versatility, Dramatic Ability and Drawing Power

IN

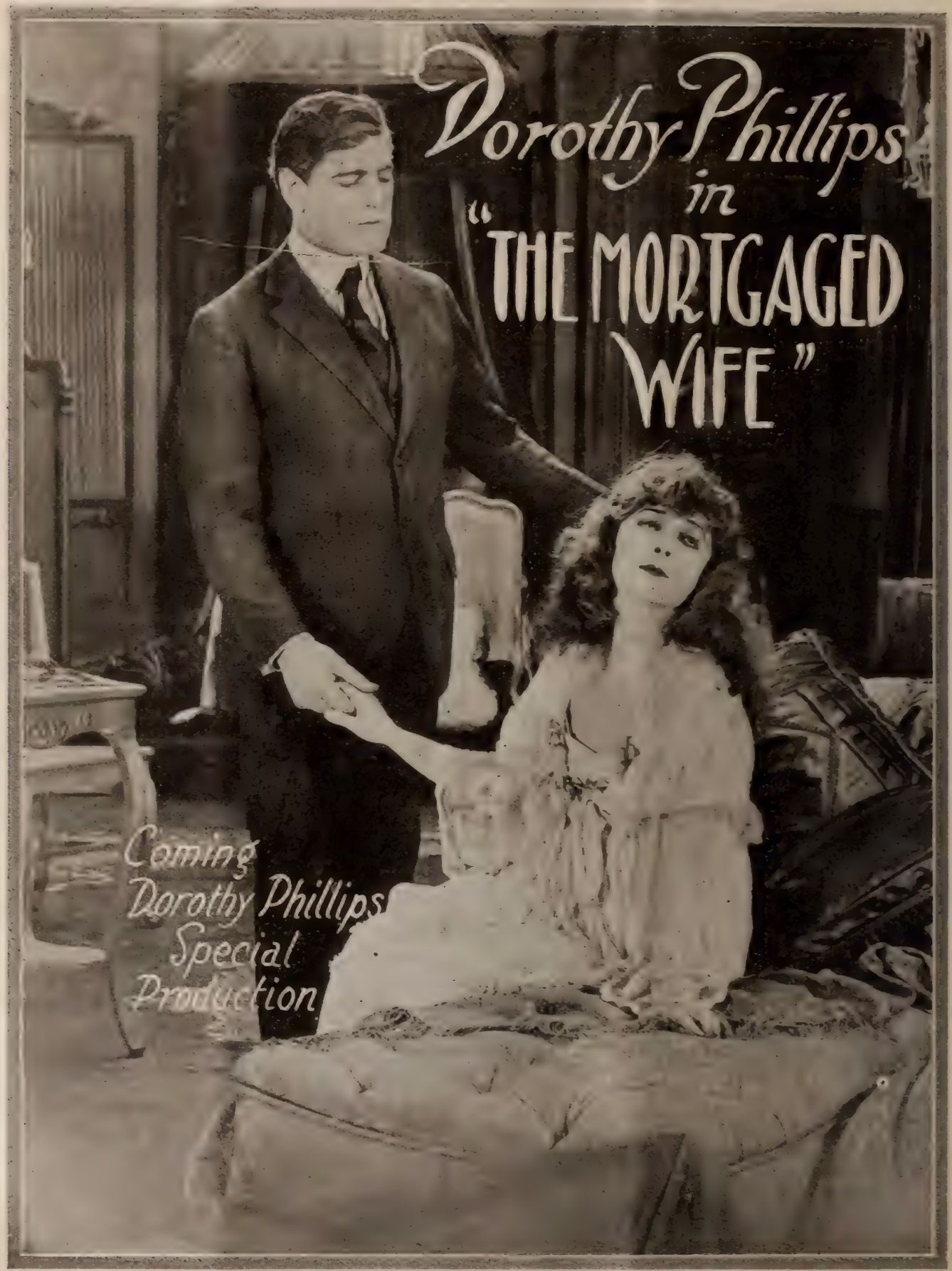
"THE GRAND PASSION"

BLUEBIRD SPECIAL

Dorothy Phillips
in
"THE RISKY ROAD"
Dorothy Phillips
Special Production

Dorothy Phillips in
"A Soul for Sale"
Jewel Production

DOROTHY PHILLIPS
IN
"HELL, MORGAN'S GIRL"
Bluebird Special


Dorothy Phillips
in
"THE MORTGAGED WIFE"
Coming
Dorothy Phillips
Special
Production

DOROTHY PHILLIPS

IN "Paid In Advance"

FORTHCOMING JEWEL PRODUCTION

Dorothy Phillips
in a great drama of Woman's vanity and Man's passions. Book it now thru any Jewel Exchange.
JEWEL Productions
A SOUL for

SALE"

Did you miss that Sweeping Success "My Unmarried Wife?—Then here is your Chance again — — Book *and* Boost Bewitching

CARMEL MYERS *in* "A BROADWAY SCANDAL"

A play that will again register her growing popularity with Photoplay lovers
BOOK thru your local BLUEBIRD Exchange, or communicate with
BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

Scenes From Current Events No. 54

British farmerettes, mobilized for three years, receive medals from Princess Mary.

Chas. Mulham, champ riveter of Fore River plant, breaks record by driving 2,805 rivets in nine hours.

Andre Tardieu, French High Commissioner, and the Blue Devils at the White House.

This Blue Devil of France has killed 150 Germans and has received scores of medals. Note Liberty Bond button.

Postmaster Patten starts the first 'Plane-Post Washington mail on its way from New York.

Postmaster General Burleson tells President and Mrs. Wilson the details of the Pony Express of the Air.

Book and Boost

Rupert Julian's

Thrilling Master Crook Drama

"MIDNIGHT MADNESS"

A high Class Detective Mystery. Featuring

Ruth Clifford and All Star Cast

Book thru your local BLUEBIRD Exchange
or
Bluebird Photoplays, Inc.
1600 Broadway New York

"He's done for!"

NESTOR COMEDIES

EVERY week as regular as clock work, NESTOR COMEDIES come to bat with a side splitter. NESTOR reputation is founded on regularity of performance—every one of them hits the bull's eye for mirth and hilarity.

"PASSING The BOMB"

is a sure fire laugh-getter. BOOK AND PLAY NESTORS REGULARLY EVERY WEEK. BEGIN RIGHT NOW.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

GETTING the comedies that "register" under the ticklish part of your patrons' anatomy is not easy these days. You've got to give 'em the genuine stuff. L-KO's turn the trick. In this latest L-KO release—

"BLIND PIG"

Featuring DAVE MORRIS and the L-KO Beauty Girls

—you get the famous L-KO beauty squad—those snappy little fun-makers that delight the eye and keep up the "pep" from start to finish.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

L-KO COMEDIES

RUTH CLIFFORD

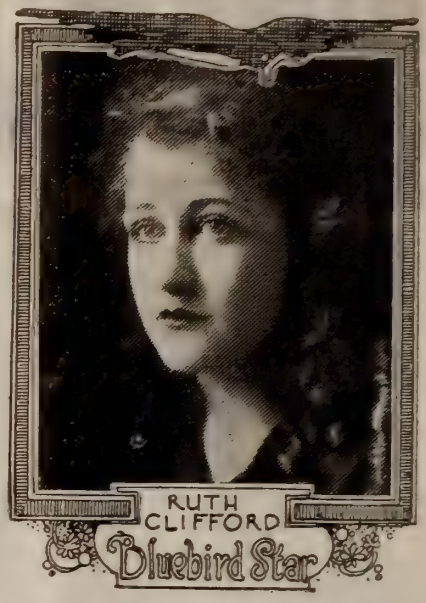
IN

The Bluebird Photoplay

"Midnight Madness"

WITH

KENNETH HARLAN



Publicity cut on Ruth Clifford, now a star in her own right. There are also scene cuts in one and two columes on "Midnight Madness."

THE STORY.

JEWELS rich and rare had been stolen. The thief had been wounded in the left hand. That was the only clue. Prentice Tiller entered his hotel bedroom and dressed a wound in his left hand. In the next room is Gertrude Temple. Tiller overhears her phone to Aaron Molitor. He enters and says he is Molitor. Gertrude distrusts him, but fears for some reason to call the police, even when he tells her that he is going to rob her of the jewels he declares she has. Molitor knocks and Tiller escapes. He sees,, however, that Molitor is also wounded in the left hand. Through a plant Gertrude takes Tiller to the ruins of an old church, where he is suddenly snatched away and escapes death in an old well by a mere accident, though he permits Molitor to think him dead. The next night Gertrude is informed of Tiller's death, but at that very moment Tiller steps in through the French window and demands the jewels. The police are watching the house and break in as he holds the others up. To save Gertrude, Tiller allows the police to think he is Molitor. As Molitor, Gertrude and her father are taking a boat for France, Tiller joins them and Molitor begins to think he is one of their band. In Paris they go to the haunt of the master crook, Chevat. Lola, his plaything, loves him passionately and becomes jealous of his attentions to Gertrude. Lola attempts to kill Gertude, but Tiller prevents and just then the police break in, and in the confusion Tiller gives Gertrude the bag of jewels and pushes her out of a side door, Chevat is killed by Lola, and Tiller escapes in disgiuse.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

Written by
ELLIOTT J. CLAWSON

Produced by
RUPERT JULIAN,

who performed these same offices for "The Kaiser, the Beast of Berlin."

CAST.

Prentice Tiller	**Kenneth Harlan**
Aaron Molitor	**Harry Van Meter**
Simon Temple	**Harry H. Holden**
Gertrude Temple	**Ruth Clifford**
Chevat	**Louis Willoughby**
Lola Montez	**Claire Du Brey**

THE MYSTERIOUS GUN SHOT WOUND

Strange accident to two men starts many complications in "Midnight Madness."

"LOOK out for a man with a gunshot wound in the left hand. Notify the Receiving Hospital and all physicians. Bring him into Central —hello! Yes—tell the men on the beats when they ring in. Better cover the depot!"

That is the order issued by the captain of a metropolitan detective division to the switchboard men at Central headquarters when a big crime has been committed and when the criminal is known to have been shot.

That is the man trap that confronted Prentice Tiller when he was thought to have stolen the priceless gems in the exhibition of the Society of Fine Arts.

Kenneth Harlan, supporting Ruth Clifford in "Midnight Madness," a fast-moving Bluebird photodrama, plays the part of Prentice Tiller, a much-hunted individual who always seems to leave just a fraction of a minute before the man-hunters arrive.

"Midnight Madness" centers around the theft of the wonderful jewels, a lovely girl and a thief.

From the moment the first scene is shown the play is tense with convincing action.

"Midnight Madness," latest Bluebird release, will be shown at the ..... theatre.....

For Your Herald

"MIDNIGHT MADNESS"

MYSTERY had stalked hand in hand with Gertrude Temple for years. She was used to it. But lately one, Prentice Tiller, the most mysterious man she had ever met, had come into her life and dominated it. She felt that he was accusing her, and she did not know that she had done any wrong. As a matter of fact she was an important cog in a wheel of larceny on a tremendous scale, and didn't know it. On the other hand, Tiller did not know she was an innocent party in the narrow escapes he had had from death.

And now in the strange haunt of Chevat, the master crook, Gertrude, is cornered. Chevat, by making love to her, has excited the jealousy of Lola, his plaything, and she has stealthily unseathed a dagger which she wore in her hair for an ornament.

But at the moment she is going to strike the terrified girl, Prentice Tiller—My, we almost spoiled the story for you, didn't we?

BLUEBIRD PRESS SHEET

A FEW DISPLAY LINES

The Wheel of Larceny.
The Lure of Jewelry.
Was She a Thief?
Dupe or Darling?
The Woman in the Case.
The Jewels of the Marquis.
The Mysterious Detective.
Sequel to "The Mysterious Mr. Tiller."
Set a Thief to Catch a Thief.
Her Double Life.

CHURCH FLOOR OPENED

Prentice Tiller Escapes Attempt on His Life by Chance in "Midnight Madness."

PRENTICE TILLER, searching for the priceless collection of jewels stolen from the Society of Fine Arts, stood over a trap-door in the dimly lighted crypt of a deserted mission church. Without warning the floor opened. He flashed through darkness. It seemed ages before he struck the bottom of the pit into which he had fallen. The door above drifted back into its dusty groove. His hands passed over the slimy walls of the cavern. There seemed no escape.

That is only one of the desperate situations in which Prentice Tiller finds himself in "Midnight Madness," a Bluebird photodrama in which Ruth Clifford stars supported by Kenneth Harlan. In his search for the stolen jewels Tiller braves death and escapes when criminals plotting against him hold revel in celebration of his end.

Through it all the beautiful Ruth Clifford as the heroine really "stands by" when her very expression indicates that she is in league with the gang of desperate criminals against whom the man she loves works.

To see what is regarded as one of the fastest, most dramatic and realistic photodramas of the year, see "Midnight Madness" at the ——— Theater on ———.

WAS SHE INNOCENT?

HOW can an innocent and lovely girl become so linked in a murky ring of crime that even the man who loves her fears that she is stained by its shadow? Kenneth Harlan, in "Midnight Madness," a thrilling Bluebird photodrama, as "Prentice Tiller," has misgivings when Ruth Clifford, as "Gertrude Temple," appears to be the queen of a gang of desperate gem thieves.

The priceless collection of jewels of the Academy of Fine Arts is stolen. Prentice Tiller is told to recover them. The girl he loves seems to be in league with the criminals.

Hunted as a criminal, shot through the hand and disheartened at the irony of fate, he surmounts seemingly hopeless obstacles and wins out in an unusually gripping climax to the strong drama.

If you want to see the intimate workings of a big city police department, if you care to visit the hidden catacombs of an old mission, if you desire constant, logical action in a clean, stirring photodrama, see "Midnight Madness" to-night at the ——— Theater.

CLEVER DETECTIVE REVIVED.

"MIDNIGHT MADNESS," the Bluebird photoplay in which Ruth Clifford stars alone for the first time in her carer, has the distinction of being written and produced by the men who wrote and produced "The Kaiser, the Beast of Berlin," the photoplay sensation of 1918.

"Midnight Madness" will be seen at the ——— Theater on ———, and those who are fortunate enough to be present on that night will remember with pleasure the similarity between the principal characters in this production and a former one, which was written by Elliott J. Clawson and directed by Rupert Julian. It was entitled "The Mysterious Mr. Tiller."

The same detective and the same girl are featured in "Midnight Madness," but in this production Rupert Julian is the silent contributor. Kenneth Harlan takes the role which he played in the former production—that of Prentice Tiller.

JULIAN'S CAREER.

WHEN Rupert Julian and Elliott J. Clawson had finished their strenuous job of landing "The Kaiser, the Beast of Berlin," as the winner of the photoplay race of 1918, they took a short rest, and then plunged into a production as opposite as possible to the intense drama of the Kaiser picture.

A year ago a production written and produced by this clever pair under the title, "The Mysterious Mr. Tiller," made a tremendous hit. They decided to write a sequel to it, perpetuating the same characters. This they have done in "Midnight Madness," which will be seen at the ——— Theater on ———.

Rupert Julian's career is an extremely interesting one, and partly accounts for the versatility which permits such opposite productions as "The Kaiser, the Beast of Berlin," and "Midnight Madness."

He was born in Manchester, England, and, at the age of seventeen years, was playing important parts on the English legitimate stage, supporting such famous stars as Sir Herbert Beerbohm Tree, George Alexander and Lewis Waller.

After his last season with Tree, Rupert Julian went to Australia under contract to J. C. Williamson.

With the firing of the first gun in the Boer War he enlisted, but his career as a soldier was shortly ended in his capture by Louis Botha, later premier of South Africa, and until the close of the war Mr. Julian lay captive in a Boer prison.

At the conclusion of the war he was sent back to England an invalid, but regained his health and resumed his theatrical work.

He subsequently returned to Australia and remained with J. C. Williamson for years, eventually coming to this country, where he played with Lewis Waller in "M. Beaucaire" at Daly's Theater, New York. Then followed a season with Tyrone Power in "Julius Caesar," playing Marc Antony to Mr. Power's Brutus.

BLUEBIRD IDEAS

The principal advertising points of "Midnight Madness" are as follows:

THE STAR: Ruth Clifford, who in this production becomes of stellar prominence. Heretofore she has co-starred with Monroe Salisbury.

SUPPORTING CAST: Headed by Kenneth Harlan, and includes Harry Van Meter, Claire Du Brey, Harry Holden and Louis Willoughby.

PRODUCER and AUTHOR: Rupert Julian, who directed "The Kaiser, the Beast of Berlin," and in connection with Elliott J. Clawson, who wrote "Midnight Madness," wrote the story of "The Kaiser," and played the title role.

It is important also to note that "Midnight Madness" is a sequel to "The Mysterious Mr. Tiller," a detective story along original and highly mysterious lines. Send out the following card to your mailing list:

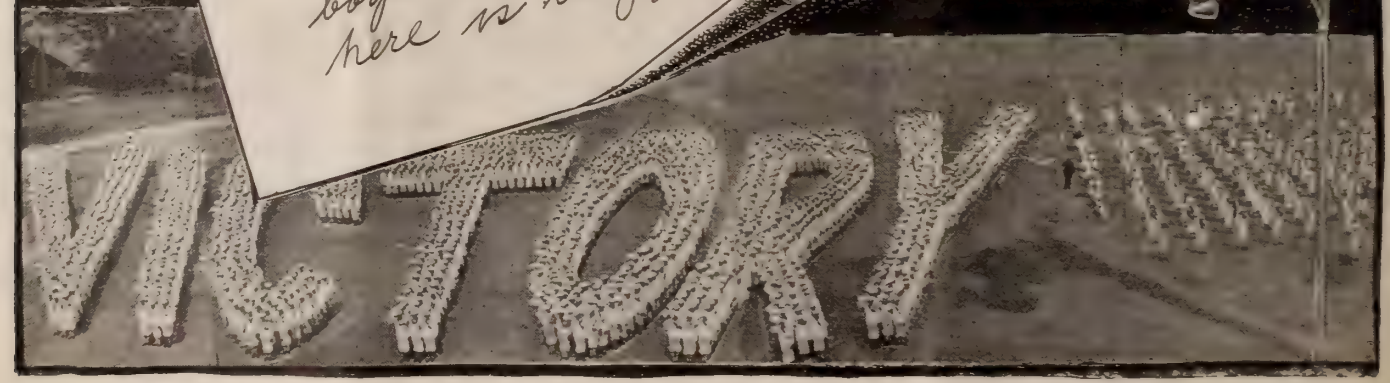
> You are invited to meet
> The Mysterious Mr. Tiller
> again.
> He has returned to duty,
> and will be glad to meet all of
> his friends at the
> .....Theatre on .....
> The password is "MIDNIGHT MADNESS" and initiation fee is ..... cents.

UNIVERSAL
Animated Weekly
Current Events
and Screen
Magazine

To My Boy in France

Your old Dad saw your picture last night in a Universal Animated Weekly at the Star Theatre and, believe me, boy, I'm proud of you. Ma says the whole family must go now to the Star Theatre every week because the other Theatre didn't have sense enough to run these pictures of our boys that everybody here is crazy about.

MILLIONS of Fathers — Mothers — Uncles — Aunts — Sweethearts and relatives are eagerly watching for every bit of news in pictures of "the boys." You, Mr. Exhibitor, have the supreme opportunity to give it to them in the UNIVERSAL ANIMATED WEEKLY—CURRENT EVENTS—and SCREEN MAGAZINE. You can book either one or two or all three on an equitable basis. DO IT NOW and keep your crowds coming week after week. Book thru your nearest Universal Exchange, or communicate with the Universal Film Mfg. Co. Largest Film Mfg. Co. in the Universe. Carl Laemmle, President, 1600 Broadway, New York.



"$5,000 REWARD"

FRANKLIN FARNUM

WITH GLORIA HOPE AND SELECTED CAST IN

$5,000 REWARD"

A HIGH SPEED FARNUM PLAY WITH A PUNCH

BOOK thru your local BLUEBIRD Exchange, or communicate with
BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

BOOK IT. BOOST IT.

"MERRY MERMAIDS."

Featuring Dave Morris, Rube Miller and the L-Ko Beauties.

(*Copyright* 1918, *L-Ko Motion Picture Ko.*)

A. BLUFFER was everything that his name implied. The son took after the father. Both had a keen eye for beauty, as had also A. Bluffer's partner. When the new stenographer came there was keen competition to see which one should take her out to lunch. The firm was in the law business, and at this moment came a telegram advising that A. Bluffer had been appointed legal advisor to a ladies' gymnasium.

Bluffer was in such a sweat to accept this new job that he aroused his partner's suspicions, and the latter took his letter of credentials out of his pocket. When Pop reached the gymnasium he felt like a fool. His partner had been there ahead of him, presented the letter, and was in the midst of the legal advising.

The stenographer was a member of the gymnasium class too, and showed up just at this time with Bluffer's son. The son and the partner enter into a compact to beat father out, but when they rolled themselves in an awning which was being painted for the gymnasium they came out with convict stripes on, and the chase which ensued ended up in the gymnasium tank, where their stripes were finally washed out, and they again presented the appearance of clean citizens.

"HOME, JAMES!"

Nestor Comedy.

CAST.

Archibald James	**Harry Mann**
Mr. James	**Kathleen O'Connor**
The Maji	**Wadsworth Harris**
Etta, the maid	**Bartine Burkett**

SYNOPSIS.

ARCHIBALD JAMES has a habit of staying away from home in the evenings, and his wife constantly worries.

The wife calls upon Maji, the mystic, who tells her he will call for her in a taxicab at breakfast time the next day. James comes home after his wife has retired and tries to keep quiet, but the dog barks. James puts the dog in a box; and pulling the bearskin rug over his head, he goes on all fours into his wife's room, where he barks like a dog. She awakens, but remembers the Maji and feigns sleep again.

The next morning the Maji comes for the wife. James sees her get in the taxicab and whirl away. He gets another taxi and follows, but Mrs. James and the Maji switch cabs, and when James reaches the cab he started after he finds it empty. However, he sees his wife and the Maji enter a mysterious looking building and he follows. Inside he just gets a glimpse of his wife and the Maji passing through a separating wall which closes before he can reach it. He stands raving as the Maji tells the wife she can go home and he will bring about a cure. He mysteriously appears in the same room with James and hands him a note saying "Your wife was alone last night." The Maji disappears, but comes back again with a similar note. Again he disappears, and two of his henchmen appear from space and frighten James. They throw him thru the wall and he lands on the other side. Again the Maji appears and tells James to look at his hand. He sees the same message written on the palm. Eventually as James presses a button to get out he is hit on the head by a huge mallet. He is carried home. In bed with his head tied up he makes up with his wife. He is cured.

"THERE GOES THE BRIDE."

Lyons-Moran Star Comedy.

CAST.

Eddie	**Eddie Lyons**
Lee	**Lee Moran**
Betty	**Betty Brown**
Landlady	**Margaret Cullington**

SYNOPSIS.

WHEN Eddie and Lee, roommates, are both thrown down by the same girl, they become disgusted with women and swear never to speak to another one again. This holds until Betty arrives in town to pay a visit to her aunt, the landlady of the boarding-house at which Eddie and Lee take their meals. The boys immediately fall for her, and Eddie, thinking to grab her before Lee gets a chance, proposes to her and is accepted. They are speedily married, and the preacher is sworn into secrecy. It is decided to keep the affair a secret.

Lee, not knowing that the apple of his eye is married, starts a little courtship of his own, much to the annoyance of Eddie.

Then one night Eddie, wishing to see more of his wife, makes his way quietly thru the boarding-house to Betty's room. He is heard by Mrs. Bean, the landlady, who rushes in on him and he is forced to take flight out of the window. Recovering from his scare, he sees Lee going to make a proposal to Betty. Breathlessly he watches thru the window, and is happy again when Lee is turned down. Lee, refusing to take "No" for an answer, returns to Betty's room and tries to force her to consent to marry him. Here he is discovered by Pa and Ma Bean, and Pa, with a shotgun aimed at Lee, tells him that the honor of the boarding-house must be upheld and that he must marry Betty at once, and are marched off to the preacher.

Eddie, telephoning to tell his wife "Good-night," is informed by Mrs. Bean that Betty is at the preacher's getting married. Clad only in pajamas, he races for the preacher's to try to prevent Betty from committing bigamy. The preacher recognizes Betty as the same girl he had married a few days before, but is unable to say anything on account of his vow to secrecy. He delays things as much as possible until Eddie arrives and confesses, and all ends happily.

SYNOPSES OF L-KO, NESTOR, LYONS-MORAN STAR COMEDY

CURRENT EVENTS, No. 54.

Women of British Land Army Decorated For Long Service.—Princess Mary honors "farmerettes" for their devotion to the Empire in its hour of trial.—*Cambridge, Eng.*

Harvard Students Take the "Fresh" Out of Freshmen.—Crowds follow eccentric polo player and cheer the efforts of another youth recruiting from a wheelbarrow.—*Cambridge, Eng.*

President Wilson Greets French "Blue Devils."—With bayonets fixed the gallant mountain troops of our Sister Republic march from the White House after being presented to the Nation's Chief Executive.—*Washington, D. C.*

Drives Red-Hot Rivets Into "Kaiser's Coffin."—Charles Mulham, a riveter in the Fore River Shipbuilding plant, breaks the world's record by hammering home 2,805 rivets in nine hours, earning thirty-five dollars for the day's work.—*Quincy, Mass.*

America's War Secretary In England.—Newton D. Baker caught by the camera outside the American Embassy after his recent visit to the fighting front in France.—*London, England.*

President Starts World's First Aerial Mail Service.—"Cloudland post" to Philadelphia and New York is inaugurated to reduce the mail time for important communications.—*Washington, D. C.*

Fighting For Freedom With Food.—In order to keep our armies in the field they must be fed. The millions composing the armies of our Allies must be fed, too, or they can't fight. It's up to you to save food and help feed them! (Cartoons presented by request of the United States Food Administration.)

"BULL'S EYE," "LION'S CLAWS," SCREEN MAGAZINE, CURRENT EVENTS & ANIMATED WEEKLY.

The Last Episode of "THE BULL'S EYE."

No. 18—"THE RUNAWAY."

CAST.

Cora	Vivian Reed
Cody	Eddie Polo
McGuire	Hal Cooley
North	Wm. Welsh
Sweeney	Noble Johnson

CODY, tied to the tracks, struggles at his bonds and as the train reaches him kicks out the board over the culvert and drops down between the ties. The train passes over him, cutting his bonds. Cody gets on the train, which stops at the nearby station.

North and Sweeney find that Cody has escaped and go to the station, where Cody is knocked out and placed on the pilot of the engine which is detached and started. The three Mexicans ride up to another station with Cora, hold up the train crew and place Cora on the engine, which runs wild, with Cora aboard.

McGuire at the ranchhouse revives and calls up the sheriff, who starts out with his posse.

Cody revives when he sees the other engine with Cora rushing toward him. The wounded engineer instructs him how to operate the levers, and Cody stops the engine and reverses it as the other engine reaches him. The two crooks, North and Sweeney, decide to beat it for parts unknown, but play to even up scores, so arrange a device with a pistol attached to the door, so that when the door is opened it will explode the pistol into a box of dynamite. They leave by the window.

Cody, McGuire and the posse arrive at the cabin. Cody is about to open the door when he sees the three Mexicans coming. He hides and holds them up. They flee to the cabin for refuge. When they open the door the cabin blows up with the three Mexicans.

North and Sweeney meet Cora and abduct her. Sweeney then decides to give North the doublecross and have the girl and money for himself. He shoots North and steals the girl and the money. He is making his getaway when he is seen by the posse. Cody overtakes Sweeney and rescues Cora, while the sheriff shoots and kills Sweeney.

On their way back to the ranch they find the body of North and a written confession stating that he killed Clayton. The missing half of the will is also with the note.

Later at the ranch McGuire proposes to Cora and she accepts him. Cody sees how things stack up, so congratulates them and tells them that he guesses Uncle Sam needs him powerful bad just now. So Cody leaves McGuire and Cora in their newfound happiness, and we later see Cody over in France fighting with the boys from over here.

"THE LION'S CLAWS."

No. 10—"THE ESCAPE THROUGH THE FLAMES."

CAST.

Beth Johnson	Marie Walcamp
Captain Harris	Neal Hart
Captain Johnson	Tom Lingham
Rej Hari	Rex de Roselli

SYNOPSIS.

BETH JOHNSON, trapped on the roof of a burning building, is rescued by Captain Harris and her father.

Beth, almost overcome from the danger through which she has just passed, falls senseless on the ground. Her father and Captain Harris hurry her through the jungle, but suddenly the Moon Men, sent by their ruler to capture Beth, appear and try to capture her. She runs from them, but in so doing becomes separated from her protectors. After a terrific struggle with the natives she is attacked again by Hari and his men, who have pursued her. She manages to escape from them, however, and runs farther into the jungle. There she is unable to go farther, and seeks shelter in a hole in the ground for the night. Rej Hari, near her, fails to discover her whereabouts.

Morning comes. She is captured by Rej Hari, tied to a horse, and taken off toward Bonda.

Meanwhile soldiers from the barracks are searching for Captain Harris. They come upon Hari and his guards, and a terrific battle takes place. Realizing that Beth is in danger, the soldiers exert every effort to rescue her, but although Rej Hari and his men are put to flight, Beth is not saved.

Tied to the horse, and knowing that the horse will return to Bonda, Beth believes escape is now impossible.

UNIVERSAL SCREEN MAGAZINE NO. 74.

THE first subject of Screen Magazine No. 74 is a Safety First lesson, showing several ways to save a life. This is a particularly timely subject with the summer and swimming season coming on. The war stopped the output of toys from Germany, but no one would know the difference, not even the kiddies. Winchendon, Mass., is now the foremost toy manufacturing city in the world. A few flashes of our boys "over there" are very welcome, and we get an idea of the splendid work which the boys are doing. Because of their scarcity, Uncle Sam has forbidden the killing of seals in Alaska. However, a few trained seals appear in an amusing vaudeville act in this issue of the Screen Magazine. The reel ends with a Miracle in Mud by Willie Hopkins, entitled "Under Your Hat——?"

ANIMATED WEEKLY, No. 24.

First "Stone" Ship Proves a Success.—Experts believe the lumber problem in shipbuilding has been solved with the successful trial trips of the 7,900 ton steamer "Faith," the only large vessel of concrete in the world.—*San Francisco, Cal.*

Spectacular Night Fire Destroys Stockyards.—Firemen and employees battle in vain against $300,000 blaze that wrecked extensive cattle pens, threatening to consume thousands of animals.—*St. Louis, Mo.*

Senate Pledges Support To Pershing's Vets.—Members of the Military Affairs Committee greet boys from the trenches on their first visit to "the powers that be" at the National Capital.—*Washington, D. C.*

"Send a Pill To Kaiser Bill!"—War Savings Stamps sell like hot cakes when each purchaser is allowed to drop a shrapnel ball into a shell, later to be sent crashing into the German lines.—*Boston, Mass.*

Women's Land Army Aids Great Britain.—British Food Dictator reviews women "soldiers of the soil" for "The hand that rocks the cradle" is also helping to rock the throne of the autocrat who slays innocent in the name of Kultur.—*London, England.*

Cage Ball Is a Good Excuse For a "Rough-House."—Divided into a team of "Blues" and a team of "Whites" the boys of the Great Lakes Naval Training Station find a sport almost as thrilling as football.—*White Sox Park, Chicago, Ill.*

Complete Largest Floating Dry Dock.—Launch sixth section of marvelous piece of engineering which soon will be ready to accommodate ships of 750 feet long and up to 33,000 tons weight.—*New York City.*

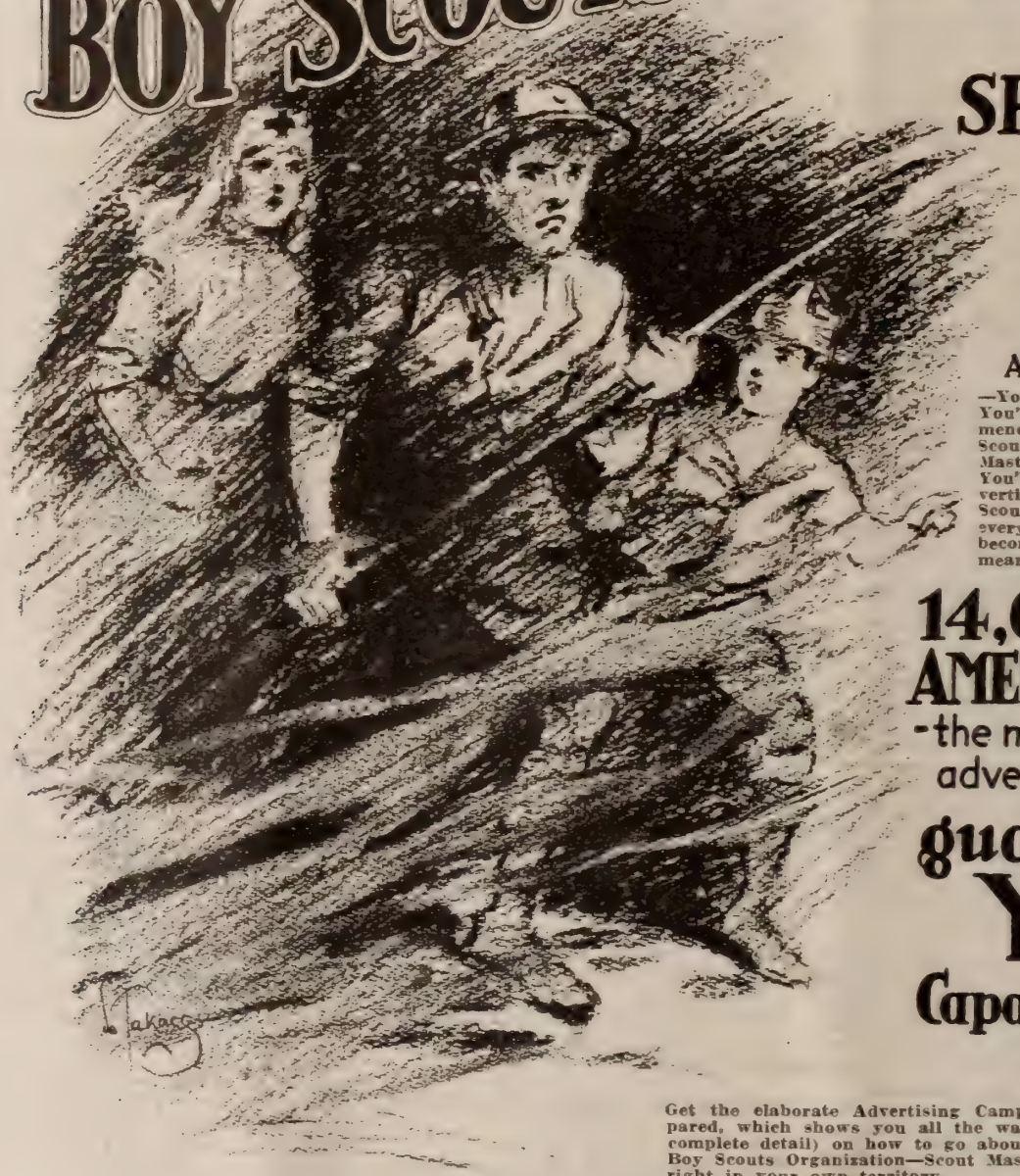
Boys In Camp Discover New "Horrors of War."—Contestants for hose championship find that water can be made into a very effective weapon of offense.—*A Southern Training Camp.*

Uncle Sam Wants You To Eat "Spuds!"—Boil 'em, bake 'em, fry 'em—but eat 'em! The United States Department of Agriculture thinks less bread and more potatoes should be served at every table. Mr. Hoover says "SAVE WHEAT!"

Cartoons by Hy. Mayer, World Famous Caricaturist.

The Spirit of 1918
lives in
the wonderfully unique
Serial

"BOY SCOUTS TO THE RESCUE"



SHOW IT

— help your Government and help yourself to Profits!

AND REMEMBER

—You're not alone in this serial. You've got behind you the tremendous power of the entire Boy Scouts organization—all the Scout Masters and 400,000 Boy Scouts. You'll have the extrordinary advertising power of every Boy Scout in your community and every other boy who wants to become a Scout, which simply means that a force of—

14,000,000 AMERICAN BOYS

-the most irresistible advertising Army-

guarantee YOU Capacity Houses

Get the elaborate Advertising Campaign Folder, specially prepared, which shows you all the ways and means (explained in complete detail) on how to go about getting the backing of the Boy Scouts Organization—Scout Masters—Boy Scouts themselves, right in your own territory.

DON'T DEL

Book thru your nearest Universal Excha

UNIVERSAL FI

"Largest Film Mfg.

CARL LAEMM

1600 Broadway,

Patriotism

brought home to your Patrons by

"BOY SCOUTS TO THE RESCUE"

—the great and only Serial of its kind

THIS is the one and only serial on the world's market that has NO COMPETITION whatsoever. If you get it for your territory, you have it alone, without fear of some other similar serial jeopardizing your success. No one else can get anything similar because there is no other serial like it—thus by booking now—

YOU HOLD THE WHIP HAND

You can announce it and advertise it and boost it to the limit as being THE ONLY SERIAL of its kind EVER SHOWN IN YOUR CITY—the great big fascinating BOY SCOUTS serial that every father, mother and child is extremely interested in, particularly right now when the Boy Scouts are doing their bit so wonderfully well.

EVERYTHING PREPARED AND READY FOR YOU

There are posters of the striking kind the Universal always puts out with big specials. There are ready prepared ads—complete press sheets with cuts of all kinds. There is explained in detail how to go about getting the direct co-operation of Scout Executives—Scout Masters, etc., right in your own territory. All you have to do is BOOK IT and follow the ready prepared information and success is yours.

UR BOOKING

communicate with the

G. COMPANY,

e Universe"

sident

New York

A COUNTRYWIDE DEMAND FOR *the*

IN every State in the entire UNION —these 4 big smashing Universal serial successes have played to profits to Exhibitors. By booking them now you play safe because you have the experience and records of success of all these Houses to guide you. But that is not the way we advise you to book these serials. Our word to you is—"Go see these serials with your own eyes." See if they are what we say they are in punch—direction—story—and action.

BIG SUCCESS SERIALS

"The LION'S CLAWS"

"The BULL'S EYE"

"The MYSTERY SHIP"

GET copies of the big advertising campaign books and see what's prepared for you to help you put these serials over in huge style. See the specially prepared Photo Albums showing scenes from these serials, if you haven't the time to actually see the serials projected on the screen. See the posters and other big helps and BOOK THEM ALL NOW, thus insuring yourself of a full year's successful serial business.

SEE YOUR NEAREST UNIVERSAL EXCHANGE

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

You Can Startle Your Town With

SORRY HE DID NOT CHARGE 75 CENTS

Jewel Productions,
Omaha, Nebraska.

Dear Sir:

I feel as though I ought to write you a letter concerning the "KAISER, the Beast of Berlin," feature which I used last night and again tonight. You never saw such an enthused bunch in your life as we had there last night. Yell and cheer, like they were at a World Series Ball Game. I actually had more compliments on that picture than any subject that has been shown in my theatre—and you know that I get all the best subjects that come out. You possibly remember that I was a little bit afraid of the 50c price—but that didn't stop them—and I am sorry that I didn't charge 75c—as they would have been there just the same.

If you know of any exhibitor that wants the picture—and seems to be afraid of the drawing power—or—the high rental—tell them to write to me or phone me, and I think I can convince them that its the Greatest picture that was ever filmed.

Our crowd last night was what you would call "A JAM"—tonight we look for what you would call "A MOB"—it's simply the talk of the town. Respectfully,

(Signed) H. E. SWANN, Empress Theatre, Kearney, Nebr.

FILM SUPPLY CO., PORTLAND, ORE.

"KAISER, BEAST OF SHOWED TO BIGGER CRO OR MOTION PICTURE AT ALBANY BARRING NON GOING WILD OVER IT. W DATES? WANT IMMEDIA PRODUCTIONS AND UI TIONS.

J. M. HAWKINS,
Mgr. Globe Theatr

TOP 75 CENTS.

The following letter was received from Mr. Chas. W. Picquet, Moving Picture, Pinehurst, N. C.:

"It was my good fortune a short time ago to present Rupert Julien's 'The Kaiser, the Beast of Berlin,' in my theaters and I am seizing my first opportunity to express to you my genuine and enthusiastic appreciation of it. I have presented practically all of the better class of Patriotic Productions this season, but I am expressing it conservatively when I place 'The Kaiser' as the peer of them all.

"In all departments it outclasses any and all of the productions of similar nature.

"Julien's characterization of the 'Beast' is a masterpiece and every member of the large cast was equally forceful in their interpretations. 'The Kaiser' is a picture that an exhibitor can guarantee to his most sensitive patron, as it avoids the blood-curdling scenes that mar so many of the patriotic subjects while at the same time it gives an insight into the methods of the beasts with whom we are at war.

"I played 'The Kaiser' to 75-cent admission, and a more enthusiastic and better satisfied crowd never left my houses.

"Every exhibitor in America owes it to his patrons to book 'The Kaiser,' and he need not be afraid to boost the picture as well as his prices.

"If there ever was a picture that was good for a longer run or a return date, 'The Kaiser' is 'it.'

"Long may it live and prosper.

"Very truly yours,

(Signed) "CHAS. W. PICQUET,
"The Picquet Circuit,
"Pinehurst, N. C."

PLAYED TO CAPACITY.

Consolidated Film and Supply Co.,
Atlanta, Ga.

Gentlemen:—

I have just screened on Saturday "The Kaiser" and I consider it one of the finest productions ever on my screen. The photography is excellent. I played to capacity houses and would advise any exhibitor to book it by all means, as it is a money-making proposition and should get the money in all parts of the country.

Yours truly,
(Signed) WILLS, Mgr.,
Palace Theatre.
Barnesville, Ga.

WENT OVER THE TOP.

Jewel Productions, Inc.,
1600 Broadway,
New York.

Gentlemen:—"The Kaiser, the Beast of Berlin," went over the top, and then some. Yours truly,

(Signed) R. W. PUTNAM.
Elmo Theatre, San Luis Obispo, Cal.

A LETTER from the chief of the general staff of the Cuban army to the manager of the Campoamor Theater, Havana, which is of interest:

Mr. Fernando Poli,
Manager, Campoamor Theater,
Havana, Cuba.

Dear Sir:—

I am in receipt of your letter of April 8th, in which you invite the National Army to assist at a performance in its honor, in which performance the film "The Kaiser, The Beast of Berlin," will be exhibited.

Your offer pleases me and is hereby accepted with pleasure, and I beg you to let me know in advance the date in which said performance will take place.

Your offer regarding the transportation of the troops from Camp Columbia to Belascoain Street, is declined. This is a matter which concerns us.

Yours truly,
(Signed) Miguel Varona,
Chief of the General Staff,
Havana, Cuba.

"The Kaiser, the Beast of Berlin"

EVERY AMERICAN SHOULD BE GRATEFUL

Jewel Productions, Inc.
1600 Broadway,
New York City.

(This letter was written when "The Kaiser" played the first Loew house)

Attention Mr. Laemmle.

Dear Mr. Laemmle:

I cannot refrain from sending this letter, congratulating you on the wonderful production and propaganda of your picture, "The Kaiser."

As you know, we have booked this picture in all of our Greater New York theatres, as well as those out of the city where we had open time. I am also instructing Mr. E. A. Schiller, our Southern representative, to be sure to play this production wherever there is a camp, as I consider this picture of great importance to the boys who are going to the front to fight for us, as well as those who are staying at home.

No true American, after seeing this picture, could fail to do his bit, whether at the front, fighting the enemy, or at home, contributing to the Red Cross and the various other things that one can do while at home.

In conclusion, permit me to say that every American will be grateful to you for this production.

Sincerely yours,

MARCUS LOEW.

LIN," OPENED TODAY;
THAN ANY LEGITIMATE
CTION EVER DREW IN
PEOPLE ABSOLUTELY
CAN I HAVE RETURN
QUOTATIONS ALL JEWEL
RSAL SPECIAL ATTRAC-

pany, Oregon.

BODED ILL FOR THE JACKAL OF EUROPE.

Mgr. Jewel Productions, Inc.,
New York City.

Dear Sir:—

The courtesy of you and your firm in allowing us to show "The Kaiser, the Beast of Berlin," to the boys on this post almost before it had been released for public consumption prompts me to drop you a line just to let you know how big a "hit" the film made.

The co-operation of all the film concerns has resulted in all the best films being shown to the soldiers, and hence they have become among the country's most critical audiences, especially where anything that pertains to military life is concerned. While they thoroughly enjoy all the shows, it is seldom that any visible sign of approval is given, but "The Kaiser" called forth a regular demonstration, with several moments of very grim silence that boded ill for the "jackal of Europe" and all his works.

Very truly yours,
(Lieut.) A. C. Azoy, Jr.,
Amusement Officer.

ENORMOUS BUSINESS.

Jewel Productions, Inc.,
Los Angeles, Cal.

Gentlemen:—

I take pleasure in writing you that "The Kaiser, the Beast of Berlin," played to enormous business at my Strand Theater, closing a four days' run last evening.

The advertising helps you gave me were fine and helped wonderfully, but you will find by newspapers mailed you that I also used a few original stunts in the local daily papers, that were much talked about.

To show you the effect the picture had on my patrons, will say that allowing the Belgian Relief Association the privilege of asking contributions for their fund as patrons left the theater brought the local society $215.65 in three performances.

A four-minute man on one night had over fifty responses from the audiences of parties who had not bought Liberty Bonds and who signed up the next day for the loan bonds.

It is very important to have continuous music with the feature, and I augmented my regular ten-piece orchestra with several extra instruments and harp soloist.

Business was so gratifying, that I will be pleased to have you arrange for two more days for me within the next month.

Very truly yours,
(Signed) J. M. ROOT,
Strand Theater,
Pasadena, Cal.

BURNING UP THE TOWN.

Universal Film Co.,
2116 Locust Street,
St. Louis, Mo.

Gentlemen:—

Burning up the town with "Kaiser, the Beast of Berlin." Put it over any and everything that ever appeared here, and I have been in East St. Louis twelve years. The papers availed themselves of an opportunity to smash the Kaiser right, and this picture gave them the chance to play it up lavishly. They printed any and everything about the Kaiser, which kept its readers in high tension awaiting the opening of the picture. And when it appeared I was forced to call on the police to prevent busting down my lobby, so great was the crowd. I showed the picture seven times during the day, and, strange as it may seem, seven crowds Friday and Saturday, as the town is sure lit up on it.

Yours for more like it, which I think is hardly probable for some time.

(Signed) HARRY REDMAN,
Majestic Theatre,
East St. Louis, Ill.

Letters That Show What a Record Bre

BROKE ALL RECORDS.

Central Film Service,
Indianapolis:

Gentlemen:—We wish to express to you our appreciation of your feature production, "The Kaiser, the Beast of Berlin." The production has the distinction of breaking all records in our house. We played a continuous show from one o'clock, showing in all to three thousand five hundred and twelve people. The streets were blocked in front of the theatre from three o'clock in the afternoon until after ten o'clock at night. On account of the crowd stopping traffic on the street we opened our other house across the street at nine o'clock at night and showed to one thousand people in the small house. Undoubtedly a great number got worn out standing on the street and went home without witnessing the production.

Your advertising matter and the picture itself exceeded our expectation in every way.

Yours very truly,
O'DONNELL-ESKRIDGE AMUSEMENT CO.,
Washington, Indiana.
(Signed) L. H. O'Donnell.

FROM TOM MORE.

Jewel Productions (Inc.).

It gives me the greatest pleasure to recommend most highly your production "The Kaiser," which I am happy to say, established a new record at the Strand, and necessitated, by its drawing power, our holding it over an aditional week.

We were agreeably surprised in the quality of this production in that it was both a finely produced picture and one that enlisted the services of high-class performance. This production is timely and deserves extended runs from exhibitors; big publicity; and in fact warrants being put over in a big way. I congratulate your concern for giving us this winner.

With all good wishes, and again thaking you, we are,

Very truly yours,
TOM MORE, Pres.
Tom More's Theatre, Corp.,
Washington, D. C.

JEWEL PRODUCTIONS (Inc.)

"THE KAISER BROKE ALL RECORDS FOR BAKERSFIELD. PLAYED TO CAPACITY BUSINESS FROM NINE IN THE MORNING TO TWELVE AT NIGHT FOR THREE SUCCESSIVE DAYS. WE SIMPLY KNOCKED THEM DEAD. WILL SEE YOU WITH REGARDS TO BOOKING IN A FEW DAYS IN LOS ANGELES."

(Signed) GEORGE SCHESINGER,
Pastime Theatre,
Bakersfield, Cal.

BROKE ALL HOUSE RECORDS.

Jewel Productions (Inc.).

Gentlemen—We take pleasure in advising you that we played your picture "The Kaiser, the Beast of Berlin," for two days and broke all house records. We highly recommend it to any exhibitor as a good money getter.

Trusting that Jewel Productions, Inc., will put out more pictures like this one, we remain

F. H. BLACK,
Lyon's Park Theatre, Morristown, N.J.

BIG PRICES.

"I wish to thank you for the booking of "The Kaiser, the Beast of Berlin," in the Potter Theatre, Santa Barbara, Cal. The production is one that any manager should be pleased to have in his theatre.

We do not play pictures entirely, in fact our theatre is mostly devoted to road shows. This makes the run of "The Kaiser" more interesting as one will appreciate the fact that we do not have a regular appeal. We ran the film, as you know, at the same time Los Angeles was presenting it. We gave it a lot of publicity, and received in return a large financial support of the loyal citizens of the city.

It is a picture that big prices can be gotten for. It offers unlimited possibilities for special newspaper stories and stunts. I am going to line up on some of the coming Jewels starting with "The Doctor and the Woman" for long runs at the Potter at advanced prices. Anything coming from the Jewel Productions is usually enough above the average to warrant advanced prices and long runs.

Yours very truly,
H. CALLIS,
Potter Theatre,
Santa Barbara, Cal.

FOR LIBERTY BONDS.

Victor Film Service,
Cleveland, Ohio.

Gentlemen—The film entitled "The Kaiser, the Beast of Berlin," will certainly arouse the American public to the crisis that they are facing at the present time. It should be a wonderful medium to stimulate interest in the Liberty Loan campaign.

We would be very grateful to you if you would run a strong appeal at the end of the picture for the purchase of Liberty Bonds, and I am sending a copy of this letter and suggestion to Mr. F. R. Morison, the chairman of our Advertising Committee, to submit to you at once copy for this Liberty Loan appeal.

Thanking you very sincerely for your co-operation, I am,

E. S. BURKE, Jr.,
Liberty Loan Com., Cleveland, O.

er "The Kaiser, The Beast of Berlin" Is

AFRAID OF IT.

Jewel Photoplays, Inc.,
New York City.

Gentlemen—Now in regards to the picture "The Kaiser," about which I was speaking to you for this coming Friday, I saw it in Morristown together with a number of the doctors here. They were telling me that they did not believe it would be a very good picture to show to the patients as it is very thrilling, and all a sane person can do to keep his seat. I don't know how it would act on insane people. So if you have not made the arrangements yet, I believe it would be much better if you would try and select me another good picture instead of "The Kaiser," as I would not like to cause any mutiny here.. Ha, ha, ha! ....

Yours sincerely,
EDWARD G. PLASTOW,
New Jersey State Hospital for Insane,
Greystone Park, N. J.

CREATED ITS OWN RECORD.

Consolidated Film & Supply Co., Atlanta, Ga.

Dear Sir:—We played your feature picture, "THE KAISER, THE BEAST OF BERLIN," the week of April 8th at the Rialto Theatre to the greatest attendance that has ever been recorded in Atlanta for a picture attraction. One of the biggest feature pictures ever made played at a legitimate theatre here its first time some years ago to the only record of receipts that eclipsed what was registered at the Rialto during the engagement of "THE KAISER."

We experienced about the most disagreeable weather that has been known to this section at that period of the year, even a snow storm in the middle of the week, and because of the crowded conditions of the bill posting plants we were not able to do the bill posting that we had anticipated doing in advance. We also failed in making connection with any of the Civic or patriotic organizations, because of the short time between signing for the picture and presenting it. However, the picture itself after its opening brought results that broke the record.

We would be very glad to repeat this picture at the very first opportunity. (Signed) HUGH L. CARDOZA,
Forsyth Theatre, Atlanta, Ga.

UNIVERSAL FILM & SUPPLY CO., ST. LOUIS, MO.

"THE KAISER PULVERIZED OUR BOX OFFICE RECORD OF ALL TIMES. IT DID ALL YOU CLAIMED IT WOULD AND MORE. YOU CAN TELL THE WORLD THAT IT IS CHEAP AT ANY PRICE. MANY THANKS FOR MAKING ME BOOK IT."

F. D. WHITTINGTON, Mgr.,
Auditorium Theatre, Benton, Ill.

BIGGEST BOX OFFICE ATTRACTION IN PICTURES.

Film Supply Company,
Portland Ore.

Gentlemen—"The Kaiser" proved to be the biggest box office attraction that ever played my theatre. For two days matinee and evening we had them standing in line for several blocks. Something unknown in this city, and I can assure you it gave entire satisfaction. I doubled my admission on this production and would have had no trouble getting three times the price.

"The Kaiser" is a wonderful picture, and one that every exhibitor should book regardless of rental price.

Thanking you for the early booking that you gave me, I beg to remain

ROBERT MARSDEN, JR.,
Noble Theatre, Marshfield, Ore.

SEND THEM IN.
Write to the editor and let other exhibitors know what you did with "The Kaiser, the Beast of Berlin."

BROKE ALL RECORDS.

Jewel Productions, Inc.,
Charlotte, N. C.

Gentlemen—Just a minute of your time to say that "The Kaiser" picture has broken all records in my house. It is pronounced the finest motion picture that has ever been shown in Henderson, both by regular patrons and by the clergy of the city. I believe every minister of the city has witnessed this picture, and to quote one, who came to my office especially to praise it, says that he and his wife were more than pleased, that they were agreeably surprised that the picture did not border on the suggestive, and that it should without any doubt encourage patriotism. A bank cashier stated that he was positive that a patron who had just left the theatre, immediately purchased a Liberty Bond, this patron stating that he had to buy a bond after seeing this picture.

Yours very truly,
S. S. STEVENSON,
Princess Theatre,
Henderson, N. C.

WE'LL PAY NOW OR WE'LL PAY LATER.

Consolidated Film & Supply Co.,
Atlanta, Ga.

Gentlemen—We want the film of the picture which was shown in Atlanta during the recent conference, called "Kaiser Bill" or something to that effect and depicting the scenes of the present war.

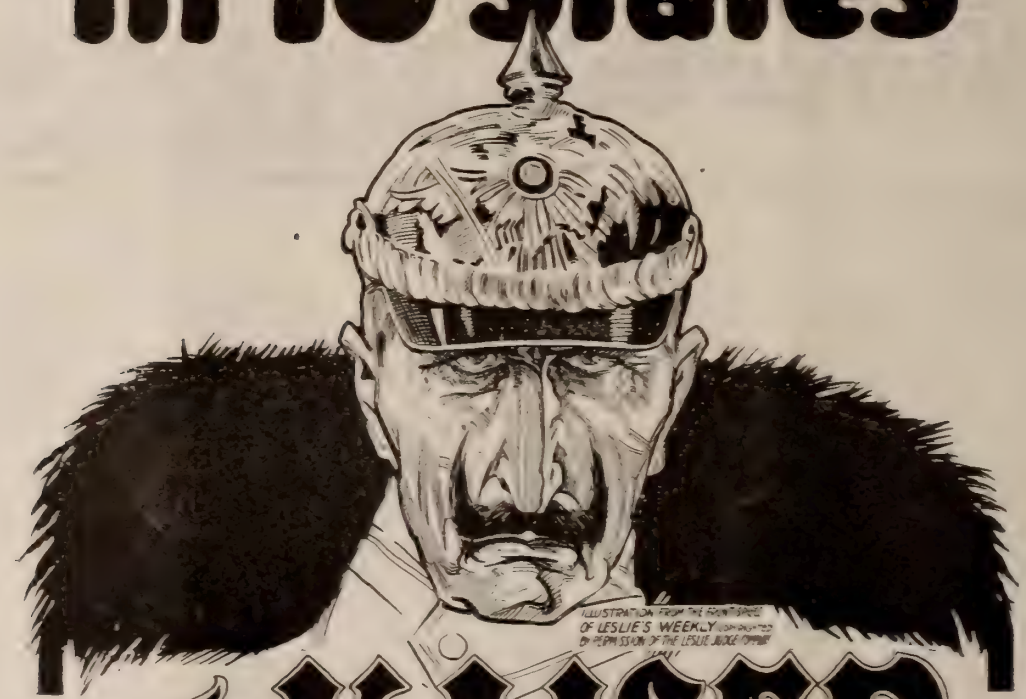
We will show the picture here all day long free of charge to every one and give it county wide advertising through our efficient War Emergency Board, District Schools, etc., so that every one in the county will probably see it.

As to expense we will be glad to stand for it. The money is nothing compared to what our expense will be if the Germans come over here.

Please advise us at once what can be done. Very truly,

S. T. KIDDER, JR.,
Vice-Chairman County Council on Defense for Chairman of Liberty Bond Committee.
Augusta, Ga.

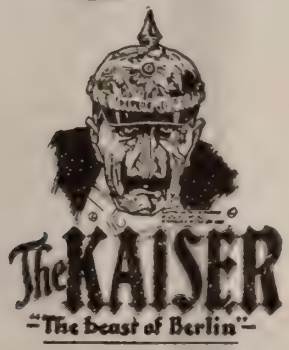
All records smashed in 26 Cities in 16 States



The KAISER

"The beast of Berlin"

-and the golden harvest has barely begun !



"BROKE ALL HOUSE RECORDS"
St. Louis, Grand.

"BROKE ALL BOX OFFICE RECEIPTS"
Washington, Ind., Grand.

"BROKE ALL HOUSE RECORDS"
Clarksville, Tex., Princess.

"BROKE HOUSE RECORD TODAY"
Reading, Pa., Arcadia.

"BEAT ALL BOX OFFICE RECORDS"
Red Wing, Minn., G. W. Johnson.

"BIGGEST MONEY-MAKING PICTURE"
St. Louis, Royal.

"DREW PEOPLE FOR 30 MILES"
Lisbon, N. D., Opera House.

"WENT OVER THE TOP LIKE A SHOT"
Parkersburg, W. Va.

"WE HAVE NEVER SEEN THE EQUAL"
Oklahoma City, Strand.

"STILL COUNTING THE RECEIPTS"
Saugus, Mass., Rivoli.

"ALL RECORDS FOR RECEIPTS SMASHED"
Wilmington, N. C., Grand.

"ENORMOUS BUSINESS, FOUR DAYS"
Pasadena, Cal., Strand.

"THEY LITERALLY ATE IT UP"
Yonkers, N. Y., Hamilton.

"SMASHED ALL RECORDS OF 8 YEARS
E. St. Louis, Majestic.

"SMASHED RECORD OF OVER FOUR YEARS"
St. Louis, Bijou.

"BROKE ALL HOUSE RECORDS"
Morristown, N. J., Lyons Park.

"SMASHED RECORDS TO SMITHEREENS"
Grand Junction, Colo., Majestic.

"TWICE AHEAD OF ANY OTHER THREE DAYS" *Parkersburg, W. Va., Hipp.*

"BIGGEST MONEY-MAKER EVER"
Hood River, Ore., Liberty.

"MORE MONEY THAN ANY OTHER PICTURE" *Cherokee, Ia., American.*

"BROKE ALL RECORDS—EVERYTHING"
Creston, Ia., Willard.

"A RECORD. $1 FOR EVERY RESIDENT"
La Salle, Colo., C. E. Miller.

"BROKE RECORDS, ONE SOLID WEEK"
Sacramento, Cal., Liberty.

"BIGGEST IN TWELVE YEARS"
Milwaukee, Wis., Liberty.

"BEST WE'VE EVER SHOWN"
Vancouver, Wash., Liberty.

"TOOK US TWO DAYS TO GET RESTED"
Sterling, Colo., Princess.

JEWEL Productions INC
1600 Broadway New York City

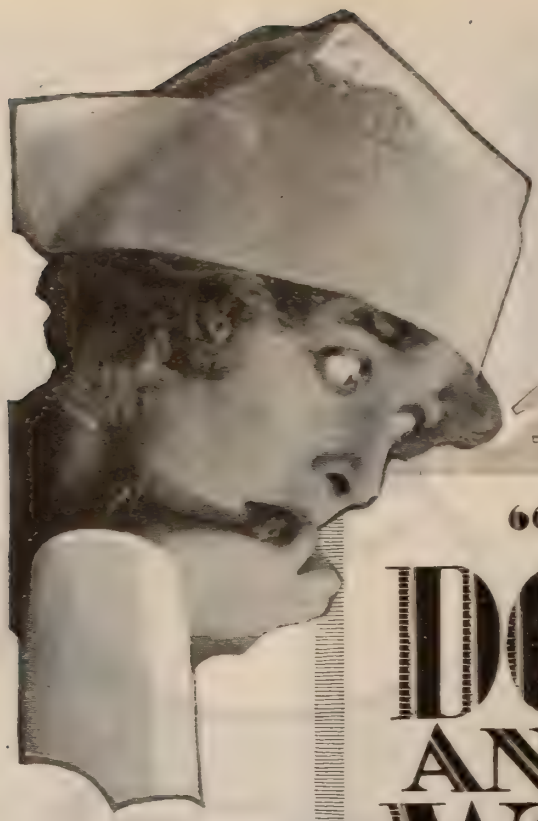
"The MAN WITHOUT A COUNTRY"
"The PRICE of a GOOD TIME"
Come through!

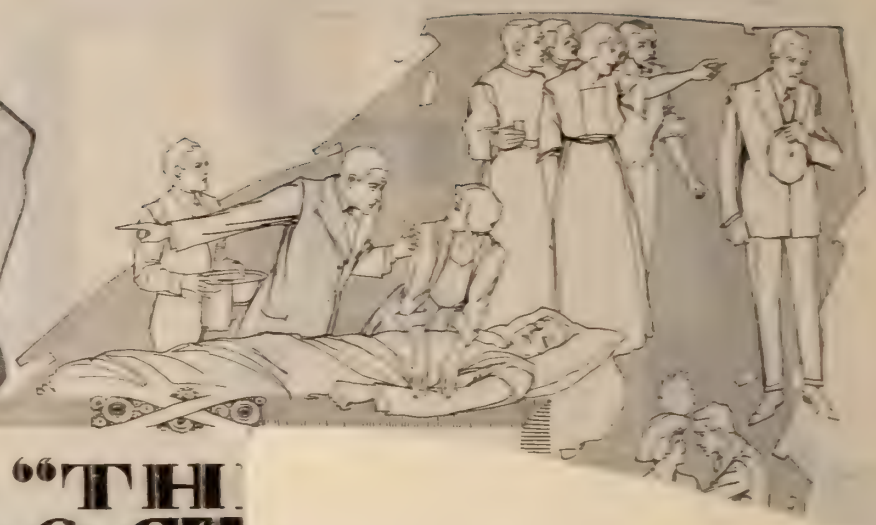
VELS

The CO-RESPONDENT"

"SIRENS of the SEA"

ANY
JEWEL EXCHANGE
or the HOME OFFICE
1600 Bway,
New-York





"TH
DOCT
AND
WOM

The latest Sensati

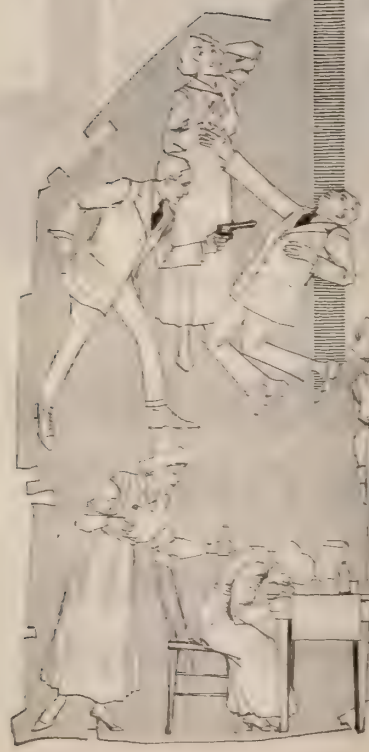
LOIS WEB
PRODUCTIO

Taken from Mary Roberts Rinehart's famous "K," as published by Houghton, Mifflin Co., and

Featuring

MILDRED HARRIS

JEWEL
PRODUCTIONS
INC.
600 Broadway New York



Elaine Hammerstein

in

"The CO-RESPONDENT"

A drama of huge intensity made by Ralph Ince from the famous stage success by Alice Leal Pollock and Rita Weiman.

JEWEL
Productions Inc.
1600 Broadway
N.Y.

Side Splitters

Lyons-Moran Star Comedies—they're splitting the world with laughter—fresh, funny, clean and absolutely up-to-date. Ask your nearest Universal Exchange to show you:

"A PIGSKIN HERO"
"THE TAIL OF A CAT"
"THE GUILTY EGG"
"MUM'S THE WORD"
"WHOSE BABY ARE YOU?"

And these are on the fire:

"THE DODGERS"
"THE ONE HORSE SHOW"
"A RIPPING TIME"
"THERE GOES THE BRIDE"
"STEPPING SOME"

Get your town started on Lyons-Moran Star Comedies, and it's good-bye, Slapstick—hello, MONEY!

UNIVERSAL FILM MFG. CO.
"The Largest Film Mfg. Co. in the Universe"
CARL LAEMMLE, Pres.
1600 Broadway, New York.

The Moving Picture Weekly

Mary MacLaren in
"The MODEL'S CONFESSION"
MARY MACLAREN
SPECIAL PRODUCTION

Vol. 6, No. 16

June 1st 1918

PRICE TEN CENTS

HERE is without question one of the fastest detective stories ever screened and played by a cast of superlative excellence, directed by Rupert Julian, Producer of "The KAISER, the Beast of Berlin," the most sweeping success since the inception of moving pictures. Book "MIDNIGHT MADNESS" and play it repeat.

BOOK thru your local BLUEBIRD Exchange, or communicate with
BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York City.

Harry Carey

Dashing Star of "Straight Shooting," "Phantom Riders," "Wild Women" and other big Successes

IN

the UNIVERSAL SPECIAL ATTRACTION

"HELL BENT"

"HELL BENT" featuring reckless Harry Carey will still further popularize him with millions of fans the world over. In "HELL BENT" only the sky is the limit for tremendous punches. It is one of Carey's greatest pictures to date. It seethes with whirlwind action. It grips. It pulsates with the fire of every human emotion. Book and Boost it to the very limit. (See the next two pages).

Book thru your nearest Universal Exchange—UNIVERSAL FILM MFG. CO., CARL LAEMMLE, Pres., 1600 B'way, N. Y.

Book thru your nearest Universal Exchange, or communicate with the Univers

Mfg. Co., Carl Laemmle, President, 1600 *Broadway, New York City.*

SMASHING

Soon to be released
-a superb Universal Special Attraction
Herbert
Rawlinson
in
THROUGH
a two-fisted Thriller that makes every Man want to slap him on the back and every Woman hug him.-See it at your nearest UNIVERSAL Exchange and learn why people like UNIVERSAL SPECIAL ATTRACTIONS.

Mary MacLaren

-The American Beauty of the Screen-

in "The Model's Confession"

Universal Special Attraction

Directed by Ida May Park

Reserve now, through your nearest Universal Exchange

Mary MacLaren

-The American Beauty of the Screen-

in "The Model's Confession"

Universal Special Attraction

Directed by Ida May Park

Reserve now, through your nearest Universal Exchange

"The Risky Road"

a Dorothy Phillips production

Book thru your nearest Universal Exchange

Universal Film Mfg. Co.

1600 Broadway New York

GET both these strong Ads.

Don't get Married till you've seen Mae Murray

in one of the most sensational pictures of the season

"The BRIDE'S AWAKENING"

A Dramatic Treat in Lavish Settings

Directed by Robt. Z. Leonard

[Theatre Name Here]

2 cols. exact size.

Don't Get Caught"

seems to be the latter day commandment

What would you do if circumstances placed you, innocent, in an inexcusable position and at the mercy of a faithless husband? SEE

Mae Murray in "The BRIDE'S AWAKENING"

of life that will keep the edge of your irected by Robert Z. Now playing at—

e name here]

1 column, exact size.

Get these smashing ads, exact size shown, from your nearest Universal Exchange, or

UNIVERSAL FILM MFG. CO.,
"The Largest Film Mfg. Concern in the Universe."
Carl Laemmle, President.
1600 Broadway, New York.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
(*Copyright* 1918, *Universal Film Mfg. Co. All Rights Reserved*)
Vol. 6. JUNE 1, 1918. No. 16

Universal Buys "The Yellow Dog"

Brilliant Saturday Evening Post Story by Henry Irving Dodge Will Be Filmed to Follow "The Kaiser."

SCREEN rights to "The Yellow Dog" have been purchased by Jewel Productions to be used as a companion picture to "The Kaiser,—the Beast of Berlin." It also will be a sequel to "The Kaiser" picture for the purpose of shutting the mouths of the war calamity howlers in the Allied countries.

The rights to "The Yellow Dog" were purchased by President Carl Laemmle,of the Universal Film Company, through the exchanges of which all Jewel Productions will be released in the future. The heads of six other production companies were outbid by Mr. Laemmle in obtaining the rights. All desired to co-operate with the United States Government in stamping out the insidious German propaganda in the United States which has been spread through the constant repetition of unconfirmed rumors.

The story first appeared in the issue of the Saturday Evening Post of May 4. It is the work of Henry Irving Dodge, the widely-known author, and is to appear shortly in book form from the press of Harper & Brother.

Harnessing the boy-power of the United States so that the millions of youngsters in the forty-eight states of the Union will be a compelling force in the stamping out of German propaganda is one of the chief reasons for the screening of "The Yellow Dog." It is to be done in such a manner that every boy in the country will be a semi-official force.

In accomplishing this, three tremendous forces join hands—two of the leading publishing firms of the country, the Curtis Publishing Company of Philadelphia, publishers of the Saturday Evening Post, the Ladies' Home Journal and the Country Gentleman, and Harper & Brother, leading book publishers of the country—and the Universal Film Manufacturing Company with its sixty-eight branches throughout the United States and its connections in foreign countries.

The first object of the picture will be to cause the establishment in every municipality in the United States of "Yellow Dog Clubs," which also may be known as the "Government Boy Detective Clubs." It will be the duty of the members of these clubs to ferret out the men and women who disparage the war efforts of the United States or unjustly criticise the government or show a sympathy for Germany in any manner or spread false rumors regarding war losses, and label them as "Yellow Dogs" and see that the yellow dog stigma follows them until they cry for mercy and become loyal citizens.

TITLES FOR ANIMATED WEEKLY, No. 25.

1. Red Cross Parade in New York.
2. President Wilson marching in Red Cross Parade.
3. Charles Schwab at launching of the Engelwood.
4. All roads lead to the front in France.
5. The village of Montedidier.
6. French guns in action during the recent offensive.

But another object is the production of a photoplay that every person will want to see, not for its propaganda value alone but for pleasing entertainment.

In "The Yellow Dog" Henry Irving Dodge has written not only propaganda but he has interwoven a tale of tragedy and comedy that travels from an eager fighting tenseness to a gay hilarity. And he has given it that touch of nature that "makes the whole world kin" by making it a story of the kids, one that takes every man back to his boyhood days and makes the boys see themselves in the very best light.

Mr. Dodge places the opening scene of "The Yellow Dog" in the car of a suburban train, crowded with commuters on their return from the city after the day's labors.

Of course, every commuter knows that nothing in the world bears the same resemblance to the old woman's sewing circle for gossip as the cars of a commutor's train. That is where the tongues of the men wag at both ends from a douple-jointed middle action. And that is where all war rumors are discussed, passed along and elaborated upon.

Al Walker, a full-blooded patriotic American who presides over the destinies of the complaint desk in a mercantile establishment is one of the passengers on Mr.Dodge's suburban train. As the presiding genius over the "kick" desk he usually is suave and patient.

Another commuter is a stock broker one of the scandal mongers always ready to spread the story of American war disasters, whether verified or unverified. On this particular night the stock broker passes along the story of an American transport having been sunk with the loss of 900 American soldiers. He no sooner tells of it than down in the middle of the train an old woman attired in rusty black falls into the aisle in a faint. She had a son on his way to the war front on that transport.

Al Walker loses his suave manner. He grabs the stock broker and demands evidence of the sinking of the transport. The usual answer came: "I heard it on the street."

"You're a yellow dog and a liar" is the reply of Walker as he lands upon the broker's face with both fists. Then Walker comforts the woman with the assurance that there is nothing true about the story. It is just another German method in an effort to break down the American fighting spirit—to prevent all of financial and industrial America getting behind its fighting men.

Al Walker knows that something must be done. But what? The newspapers already had printed thousands of columns of warnings against the danger of spreading unverified rumors, of repeating wild stories that grow in horror with each repetition. The patriotic societies throughout the country had preached the same gospel, but the stories continued to circulate.

For hours and days Walker thought of the solution. One night some boys played the old trick of ringing his door bell and running away. And

(*Continued on page* 15.)

Scenes from Animated Weekly No. 25

(*Titles on page* 10)

"The Scarlet Drop"

A Harry Carey Production

Here's the great big, popular, crowd-getting Western Star in a tense drama of the big outdoors. A story that will entertain to the nth degree, with beautiful Molly Malone in the picked supporting cast. If you missed Harry Carey in those tremendous winners—"STRAIGHT SHOOTING" — "PHANTOM RIDERS" — "WILD WOMEN" and others, here's your big opportunity to secure CAREY in another great play."

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, Pres., 1600 Broadway, New York.

A few months ago a group of Exhibitors requested the Universal to make an "out-of-the-ordinary-picture"—something unique, startling and entirely apart from the average picture theme. Something bigger, more gripping; something that would make the people talk—something that would be so unusual as to enable a three-day—four-day or full week run. Our answer was

Beautiful
PRISCILLA DEAN
—IN—
"THE TWO-SOUL WOMAN"

—and the test of this production was its Broadway Run where it played to capacity for one full week with the fiercest competition in all American Territory—Broadway, New York City. Ask to see this picture on the screen at your nearest Universal E. change, and if you don't book it for at least three to four days, or more, then we've lost all sense of picture values. See your nearest Universal Exchange at once. This is a truly wonderful picture.

Hitting The Nail

No. 210 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

HERE'S a letter that is so much better than anything I can say on the important subject at hand that I will merely introduce the author of it, Mr. Charles H. Turpin, proprietor of the BOOKER WASHINGTON THEATRE of St. Louis. I am using it without his knowledge—a mighty impolite thing to do; but for fear he might refuse to grant permission to publish it I'm not going to ask him.

He writes, under date of May 22nd, as follows:

MR. CARL LAEMMLE,
Pres. Universal Film Co.

Dear Sir: I am a constant reader of Universal Moving Picture Weekly, and more particularly those "Straight-from-the-shoulder" talks written by you. I want to say that you have been hitting the nail harder and squarer on the head than any one I have been reading after. And in your decision to issue two-reelers I am sure you have sensed the situation down to a "Gnat's heel." I can use as many as you make. As for the five-reelers, six- and seven-reelers and Super Features (?) and productions I can say that ninety per cent. of those I have seen have been very good for Insomnia. I have seen many of our "wide awake" citizens put to sleep waiting for the one "punch" that usually is supposed to come in dreary 5,000 feet. In "running the gamut" of human possibilities I think that almost any one phase of same can be brilliantly, entertainingly and interestingly told in 2,000 feet. I think the history of any country can be told in 5,000 feet. I have seen some productions that have used up enough footage to tell the history of the Universe from Adam down to the present War; that have failed to carry as much interest as many two-reelers I have seen. I feel that you are conserving film, time, money and interest in the film game by your decision to release "small stuff." We all know that the very foundation of the picture business is built on the so-called "small stuff."

I want to thank you for your action in the premises.

My best

CHAS. H. TURPIN.

MUSICAL SYNOPSIS FOR "MIDNIGHT MADNESS"

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE.

BLUEBIRD PHOTOPLAY

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	3	At Screening	4-4 Moderato Maestoso	L'Arlessienne—Bizet (Prelude)
2	2½	D. Prentice Enters Bedroom	4-4 Moderato	March Burlesque—Gillet
3	1½	D. Prentice At 'Phone	3-4 Andante	Dramatic Tension—Berge
4	1¾	T. I Have Come To Rob You	4-4 Moderato	* My Castle In the Air—Kern (Theme)
			REEL II.	
5	2¾	T. He Is Not My Friend	2-4 Allegro	Hurry No. 1—Langey
6	2¼	T. The Next Morning	2-4 Allegretto	Gondolier—Powell (Intermezzo)
7	1½	T. The Ruins	12-8 Moderato	Angelus—Massenet (Scenes Pittoresque)
8	2¼	T. Tell Me	2-4 Moderato	Dramatic Agitato No. 38—Minot
			REEL III.	
9	3	D. Old Man In Room	4-4 Vivace	Erl King—Schubert
10	2½	T. Teller Was To Have Been Here	4-4 Moderato	* My Castle In the Air—Kern (Theme)
11	3¼	D. Police Enter	2-4 Tempo di Marcia	We Are Coming—Sousa
			REEL IV.	
12	1¾	D. Police Station	4-4 Moderato	* My Castle In the Air—Kern (Theme)
13	1¾	D. Police Re-enter House	4-4 Tempo di Marcia	The Rookies—Drumm
14	1½	T. In Paris	4-4 Moderato	Doing Our Bit—Romberg (Fox Trot)
15	3	T. The Masque Ball	2-4 Presto	Russiskamarch—Olson
16	1¾	T. M. Jackalote	4-4 Allegretto	Poppyland—Keifert
			REEL V.	
17	2	D. Molitor Appears	4-4 Grave.	Dramatic Tension No. 9—Andino
18	1½	D. After Escape	4-4 Allegro	Gruesome Mysterioso—Berge
19	2¾	T. Do You Believe Me?	3-4 Tempo di Valse	The Charmers—Vecsey
20	1½	T. He Will Be Dealt With	3-4 Moderato	* My Castle In the Air—Kern (Theme)

* Repeated Selection.

Universal Buys "The Yellow Dog"

(*Continued from page* 10.)

then he got the answer. He would draft the boy-power of the nation to run down and shut up the rumor peddlers.

In Al Walker's town, as in every other community, there was one boy who was at the bottom of all the mischief. He was the ring-leader of every prank. "Nosey" White his pals called him. At home his front name was Alexander.

Al Walker, with the assistance of "Nosey," gave a motion picture show at his house. It consisted of detective stories. "Nosey" saw that all the boys were there. After the show Walker outlined his plan. And as he talked he passed around cards bearing, in large type, the inscription, "You are a Yellow Dog," and in smaller type a long list of rumors, the announcing of which would cause a person to be placed in the yellow dog class.

Then Walker formed the first "Yellow Dog Club." Every boy was initiated. Each was given a supply of cards. When one of the youngsters heard a grown-up announce that a large percentage of the war taxes were squandered through graft, the boy wanted to know the source of the information. When this was not forthcoming the scandal monger was given one of the cards announcing that he was "a Yellow Dog," and the boy showed the reason for the designation by pointing to one of the printed explanations on the card. Every possible rumor had its answer.

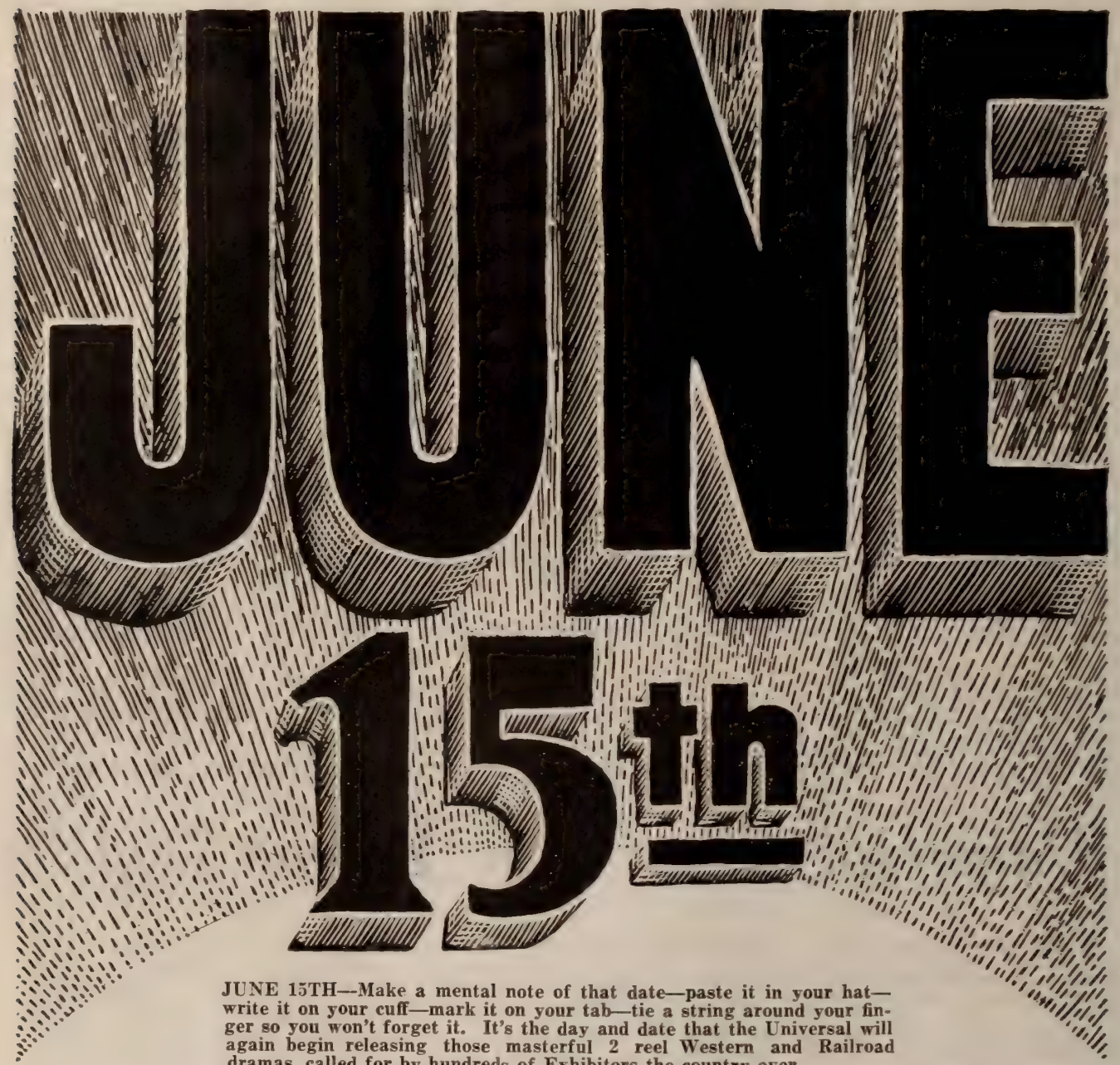
The result of the formation of the first "Yellow Dog Club" was the cleaning of Walker's home-town of all war scandal mongers. They didn't move, they just refused to repeat unfounded rumors because the boys were always on the job and the yellow dog card always was forthcoming.

The government wants one of these "Yellow Dog Clubs" formed in every municipality in the United States, and the screen is the agency by which this is to be accomplished.

President Laemmle, of Universal, has ordered that a very large and comprehensive advertising campaign be started immediately so that millions of persons, especially the boys and the leaders of the boys, will know when and where the picture is to be presented. He also has given instructions that the picture be completed at the earliest possible moment so that the release day may be set ahead as far as possible.

Harper & Brothers are preparing to circulate millions of copies of a cheap edition of Mr. Dodge's story as a help in putting the picture across and also for the purpose of giving a detailed explanation of the manner in which the "Yellow Dog Clubs" may be formed.

President Laemmle predicts that "The Yellow Dog" will prove a greater aid to the government in slaying "the enemy within" than anything else that has been attempted.



JUNE 15TH—Make a mental note of that date—paste it in your hat—write it on your cuff—mark it on your tab—tie a string around your finger so you won't forget it. It's the day and date that the Universal will again begin releasing those masterful 2 reel Western and Railroad dramas, called for by hundreds of Exhibitors the country over.

NO Exhibitor who has ever played the former Universal 2-reel Western and Railroad dramas can ever forget them, and we would never have stopped releasing them, had the majority of Exhibitors not gone feature crazy, with the result that the public has been "featured" to death. The insistent demand from every quarter of the country for 2-reelers prompts us to again begin releasing.

THESE 2-reelers are actual 5-reel stories, condensed, and boiled down into two swift meaty reels of super photo drama. All the possibilities and action of 5,000 feet of story packed into two wonderful reels, equaling in the majority of cases the best stories ever produced in 5 reels. See your nearest Universal Exchange IMMEDIATELY and secure these big 2-reel specials for your house. DO IT NOW. TOMORROW MAY BE TOO LATE.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MANUFACTURING COMPANY, Largest Film Manufacturing Company in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

Beginning June 15-th First Release of the Big Two-Reel Specials

Helen Gibson in "Play Straight or Fight"

With the launching of "PLAY STRAIGHT OR FIGHT"—featuring Helen Gibson—the first release of the big smashing TWO REEL SPECIALS, the trade will receive the surprise of the season. First, because these will be the best 2-reelers ever made, and, second, because they are—

ALL BRAND NEW PICTURES

IN every one of these big specials the Universal has actually boiled down and concentrated 5 full reels of hurricane action into 2 tremendous reels of photoplay, thus you will practically get the power and action of a 5 reel feature in two big reels. GO SEE THEM WITH YOUR OWN EYES. These big 2 reelers are the direct answer to the Nation wide flood of requests for extra fine short subjects.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., CARL LAEMMLE, Pres., 1600 Broadway, New York.

Publicity cut of Ella Hall, co-star with Priscilla Dean in the Bluebird Photoplay, "Which Woman?"

PRESS SHEET

for

"Which Woman?"

with

PRISCILLA DEAN

and

ELLA HALL

Adapted from the Story, "NOBODY'S BRIDE," in the All Story Weekly and Produced by Todd Browning.

CAST.

Doris Standish	**Ella Hall**
Cyrus Hopkins	**Edward Jobson**
Jimmy Nevin	**Eddie Sutherland**
Mary Butler	**Priscilla Dean**
Peter Standish	**Andrew Robson**

Scene cut from the Bluebird Photoplay

THE STORY.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

DORA STANDISH, being forced to marry an aged millionaire, Cyrus Hopkins, by her uncle Peter and her mother, is unhappy. Mary Butler, an adventuress, suggested at a meeting of the gang of crooks to which she belongs that they steal the jewels at Doris Standish's wedding, promising to pose as a maid in the Standish home, and also furnish a man to drive the car for them. When Jimmy Nevins hears that the job is to be at the wedding of Cyrus Hopkins, he agrees to drive the car, though it is his first association with crime—Hopkins having ruined his father. The night of the wedding, Jimmy, waiting in the car for Mary to come with the jewels, sees a figure with a suitcase rushing toward him, and hurries her into the car. In a lonely country road the car overturns, and during the events which follow, Jimmy discovers that instead of aiding Mary, he has kidnapped Doris Standish, who at the last moment decided she could not marry Cyrus Hopkins. She insists she will not return, and asks Jimmy for protection. He takes her to the gang's dive and goes for food. On returning he is intercepted by Mary and Morgan, who believe him to be a quitter. Doris is recognized by other members of the gang,but manages to slip away. Before she reaches home her uncle Peter and Cyrus Hopkins are summoned to the dive and told they must pay for information concerning the girl. They promise, and Peter is allowed to go, but Jimmy holds Cyrus to revenge his father's treatment. To their astonishment, Doris returns, and from under the bed pulls out the suitcase containing the jewels. She has managed in some way to exchange her suitcase for this one. Cyrus, Jimmy and Doris then try to leave, but Mary is furious and summons the rest of the crooks. The furious fight which follows is interrupted by the police, whom Doris had notified before she returned to the dive. All the crooks are arrested, while Jimmy and Doris realize that they are to be more than friends.

FOR YOUR HERALD.

IT was some wedding. In the first place it was picked out for a first-class robbery, for the pickings were supposed to be good. Doris Standish and Cyrus Hopkins were both wealthy. But Doris was not in love.

Mary Butler was an adventuress, and the brains of a gang of clever jewel thieves. With the assistance of Jimmy Nevin, a down-and-outer whom she rescued from park bench despondency she planned to steal the Standish jewels by playing maid. All was ready. Jimmy was waiting in his powerful car for the Butler woman and the jewels. The motor was throbbing and Jimmy's heart was keeping time with it.

The wedding hour approached. So did a muffled figure with a suitcase. In his excitement Jimmy got out and literally shoved the girl into the runabout. Then as he started he heard in his car the cry, "Stop! Stop! I'm the bride!"

Now isn't that a fine situation?

WHERE WAS THE BRIDE?

EVERYTHING was arranged for the wedding. The guests had been invited and the bride-to-be was all dressed in her wonderful finery, ready to go to the man she did not love, because her uncle wished it. Suddenly the thought that some day she might find "the one and only" man flashed across her mind, staggering her with its stern reality. Could she sacrifice herself upon the altar of any man's desires for mere earthly riches? Would she, in the course of time, learn to love this man who was several times her age? Should she go on with the bitter sham and make herself a slave to this man's desires?

Voices in the hall. They were coming for her! There was still time to escape from the house and leave all this shallow mockery far behind. What should she do?

What this girl did will be shown at the ..... theatre on ..... Priscilla Dean and Ella Hall will appear in "Which Woman," a Bluebird Photoplay, made to order for the co-starring venture of this pair of Bluebirds. It was adapted to the screen from Evelyn Campbell's novelette and produced by Tod Browning, Bluebird's most recent directorial acquistion.

CONTRASTING SCENES.

EVERY phase of human life and its emotions has been skilfully interpreted in the filming of "Which Woman?" the latest Bluebird in which Ella Hall and Priscilla Dean will appear at the.....Theatre on ..... There are scenes of palatial residences in Pasadena, showing the beautiful gardens and drives that surround these homes of Southern California's multi-millionaires, and in striking contrast are sordid scenes of gambling dives, dance halls and other dens of ill repute. Love, pure and undefiled, untouched by the lure of the bright lights, stands out in all its transcendant beauty; while that thing sometimes called love, but in reality nothing but base passion, its cunning false attractions shown in ghastly truthfulness, is shown ungarbed upon the screen. Eddie Ring Sutherland, nephew of the well known actress, Blanche Ring, is leading male support, together with an excellent cast chosen after careful deliberation.

BLUEBIRD IDEAS

THERE is abundant advertising material in "Which Woman?" for any exhibitor who wishes to put this over in a big way, and it is worthy of being put over in that way. In the first place, there are two stars in the picture, and a title which embraces both of them. Ella Hall and Priscilla Dean each have roles which fit them thoroughly, each of which would ordinarily be considered a star role. The picture was produced by Tod Browning, an acquisition to Bluebird. He has just come from Metro, where he has a two-year record of success behind him.

There is a sensational automobile wreck which can be played up, the contrast between a very swell society household and wedding, and a burglars' hang-out presided over by a queen of an adventuress. There is the idea of a young girl betrothed against her will to a pot-bellied millionaire roue, who decides at the last moment that she might sometimes meet the real man, and who elopes with a taxicab driver and her own jewels just before they start the strains of the wedding march. If you have attractive photographs of Ella Hall and Priscilla Dean, you might put them in a frame in your lobby with this

"Which Woman?"
Come to this house on .....
And see for yourself.

You might send this card to your mailing list:

> Fifty per cent. of the male population of the United States has asked itself this question:
> "WHICH WOMAN?"
> Twenty-five per cent. have been told which woman, and the other twenty-five are still in the pursuit of happiness and liberty. Just the same, "Which Woman?" is the eternal question, and you can only find the answer by coming to the..... Theatre on ..... We will give you two guesses. One is Priscilla Dean and the other is Ella Hall. The only risk you take is a dime.

DISPLAY LINES

The Love Trap.
Woman Against Woman.
A Play of Society and the Underworld.
The Bride's Elopement.
The God of Gold.
An Honest Crook.
Pampered Daughter of Rich.
Prefers Thief to Old Soul Fiance.
Speedy Action Bluebird.
Offered to the God of Gold.
A Sacrifice to Wealth.
Who Stole the Standish Jewels?
Bride or Burglar.
Crooks De Luxe.
Where Was the Bride?
Waiting at the Church.
The Altar of Desire.

TWO STARS FOR THE BLUEBIRD

AS Doris Standish in "Which Woman,' the Bluebird Photoplay which comes to the ..... Theatre on ....., Ella Hall appears in a role entirely different from anything she has ever before been called upon to portray. Hitherto Miss Hall has been seen in society dramas of the lighter vein, stories written around the brighter side of life, with quaint and pretty characters. In this latest release she is shown not only in life's lovely sunshine, but also in its hateful, ugly shadows. Both sides of society are vividly portrayed and there are tense situations and rapid-fire action which grips the heart and keeps one's nerves atingle.

Miss Hall is seen as the pretty ward of a crusty old chap who believes that love is a trifle not to be considered in the matter of match-making, and fair maids their elders always should obey. What more could this ward of his desire than that she become the bride of Mr. Cyrus Hopkins? True, he is years older than her father, he is not an ideal lover and his morals not the best, but Hopkins is a man of wealth and that settles it with Uncle Peter Standish.

Priscilla Dean, who is co-starred in "Which Woman?" has a role of the opposite character, but intensely to her liking, and one which her dramatic talent causes to stand out with cameo clearness. She has the rule of Mary Butler, adventuress with a heart, queen of Vesper Charley's gang of thieves. She is a thin, red-lipped creature, restless in her moods and movements. She is the brains of the big plants. As maid in the Standish home she plans to steal the family jewels during the wedding of Doris.

The wedding day arrives. Doris Standish is soon to become the bride of an old man she does not love. At the last moment her womanhood asserts itself, and she rushes frantically from the house and seeks a means of escape from a fate she fears. Her startling adventures from the moment she enters a strange automobile and is hurried away, she knows not where, until at last love claims her as its own and happiness is hers, fills the drama with an absorbing interest.

THE MAID ADVISED.

HOW a gang of crooks unknowingly save a wealthy young girl from becoming the wife of an old man she hates is shown in graphic detail at the ..... Theatre on .....; where petite Ella Hall and dashing Priscilla Dean will appear in "Which Woman?" a Bluebird photodrama teeming with love and intrigue and replete with human-interest.

"Which Woman?" is an adaptation of the story, "Nobody's Bride," which appeared in the "All Story Weekly."

Ella Hall plays the role of Doris Standish, a charming debutante, whose uncle Peter, although provided already with more money than he can ever spend, insists upon her marrying one Cyrus W. Hopkins in order that she may gain part of his huge fortune. Hopkins, a red-necked, fishy-eyed individual, is several times the girl's age and by no means makes an ideal lover.

Arrangements are made for the wedding, and the guests are invited At the last moment the bride-to-be realizes that she cannot make the sacrifice. She appeals to her new maid, asking her what she would do under like circumstances. With flashing eyes the pretty maid quickly replies, and her answer has the effect of firing Doris Standish with a wild and reckless resolve to escape an unhappy fate. She rushes from the house, leaps into a strange car, calling to the driver to go where he will. It so happens that the car belongs to a gang of crooks who have planned, through the help of the new maid, to steal a rare diamond necklace.

COMING!

The Biggest Comedy Smash
of the Season

"The Geezer of Berlin"

a Burlesque on
"The **KAISER**,- the Beast of Berlin"

WATCH for it!
WAIT for it!

Priscilla Dean and Ella Hall in "WHICH WOMAN"

Read this

Telegraphic Synopsis Received From our Pacific Coast Studios Then BOOK thru your nearest BLUEBIRD Exchange or BLUEBIRD PHOTOPLAYS INC. 1600 Bway, N.Y

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Fast Day Message	
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Night Message	
Night Letter	

Patrons should mark an X opposite the class of service desired; OTHERWISE THE TELEGRAM WILL BE TRANSMITTED AS A FAST DAY MESSAGE.

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LOS ANGELES CAL 2PM 3265X Del. St MAY17-1918

ADVERTISING DEP'T
UNIVERSAL FILM MFG CO
NEWYORK

TITLE HALL DEAN PICTURE-WHICH WOMAN-GRIPPING PLAY SOCIETY AND UNDERWORLD-THRILLING AUTO WRECK-GANG FIGHTS-SUSPENSE ACTION-BRIDE ELOPING ON WEDDING NIGHT-EXPOSURE OF METHODS OF HIGH CLASS CROOKS-VIRGIN SOUL ABOUT TO BE OFFERED UP TO GOD OF GOLD SAVED BY CROOK TURNED HONEST-PRISCILLA DEAN GREAT ADVENTURESS ROLE-HALL PAMPERED DAUGHTER PREFERS THIEF FOR A LOVER TO POT BELLY MILLIONAIRE-MILLIONAIRE'S HOME IN ORANGE GROVES PASSADENA CONTRASTED WITH DIVES OF UNDERWORLD-HAS PLOT COMPARABLE TO BIG N Y SUCCESS CHEATING CHEATERS-SPEEDY ACTION-WILL GO BIG WITH ANY AUDIENCE ANYWHERE-NEW TWISTS-RIVETS INTEREST

UNIVERSAL FILM MFG CO

"The Risky Road" Starts Spe

Here is the result of number of Exhibitors Special Attractions, starrin of these letters came from stiff price for

POWERFUL PRODUCTION.

Universal Film Exchange,
New York.

Gentlemen:—I played "The Risky Road" last Wednesday, and would say my audience was highly pleased with this powerful production.

Yours truly,
BOSTON HOTEL,
Surf Ave., Coney Island, N. Y.

EXCELLENT FEATURE.

Universal Film Exchange,
New York.

Gentlemen:—I consider "The Risky Road" an excellent picture from practically every angle. It pleased my audience, and the comments on it were very favorable. The subject was well handled and directed, and I saw no objectionable feature.

Yours very truly,
MR. J. A. HIGHLANDS,
Westland Amusement Corp.,
Brooklyn, N. Y.

EXCELLENT B. O. ATTRACTION.

Universal Film Exchange,
New York.

Gentlemen: — "The Risky Road" is certainly a very good picture, and an excellent box office attraction.

Very truly yours,
REGUN THEATRE,
New York City.

EVERY DETAIL PERFECT.

Universal Film Exchange,
New York.

Gentlemen:—The subject and photography of "The Risky Road" were splendid. The acting was the best I have seen. I highly recommend this picture as being perfect in every detail.

Yours very truly,
PAUL C. THIELE,
Parkview Theatre,
Brooklyn, N. Y.

A VERY GOOD PICTURE.

Universal Film Exchange,
New York.

Gentlemen: — We consider "The Risky Road," which we ran at our theatre, a very good picture.

Yours very truly,
JACK SMITH,
Castleton Theatre,
Staten Island, N. Y.

ONE OF THE FINEST.

Universal Film Exchange,
New York.

Gentlemen: — I take great pleasure always in recommending to my fellow exhibitors good values in pictures, and your "Risky Road," with Dorothy Phillips, is one of the best. A great title, a capable star and a good, wholesome story, interesting from start to finish, clean and refreshing. My business with the picture was above expectations.

Yours very respectfully,
FRED R. WILLARD, Mgr.,
Lincoln Theatre,
Union Hill, N. J.

ENTIRELY SATISFACTORY.

Universal Film Exchange,
New York City.

Gentlemen:—It gives me great pleasure to write you and let you know that "The Risky Road," shown at our Morningside Theatre, under date of April 16th, was entirely satisfactory.

Very truly yours,
LAURENCE S. BOLOGNINO,
Consol. Amuse. Enterprises,
New York.

cial Productions With a Bang

the experience of a with the First of the g Dorothy Phillips. Most Exhibitors who paid a good his feature, too

HIGHLY RECOMMEND IT.

Universal Film Exchange,
New York City.

Gentlemen:—In answer to your favor of the 13th, will say that "The Risky Road," which was played at the Strand Theatre, Jersey City, Monday, May 6th, was in every way a good production. Our patrons were very much pleased with said feature, and we can highly recommend it to other exhibitors.

Very truly yours,
LESTER M. MORRISON, Mgr.,
Strand Theatre,
Jersey City, N. J.

100% PERFECT PICTURE.

Universal Film Exchange,
New York.

Gentlemen:—I consider "The Risky Road" a 100% perfect picture. If all pictures would be of the same quality as "The Risky Road," everything would be fine and dandy, and the increase in price would cut no figure.

Very truly yours,
J. KNASTER, Mgr.,
Superior Theatre,
403 E. 81st St., New York City.

PLEASED HIS PATRONS.

Universal Film Exchange,
New York City.

Gentlemen: — "The Risky Road" is a very good picture, and it pleased my patrons very much. Very truly yours,
M. SILVERMAN,
Windsor Theatre, New York.

IT WAS BIG AS BOX OFFICE ATTRACTION.

Universal Film Exchange,
New York.

Gentlemen: — "The Risky Road" deserves special mention. As a box office attraction it was big. The story will please any audience. Dorothy Phillips, although good in other pictures, deserves more than ordinary credit. Her acting was wonderful. You need no salesmen to sell such pictures.

Yours truly,
ARTHUR G. WUNDERLE,
Mgr. Broadway Lyceum,
Brooklyn, N. Y.

DID A NICE BUSINESS.

Universal Film Exchange,
New York.

Gentlemen:—I wish to advise you that I did a nice business with "The Risky Road," and my patrons were highly pleased.

Yours respectfully,
S. RINZLER,
Cleveland Amusement Co.,
Brooklyn, N. Y.

PLEASED HIGH CLASS AUDIENCE IMMENSELY.

Universal Film Exchange,
New York.

Gentlemen:—We played your feature, "The Risky Road," two days, and pleased our high class audience immensely. Always pleased to recommend good features, and comment highly on the money-getters.

We can always use your features at the Paramount Theatre, Newark. Send your representative to see us.

Yours truly,
GEO. W. JARAK, Sec'y,
Putnam-Jacobs Theatres Co.,
Newark, N. J.

The LION'S CLAWS
The
The RED ACE
MYST
Flashing Serial Entertainment

TO every far corner of this country these four big winning Universal serials are flashing the most fascinating serial photoplay entertainment of the year—"THE RED ACE," featuring MARIE WALCAMP—"THE MYSTERY SHIP," with BEN WILSON and NEVA GERBER —"THE BULL'S EYE," starring EDDIE POLO and "THE LION'S CLAWS," featuring MARIE WALCAMP.

Shrewd showmen who understand what real attractions are, have and are playing these four big winners. If you haven't, you have the big opportunity to get one full year's capacity serial business by booking and boosting these four proven winners. See your nearest Universal Exchange.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

Setting the Pace.

With an entirely new brand of comedy, distinctly original with these two brilliant Stars —LYONS-MORAN STAR COMEDIES are setting a fast pace, and are bringing home the coin to hundreds of theatres.

By seeing these LYONS-MORAN COMEDIES at your nearest Universal Exchange, it won't take you ten seconds to spot the difference between these comedies and all others. To see them is to book them.

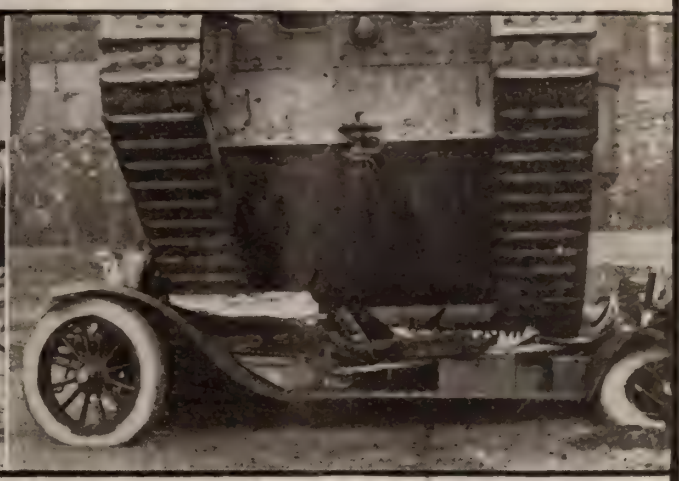
Book thru your nearest Universal Exchange

UNIVERSAL FILM MANUFACTURING COMPANY.
CARL LAEMMLE, President

1600 Broadway, New York.

SCENES FROM CURRENT EVENTS NO. 55.

The pilot of this Hun airplane did not have time to destroy his machine after being forced to land.



British tank Britania boosts War Savings Stamps sales by swallowing an automobile for breakfast.

Belgian heroes return from conquered Russia via San Francisco to resume service in France.

Autocrat of the American home breaks into the front page of the news at Baby Show in Windy City.

Anti-aircraft guns on the Picardy front mounted on motor cars, heavily camouflaged against detection of the Hun airmen.

Cadets of Washington's various high schools reviews by Major-General Payton C. March, who congratulates Cadet-Colonel Wright Johnson.

Book this L-KO

And ALL L-KO's

Book "THE BLIND PIG" the latest L-KO comedy scream for the laughs it will bring to your patrons. Book it and boost it for now's the time that good comedies are sought for by millions of people. In "THE BLIND PIG" and all other L-KO's—

You get the L-KO Beauty Girls

—that have already made a big hit in hundreds of Houses. They'll put the zip into your show, for they're as big a drawing card as the beauty chorus in any Musical Comedy. See "THE BLIND PIG" at your nearest Universal Exchange.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. Co., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, N. Y.

NOTICE

To The Trade

Thru an error in the May 25th Issue of MOVING PICTURE WEEKLY an advertisement on a Harry Carey Production appeared with the title "THREE BAD MEN." The Title of this Harry Carey Production is—

"HELL BENT"

and you will see it so Advertised in this issue and coming Issues of MOVING PICTURE WEEKLY.

"HELL BENT" will electrify the Trade—it's one of Carey's Biggest Pictures. To view it at your nearest Universal Exchange means to book it. Arrange to attend the Trade Showing in your territory.

UNIVERSAL FILM MFG. CO.,
"Largest Film Mfg. Co. in the Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

PRESS SHEET FOR THE Harry Carey Special Attraction "HELL BENT"

GINGHAM TO TINSEL

Neva Gerber Makes Sacrifice For Sick Mother in "Hell Bent" in Support of Harry Carey.

SHE changed her gingham apron for glittering spangles of tinsel and gold to dance for money in the sham splendor of a mining camp dance hall. She stood ready to make the sacrifice for a sick mother and a spineless brother. It was her first night on the toboggan of a dance hall saloon where girls go with the drinks.

Clattering through the crowded dance hall on a wiry little cow pony rode Cheyenne Harry. He rode to the extreme agitation of the dance hall boss, but his coming was a godsend to the girl.

In "Hell Bent," Harry Carey's latest Special Production, one sees the open country as it was before the smooth batter of civilization was poured into the waffle-iron of the west

Carey, the famous western actor, carries the leading role. Opposite him plays lovely Neva Gerber as the novice in the cloister of sin.

Harry Carey plays western roles genuinely. He acts with the realism of twenty years on the range.

This picture, "Hell Bent," will thrill you. You will be stirred by the daring of the fearless man in a country where fear was unhealthy.

"Hell Bent" is to be shown at the ..... theater on .....

NOVEL RUSE BY BANDITS IN CAREY'S FILM, "HELL BENT"

ROBBER GANG, CONCEALED IN STAGE COACH, CARRIES OFF CHEYENNE HARRY'S SWEETHEART.

ENVELOPED in a dust cloud, a stage coach whirled through the streets of Rawhide. The postmaster ran out to catch the mail. The curtains were thrown back. Rifles gleamed in the sun. The worst gang in the mountains had entered the town concealed in a stage coach.

Bess Thurston, the lovliest girl in the town, was dragged into the coach with the leader of the gang. Covering the crowd with their rifles, the men in the stolen coach raced into the hills to their fortress at the end of a one-way trail.

Then follow the most thrilling scenes in "Hell Bent," a Universal masterpiece of the big west. Harry Carey, as Cheyenne Harry, is the star. Beautiful Neva Gerber, as Bess Thornton, supports him in the leading role. "Hell Bent" is constant action.

If you want to know how Cheyenne Harry saved the girl he loved from the bandit king at the risk of his own life, visit the ..... theater on ....., when Harry Carey appears in his latest Universal production.

TITLED THE PICTURE.

EMULATING the well-known Steve Brodie, Harry Carey, the daring star of "Hell Bent," a dramatic six-reel picture of the open country, did a fantastic flip from a high cliff at Newhall, Cal., in which he scraped off most of his face. The picture called for a fall from the cliff. Mr. Carey was to do the stunt aboard his own horse. As he climbed the ridge to test the ground the rocks gave way suddenly.

After a preliminary tumble of fifty feet, Mr. Carey stopped to take an inventory of his wounds and to make up on wind. Along came a traveling boulder with a through ticket. It caught Mr. Carey just under the fifth rib and added insult to injury. When members of the company reached Mr. Carey they found him more hurt than scared, and deeply, deeply annoyed. Until his classic face warps back into shape he will not appear in "Hell Bent." That will not delay the production, however, for Jack Ford, the director, is now filming several elaborate scenes in which Mr. Carey does not appear in the script. That episode gave the title to the picture.

THE DROMEOS.

PAUL and Ralph Capolungo, musicians who supply emotional inspiration for Harry Carey, the star of "Hell Bent," a Universal photo-drama, are twins and resemble one another about as much as Tweedledum and Tweedledee.

In a recent scene from "Hell Bent," which comes to the ..... theater on ....., Mr. Carey was supposed to hurl himself from a window. At the windowsill stood one of the twins. Below on the ground stood the other.

They had been so placed by Jack Ford, Carey's director, who is almost even by this time with the star for his many flim-flams. As Carey jumped he saw No. 1. As he struck the ground he saw No. 2.

"How did you get here?" he demanded.

Carey bought something like forty-two luncheons that noon at the Universal City cafeteria, but aside from that he enjoyed the joke.

HERALD COPY.

"CLACK—BANG." The slap resounded through the dance hall like a toy cannon. "You are like all the others, and I thought you were different." Cheyenne Harry had thought Bess was different, too, until he saw her there in the dance hall boosting for the bar, dazzing the eye in all the bizarre ornaments and shimmer of arms and ankles which the proprietor knew attracted the men of the desert and camps. Cheyenne had fallen for the big-eyed flower of this thirst-quenching oasis for the sole purpose of winning her. But when he saw her with the other female buzzards he thought he could have her without winning her.

How could he know that Bess by the laziness and treachery of her brother had been forced on the dance hall? Just the same when Beau, the most polite and cruel hold-up man in the county grabbed her up and took her to his mountain fastness Cheyenne loaded his snub-nosed carbine and started single handed against the roughest gang in the county.

TAKE A DRINK BEFOREHAND.

ARE there drinking fountains in your town, placed at frequent intervals along the street, clean and well kept up?

Then take a long, deep drink before you see Harry Carey, star of "Hell Bent" at the ..... Theater. In this special six-reel production Harry Carey as Cheyenne Harry, the principal character, struggles across a hopeless desert waste with the wounded leader of a bandit gang. Before them stretched the trackless white immensity of the eternal sands. They walked at first. Then came the prostration of thirst, and they crawled.

As the great thirst encircled them with the white mantle of death, their eyes found an oasis on the seared horizon; a white city of porphyry and cedar, set like a jewel in the fangs of the hills. With strength born of hope they struggled on. The city faded from their gaze; a mirage of the desert. In its place, towering over the drifting sands, arose a black and barren butte.

For dramatic scenes of the far-flung west you should see Harry Carey, supported by Neva Gerber, in "Hell Bent," Universal's new release.

THE HARRY CAREY SPECIAL PRODUCTION,

"HELL BENT."

Written by Jack Ford.
Produced by Jack Ford.

SYNOPSIS.
CAST.

Cheyenne Harry	Harry Carey
Cimmaron Bill	Duke Lee
Bess Thurston	Neva Gerber
Jack Thurston	Vester Pegg
Beau	Joseph Harris

"CHEYENNE" HARRY escapes to the town of Rawhide after participating in a shooting scrape, and finds the little dance hall and hotel full. He forces "Cimmaron" Bill to divide his room, and they become fast friends. Cheyenne meets Bess Thurston, whose brother, Jack, is fired from the Wells-Fargo. She gets word that they must send for their mother, who is sick in Illinois and obtains work in the dance hall to raise the money. Cheyenne persuades the proprietor to employ him as bouncer, and he protects Bess as much as possible. Beau, a hold-up man, plans a stage robbery. He, being also attracted to Bess, vows revenge upon Cheyenne when he defends the girl from Beau's insults. Beau persuades Jack to join his gang and its plans for the robbery. Later in a raid upon the town by Beau, Jack and the gang, masked, "Cheynne" covers them as they are opening the safe, and threatens to turn Beau over to the sheriff, but the other figure proving to be Bess' brother, Cheyenne finally desides not to accuse the brother of the girl he loves. The next day Beau and his gang come down the street in the coach they have robbed, as Bess is standing with the sheriff and grab the girl and drive away. The sheriff informs "Cheyenne" and he starts after them immediately, telling "Cimmaron" to follow if he is not back in six hours. "Cheyenne" manages to enter the gang's hide-out in the hills by climbing the cliff. There he is discovered by the gang and gagged. Beau starts for the Rio Grande with the girl while the rest are dividing the money. Jack comes in the room where "Cheyenne" is tied and "Cheyenne" manages to break loose and tie Jack up in his place. Dressed in Jack's clothes he starts after Beau. The gang believing Jack to be "Cheyenne" ties the masked figure to a horse which is set loose and Jack is killed. Cheyenne catches up with Beau and fights him, but wishing to prove to Bess that he is not a coward does not kill him, but suggests that they both start on a fifty mile walk across the desert to the Yaqui Hole, and as only one of them can reach it without water, the winner is the better man. They set out, and Bess hurries to urge "Cimmeron" to the rescue of the winner. Weak, they reach the water hole, but it is dry. A sand storm comes up and Beau dies. "Cimmeron" and his party find "Cheyenne" in a state of collapse but bring him back to life—and Bess.

DISPLAY LINES

The Desert Mirage.
The Great Thirst.
The White Mantle of Death.
The Jewel in the Claw of Hills.
The Unfenced West.
The Single Handed Rescue.
From the Kitchen to the Dance Hall.
Gingham to Tinsel.
The Dance Hall Debut.
Fast Riding, Straight Shooting.
Special Harry Carey Feature.

PUTTING IT OVER

THE posters on "Hell Bent," Harry Carey's six-reel Special Production, are the best advertising of this feature which could be made, and clever use of them in your lobby and in billboard display will be certain to bring results. It is a straight-shooting, hard-riding six-reel drama of thrill and suspense which you can find only in a Harry Carey production directed by Jack Ford.

Carey is supported by Neva Gerber, his new leading woman, and the combination is eminently satisfactory. Be sure to mention Harry Carey's other productions in advertising this one, such as "Phantom Riders," "Wild Women," "Love's Lariat," and "Straight Shooting." There is a tremendous runaway thrill, a climb up the side of a cliff on a lariat, a tremendous fight in the desert, a sandstorm, and any number of other thrills which one would expect to find only in a serial. Play them all up to the limit. You can get a tremendous lot of money with this Harry Carey picture if properly played up.

Here is a little card to use for your mailing list:

Did you ever hear the expression "HELL BENT"? Doubtless you have, but do you know what it means? If you don't, all you have to do is to go to the ..... Theatre on ....., and see for yourself. Harry Carey is coming there particularly to tell you.

Canada

The Universal Grea

Scout Officers & Supporters
in the Province of Quebec

Gentlemen:-

The Boy Scouts serial owned by the Canadian Universal Film Co. has been officially sanctioned by the Boy Scouts Association of Canada.

Scoutmasters and others interested will do well to co-operate with local theatres and producers in placing this picture before the public in such a way that it will re-act favorably on their local work.

This office will co-operate in every way possible to assist any local Association in any enterprise which they may promote in this connection.

Your truly
(signed) H.A.Lordly
Provincial Secretary-Quebec
Boy Scouts Association.

READ

"Boy Sc Tot

THE endorsement given by the Canadian Association of Boy Scouts is identical to tha given by the American Division, simply proving that this master 5 episode serial i ALL we claim for it and more. With the backing of over 14,000,000 eager peopl and 400,000 Boy Scouts, you have a real chance to clean up with this serial in your town.

endorses
Episode Boy Scouts Serial

Scouts "Rescue"

READ

May 13th 1918

Mr.R.Mazza-Mgr
Canadian-Universal Film Co
Montreal
Dear Sir:-

Your Boy Scouts serial is by far the best thing of its kind which we have yet seen. It is true in every detail of the ideals and methods of our Organization and is full of stirring and interesting episodes which are bound to hold the interest of the on-lookers,whether or not they have previously been interested in the Boy Scout Movement.

In company with our headquarters,Staff and local Officers in Ottawa,I was fortunate in having the opportunity of viewing the complete series, and can state without hesitation that this is the truest interpretation of the activities of the Boy Scout Movement which has yet been screened, and is deserving of the heartiest support of the Boy Scout movement and the general public alike.

Yours very truly
(signed) H.A.Lordly
Provincial Secretary
Quebec Boy Scouts Association.

THERE'S nothing like it on the world's market. It has no competition. The Boy Scouts in your town, with their thousands of eager friends, parents and relatives, will bring a stream of dollars to your house. A great big elaborate folder explaining every detail on how to put this serial over in big style can be procured from your nearest Universal Exchange. Write or wire for a copy immediately. Everything prepared and ready. Thousands of boys will be "walking advertisements" for you and your house. ACT IMMEDIATELY.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

"BUTTER AGAIN."

Nestor Comedy.

CAST.

Gale Henry.....Diana Dubbs
Wm. Franey .....Bill
Milburn Moranti....".....Farmer Pink
Milton Sims.....City Fop

WITH everything at her command that money can buy, Diano Dubbs pines for a life in the country. She is courted by a city man whom her father wants her to marry, but she can see none of him. To cure her, father gives her a foreclosed mortgage to a farm and sends her to it.

The farm is operated by a Farmer Pink. Nothing is too hard for him if it gets him the money. He has working for him a couple of hired men, and to their number he adds another, Bill. What Bill doesn't know about farming would fill a large book, but the farmer puts him to work anyhow.

Diana arrives and takes command of the farm. The farmer is pretty sore, and to get her out of the way, thus hoping to retain the farm, schemes with his two hired men to get Diana out of the way. The innocent Bill, however, unconsciously upsets all their plans by inadvertently blundering into the traps they set for Diana.

While at the well, drawing water, she is dropped inside by the farmer and his hirelings. About to drown, she is rescued by Bill, not, however, until he effectually disposes of the schemers. That's enough for Diana. She gives the farm to Bill and goes back to father effectually cured.

"A BLIND PIG."

L-Ko Two-reel Comedy With Eddie Barry and Eva Novak and L-Ko Beauties.

(*Copyright* 1918, *L-Ko Motion Picture Ko.*)

RUSS POWELL, ticket agent and sheriff, always had trouble with his baggageman and assistant, who both aspire to be his sons-in-law. He receives a telegram that there is a Blind Pig in his town. Russ makes a proposition to the boys that the one who captures the Blind Pig can marry his daughter. So the two boys, not understanding the meaning of Blind Pig, go in search of one in all the pig-pens. Eva, who overhears, attempts to protect her favorite pig.

While Eddie is looking for Blind Pigs in pig-pens, Rube, who remembers Eva's favorite pig, goes after him, but has a hard time delivering him to the sheriff. Eddie, not having succeeded in finding a blind pig, goes to visit Eva at the station. Father catches him, and forbids him to visit his daughter until he has caught the blind pig. Eddie gets a telegraph instrument, climbs a pole and telegraphs to Eva. Father gets the message, instead of Eva, and tells Eddie to meet her at the baggage-room. Father exits with Eva, leaving Eddie alone in baggage-room.

Rube is still trying to deliver the blind pig, runs into Eddie. He picks up the bag, thinking it his clothes, but the pig falls out, and Eddie gets scared. Rube tells Eddie it is the blind pig, and they both give chase through the kitchen onto the roof, until they catch it and deliver it to father.

Father tells them that they are mistaken, a blind pig is a man who sells booze. The perfume salesman arrives at the station and shows his wares to the two girls. At the same time comes the real blind pig man, who hides a box of booze in the outside platform door. The chink hears, and thinks it is the groceryman. While smelling booze the Chink hears perfume talk, sees father coming and decides to exchange booze for perfume. Father enters the restaurant. The girls want father to smell the perfume (not knowing bottles have been changed). Father mistakes the perfume salesman for the blind pig man and the chase starts all over again.

"STEPPING SOME."

Written by C. B. Hoadley.
Lyons-Moran Star Comedy.

G. O. GETTEM is a wholesale dealer in suits, cloaks and millinery. He is expecting buyers from the rural districts. Hiram, a retail dealer from Peavine, Wisconsin, arrives at the office of Gettem and boasts that he has come to purchase a large bill of goods. Gettem treats Hiram royally. Hiram expresses a desire to get out in society and "Step some," and Gettem gets an idea. He will furnish the man from the bushes some entertainment. Gettem attempts to get some female company for the rube, but is unsuccessful. He is becoming desperate when his pretty wife calls at the office. Against her inclination, she is pressed into service. Gettem tells her he is forced to work late at the office and the scheme is perfected. Priscilla Ploom, a millinery buyer from Peavine, enters the office, and tells Gettem she would love to have dinner at one of the cabarets. He is out to entertain his prospective customers, and decides to invite Priscilla to dine with him.

Mrs. Gettem and Hiram arrive at the cabaret before Gettem and Priscilla, all in costume. Hiram becomes reckless to the point of ordering wine and becomes hilarious. He leads Mrs. Gettem on the floor, where they furnish enjoyment for the habitues of the cabaret Priscilla insists that Gettem dance with her. Gettem and Hiram exchange partners and the dance becomes fast and furious. The two couples return to their private booths, masks are taken off and there is something of a complication. It transpires that Hiram and Priscilla are sweethearts in Peavine and they are jealous. Mrs. Gettem is amazed to find her husband at a cabaret with a strange woman. It ends with Gettem getting in bad with everybody concerned.

SYNOPSES OF L-KO, NESTOR, LYONS MORAN STAR COMEDY, WESTERN DRAMA.

CURRENT EVENTS, No. 55.

A Day In Training With Our Naval "Rookies."—From the coasts and inland these boys come, and mighty fine material they are, altho many of them didn't know there was salt in the ocean until they got there.—*Wissahickon Barracks, Cape May, N. J.*

Young Men of 21 Must Register.—The United States Provost-Marshal General of the War Department, requests us to announce: "Men who have become 21 since June 5th, 1917, must register on June 5, 1918. See Local Boards for information.

His Majesty, King Baby, Crashes Into the News.—"Autocrat of the American Home" puts war dispatches to rout by breaking thru the front pages of the "Extras" for official Baby Week.—*Chicago, Ill.*

Belgian Heroes Return from Conquered Russia.—Pacific Coast metropolis welcomes King Albert's gallant troops returning from the East to resume active service with their own armies.—*San Francisco, Cal.*

America's Future Generals Take Washington by Storm.—Marching like West Pointers, cadets of the Capital's various high schools pass before Major-General Peyton C. March, Chief of the General Staff, U. S. A.—*Washington, D. C.*

This Monster Eats An Automobile for Breakfast!—The British tank Britannia boosts War Savings Stamp sales here by allowing purchasers of $50 worth to ride on its back, and then shows what it can do to an ordinary motor car that won't get out of its way.—*Chicago, Ill.*

French Eagles of Combat Bring Down Hun War Hornet.—While their heroic brothers battle to the death in the bloody shambles of Picardy, a French patrol of the skies corners a scouting German and forces him to land within the Allies' lines. (Official French War Film.)

"LION'S CLAWS," SCREEN MAGAZINE, CURRENT EVENTS & ANIMATED WEEKLY.

"PLAY STRAIGHT OR FIGHT."

Story by Leon de la Motte. ....
Produced by Paul Hurst.
Universal 2-Reel Western.

CAST.

Helen	Helen Gibson
Dick	Hoot Gibson
Jim Carter	M. K. Wilson
Fred Osborne	G. Raymond Nye

HELEN RANKIN could rope a steer or ride a bronk with any man in Calico, Mont. She lived with her brother, Dick, on a ranch in this little cow-town, the entrance to which was made by stage through a pass called Devil's Gate. It had figured several times in the hold-up history of the country, with her brother Dick.

Dick was as weak of will as Helen was strong, and was thoroughly under the influence of Fred Osborne, a gambler and general gentleman bad man

Helen had discussed her brother's weakness several times with Jim Carter, her sweetheart, who was the Wells-Fargo messenger on the stage running from Sparks Junction to Calico. But before they could arrive at any plan to help Dick, he was in the water over his head. Helen, to her utmost dismay, overheard a conversation between Osborne and Dick and two other men, which indicated that they had forced Dick to take part in the hold-up of the stage that night at Devil's Gate, threatening to accuse him of a fatal shooting which had occurred the night before, if he didn't. The evidence with which they intended to support their accusation was overwhelming, and Helen knew it. When Dick returned to the house to get his gun, Helen, with determination shining from her eyes, held her brother up, made him give her his clothes, jumped on her horse, and took his place in the stage coach. Just before the coach reached Devil's Gate she held up the driver, made him jump off, and, taking a path which led directly down the mountainside, endeavored, with the help of her sweetheart, to escape the trap prepared for the coach. The ruse was discovered directly, and the two mounted bandits pursued and wounded Jim, but Helen took his revolver and kept the men at bay until Dick, who had come to his sense through Helen's example, rode up with the sheriff's posse.

"THE LION'S CLAWS."

No. 11—"CAUGHT IN THE COILS."

CAST.

Capt. Johnson	Tom Lingham
Beth Johnson	Marie Walcamp
Capt. Harris	Neal Hart
Musa	Frank Lanning
Rej Hari	Rex de Roselli

SYNOPSYS.

BETH JOHNSON, rescued by her her father, becomes separated from him and clings to a log over a pool, trying to escape the lions. Her father, with Capt. Harris and Musa, is vainly trying to locate Beth. At last they hear her scream and discover her clinging to the log. Neal climbs upon the vines until he reaches her, and manages to get her to the ground.

Meanwhile, Rej Hari and his guards are after the whites in order to recover the proclamation. The Moon-men are also vainly trying to re-capture Beth. Just as Neal succeeds in rescuing Beth, Rej Hari and his guards break through the brush and charge after them. Neal, Johnson and Musa all fight desperately to protect the girl. Then the four Moon-men appear and attack Rej Hari and his guards. With this reinforcement the others are able to make Rej Hari and his guards retreat. Neal asks the Moon-men why they helped protect the girl, and they reply that it is their duty to her who is their queen. Beth is only amused at this belief, but the Moon-men are desperately in earnest. When the attention of Neal and Musa is elsewhere, the Moon-men suddenly attack Beth and her father, dragging them into the brush. Johnson succeeds in freeing himself, and a furious battle follows. Rej Hari hears the excitement and rushes back. Beth, Neal and Musa run to escape him, but Johnson is taken prisoner.

Beth, Neal and Musa, in running from Rej Hari, see an elephant coming slowly toward them. The three climb a tree, but Beth's limb breaks, and she falls to the ground directly in the path of the oncoming elephant.

ANIMATED WEEKLY, No. 25.

Sammies "Go Over the Top" In Sham Battle.—Artillerymen at Fort Hamilton reproduce conditions as found on Western front and "let daylight" into the "Prussian Guard" in fierce attack.—*New York City.*

America's Launchings Making the Kaiser Sick!"—So Charles M. Schwab, Director-General of Ship Production, tells workers as another of our many cargo carriers rakes the water under the sponsorship of Miss Mary Mock. —*Shooter's Island, N. Y.*

Greatest Slaughter of History Ends Huns Offensive In Picardy.—French and British guns inflict terrible punishment on Hindenburg's hordes compelling abandonment of the assault in the vicinity of Montdidier—remarkable pictures made under fire by French military photographers. (Official French War Film.)

Sub-Titles.—French and British reserve forces were rushed to the front to fill the gap broken in the British line. Giant shells were sent crashing into the massed formation of Hindenburg's "shock troops." Fighting for a while took place in the open and French armored cars were used for the first time since the battle of the Marne. All roads led to the front. On the third day of the battle British reserves began to move forward. The village of Montdidier, where some of the fiercest fighting took place, seen from the French lines. Outposts in the vicinity of Montdidier. Where thousands of Huns died in vain—Mont Renaud, constantly under fire of the German guns. An advanced dressing station. Prisoners moved to the rear in steady streams. French intelligence officers question the prisoners. Resting in a collecting station after the exhaustion of battle. The prisoners brought some German "cooties" with them. Self-administered first aid. Types of the German "super-man." In a captured German trench, which the Huns abandoned without removing their dead. Sacrificed to the Beast of Berlin! victims of an insane Emperor's insane lust for world-power! Members of the French Sanitary Corps prepare their last resting-place.

Great $100,000,000 *Red Cross Drive Is On!*—Woodrow Wilson, spokesman of all the moral forces of the world, leads 75,000 marchers, opening the great campaign to mobilize America's dollars of mercy.—*New York City.*

Cartoons by Hy, Mayer, World Famous Caricaturist.

UNIVERSAL SCREEN MAGAZINE NO. 75.

UNIVERSAL SCREEN MAGAZINE NO. 75 starts off with an interesting chapter on animal life on Saturday, which is their official cleaning day. They get their regular baths whether they like it or not, so that they may be all dressed up for Sunday. The labor and best brains of the country are engaged in a supreme effort to provide our boys "over there" with arms. Millions can be saved every year by producing infertile eggs for market, and producing fertile eggs for incubation only. The whole country must stand behind Hoover in order that the war may be won in the shortest possible time. The growing of bananas has now become almost an industry. Screen Magazine shows how they are grown, cut, and made ready for shipment. The last chapter is a Miracle in Mud by Willie Hopkins, entitled "Horseshoe for Luck."

Did you miss that Sweeping Success "My Unmarried Wife?—Then here is your Chance again — — *DON'T FAIL TO SEE*

CARMEL MYERS *in* "A BROADWAY SCANDAL"

If you missed bewitching CARMEL MYERS—in her great photo dramatic success, "My Unmarried Wife," the photoplay that brought joy to millions, you now have another opportunity to see this beautiful Star in her latest success—"A BROADWAY SCANDAL." Take the whole family. They'll enjoy every minute of it. See it at—

(Theatre name here)

T. C. No. 17, Mat 20c.

NEWSPAPER MAT FOR

Carmel Myers in "A Broadway Scandal"

Here's a newspaper ad on CARMEL MYERS—in "A BROADWAY SCANDAL" that will be seen and read by 99 per cent. of the people who turn the pages of your local newspapers. Generous white space with Miss Myers' attractive face and bold type combine to make this ad a puller. Get a mat of it from your nearest Bluebird Exchange for 20c. or write BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

$5000 REWARD

An Alluring Story

An Alluring Title

An Alluring Star

An Alluring Play

A Feature Combination you can't beat

FRANKLYN FARNUM

WITH GLORIA HOPE IN

"$5000 REWARD"

BOOK thru your local BLUEBIRD Exchange, or communicate with

BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.

Celebrate Flag Day, June 14!

An Opportunity For Every Motion Picture Theatre To Take the Lead in a Patriotic Duty We Owe Our Soldiers and Ourselves.

IF there ever was a time when it was fitting, timely, patriotic and necessary to celebrate Flag Day, it is this year of our Lord 1918. Flag Day comes on June 14, and that day will be the 141st birthday of the banner we all love and revere, and for which our boys over there are giving their lives, and for which we over here are giving our treasure and our utmost physical energy. There is every reason why every exhibitor in this broad land should make Flag Day a gala event in his house. It is a duty you owe your country and the flag; it is an opportunity you owe yourselves to focus the thought and interest of the community on you as the centre of patriotism of the town. Get up an effective ceremony; have an attractive flag display in the lobby with a big sign; send out letters; use newspaper space; let the audience sing the "Star Spangled Banner" and any patriotic songs they like; get a song leader and let him whoop it up; get a speaker, a four-minute man if possible, and let him give a short talk. And have a patriotic program, too. Give the flag the best birthday celebration it ever had.—(Editor.)

Make Flag Day a Big Day in your house.

TO MOTION PICTURE EXHIBITORS OE AMERICA

JUNE 14 is the 141st Birthday of our Flag. Will you not join the National Security League in a fitting celebration of this day? Our flag flies on the battle-line in France; in French waters in February, 1778, it received the first salute ever given to an American flag by vessels.

In the auditorium of the motion picture theatres, the world meets. There the descendants of the first settlers of the land sit side by side with the first generation, American born of foreign parents and the newcomer to our land. Will you not help these typically American audiences to celebrate in a whole-souled American way the birthday of Old Glory? The National Security League asks you to arrange that each audience on this day shall be given opportunity to join in singing the "Star Spangled Banner" and at least one of the songs that our boys in the trenches are singing. Will you not provide a song leader, and, if possible, throw the words of the songs on the screens and let this great American nation join in a service of song from coast to coast, from north to south, in honor of our flag?

Decorate your lobby with rlags and arrange a ceremony.

JUNE 14
IS

The 141st Birthday of the Star Spangled Banner. Celebrate it

"We meet to celebrate Flag Day, because this flag which we honor and under which we serve is the emblem of our unity, our power, our thought and purpose as a nation. We are about to carry it into battle, to lift it where it will draw the fire of our enemies. We are ready to plead at the bar of history and our flag shall wear a new luster."—Woodrow Wilson, June 14, 1917.

Let your audience sing the Star Spangled Banner. Have slide made of the words.

The National Security League cordially invites you to join in this nation-wide tribute to the flag on the 141st anniversary of its adoption by the Continental Congress. We hope to hear from you that you will give your patrons an opportunity to fittingly celebrate the most momentous flag day in our history by helping them to be one in spirit and in song with our boys who are carrying the flag to victory.

Get a song leader and raise the roof on Flag Doy.

Very truly yours,

ETTA V. LEIGHTON,

Civic Secretary, National Security League,
19 W. 44th St., New York City.

A Few "Kaiser" Wallops

WHACKED WALLA WALLA WASH WALLEYED

MR. CARL LAEMMLE, UNIVERSAL FILM MFG. CO.,

RECEIVED FOLLOWING WIRE: LIBERTY THEATRE, WALLA WALLA, WASHINGTON—PLAYED "KAISER, BEAST OF BERLIN," THREE DAYS. BIGGEST CROWD THAT EVER WITNESSED A PICTURE IN WALLA WALLA. OUT-CROWDED "BIRTH OF NATION," "DAUGHTER OF GODS," "CLEOPATRA"—ANY PICTURE I EVER PLAYED." WANT CONTRACT FOR RETURN ENGAGEMENT ON FIRST AVAILABLE DATE. I CONSIDER IT THE MOST TIMELY PICTURE EVER PRODUCED.

(Signed) DOC CREWS,
G. A. METZGER, PORTLAND, OREGON.

HOLDS ALL RECORDS IN SAN ANTONIO

Consolidated Film S upply Co.,
Dallas, Texas.

Dear Depinet:

I received your letter in regards to the KAISER Business here. I beg to advise you that the Picture Did Gross on the eight days ($8200.00), Eighty-Two Hundred Dollars and we refunded nearly a thousand dollars the opening Sunday when the picture failed to arrive. This picture holds all records in San Antonio for the prices. We gave the Government nearly a Thousand Dollars war tax on the KAISER. We played to over Thirty-Five Thousand People; had to call out the POLICE to clear the sidewalk Monday night the Second day of the Picture. This Picture beat the business at the Grand of the FIRST TIME OF THE BIRTH OF A NATION. This picture holds all known records of the Grand at the Prices in the Last Twenty Years.

Yours truly,
GRAND OPERA HOUSE. WM. POLITZER.

BROKE RECORD OF THE STAR, LINCOLN, ILL.

JEWEL PRODUCTIONS (INC.), NEW YORK.

"GLAD TO INFORM YOU OF MY SUCCESS WITH 'KAISER, BEAST OF BERLIN.' PLAYED IT IN STAR THEATRE TWO DAYS. BROKE ALL RECORDS. IF YOU HAVE MORE MONEY-MAKERS LIKE IT SEND THEM OUT."

ISADORE BERNSTEIN, Star Theatre, Lincoln, Ill.

They're in again!

Yep-they're in again -- those two laugh-makers—the two comedians that have made a world-wide reputation for themselves—unquestionably the greatest team that has ever stumbled through a comedy film—yes, and they're in again on a genuine roarfest, one that will shake your patrons with laughter. It's—

Gale Henry and Wm. Franey

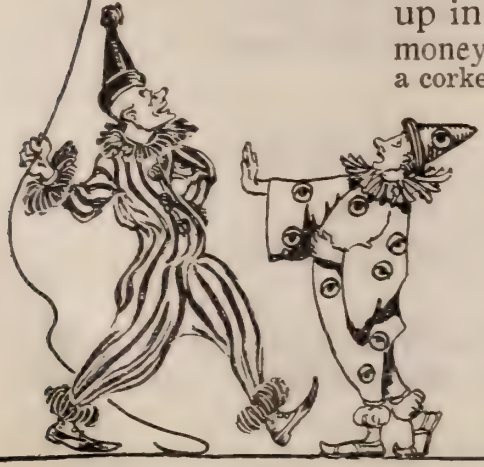
IN

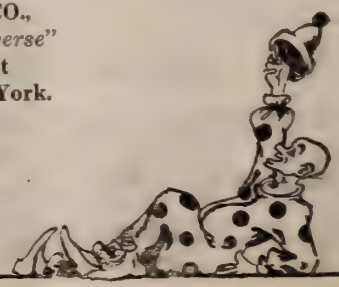
"UP IN THE AIR"

and they'll put your audience up in the air with peals of laughter that means money to you. Book and boost "UP IN THE AIR." It's a corker.

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.,
"Largest Film Mfg. Co. in Universe"
CARL LAEMMLE, President
1600 Broadway, New York.





Dorothy Phillips

Success after success has made Dorothy Phillips one of the Showman's surest investments. Book this new Jewel with the certainty that the Idol of Millions will draw more powerfully than ever before and please in the same increased measure

"A SOUL for SALE"

JEWEL Productions Inc.
1600 Broadway New York City

What "The KAISER, The BEAS

100% OVER HIS FORMER HOUSE RECORD.

Jewel Productions (Inc.),
Gentlemen:—
St. Louis, Mo.

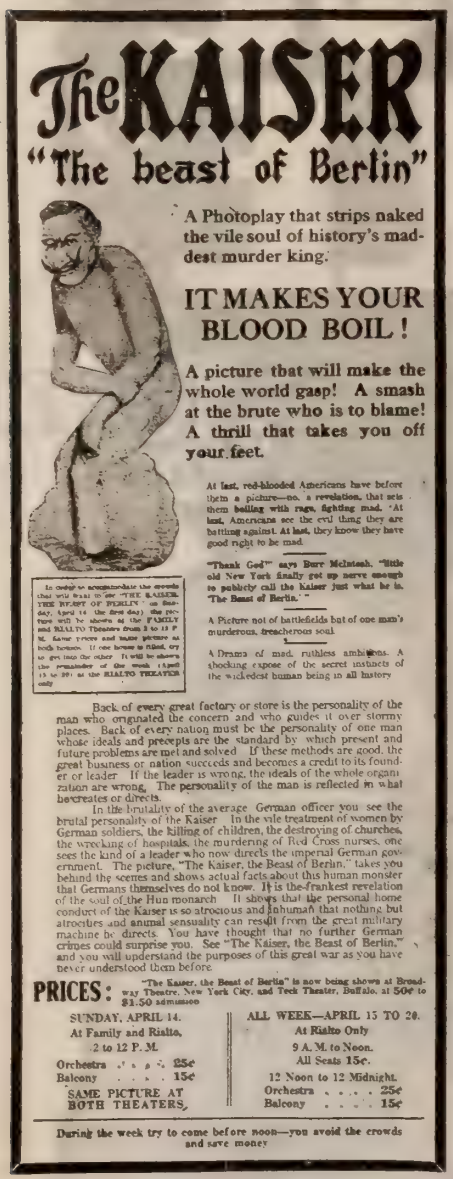
Please send me open dates, terms, etc., rental for one, two or three days on "The Man Without a Country." Just a word about "THE KAISER." Was the first performance I ever attempted to give on Sunday and had only one "kick."

Picture went over big, showed to three full houses in spite of bad roads. Patrons drove as far as 35 miles to see it. Every one praised the picture. My gross receipts were more than twice as much as my former record.

(Signed) PAUL C. EVERLY,
Grand Theatre, Princeton, Mo.

P. S.—You have my permission to use this if you wish.

WHEN A PERSON IS P
AND HAS TO BE SHOWN
MISSOURI. "THE KAISE
SOURI AFTER SHOWING
"SHOW ME" STATE THAT
CARD OF THE YEAR, W
LETTERS OF FRANK


The KAISER
"The beast of Berlin"
A Photoplay that strips naked the vile soul of history's maddest murder king.
IT MAKES YOUR BLOOD BOIL!
A picture that will make the whole world gasp! A smash at the brute who is to blame! A thrill that takes you off your feet.
At last, red-blooded Americans have before them a picture—no, a revelation, that sets them boiling with rage, fighting mad. "At last, Americans see the evil thing they are battling against. At last, they know they have good right to be mad.
"Thank God" says Burr McIntosh, "little old New York finally got up nerve enough to publicly call the kaiser just what he is, 'The Beast of Berlin.'"
A Picture not of battlefields but of one man's murderous, treacherous soul
A Drama of mad, ruthless ambitions. A shocking expose of the secret instincts of the wickedest human being in all history
Back of every great factory or store is the personality of the man who originated the concern and who guides it over stormy places. Back of every nation must be the personality of one man whose ideals and precepts are the standard by which present and future problems are met and solved. If these methods are good, the great business or nation succeeds and becomes a credit to its founder or leader. If the leader is wrong, the ideals of the whole organization are wrong. The personality of the man is reflected in what he creates or directs.
In the brutality of the average German officer you see the brutal personality of the Kaiser. In the vile treatment of women by German soldiers, the killing of children, the destroying of churches, the wrecking of hospitals, the murdering of Red Cross nurses, one sees the kind of a leader who now directs the imperial German government. The picture, "The Kaiser, the Beast of Berlin," takes you behind the scenes and shows actual facts about this human monster that Germans themselves do not know. It is the frankest revelation of the soul of the Hun monarch. It shows that the personal home conduct of the Kaiser is so atrocious and inhuman that nothing but atrocities and animal sensuality can result from the great military machine he directs. You have thought that no further German crimes could surprise you. See "The Kaiser, the Beast of Berlin," and you will understand the purposes of this great war as you have never understood them before.
PRICES: "The Kaiser, the Beast of Berlin" is now being shown at Broadway Theatre, New York City, and Teck Theater, Buffalo, at 50¢ to $1.50 admission
SUNDAY, APRIL 14.
At Family and Rialto,
2 to 12 P. M.
Orchestra . . . . 25¢
Balcony . . . . 15¢
SAME PICTURE AT BOTH THEATERS.
ALL WEEK—APRIL 15 TO 20.
At Rialto Only
9 A. M. to Noon.
All Seats 15¢.
12 Noon to 12 Midnight.
Orchestra . . . . 25¢
Balcony . . . . 15¢
During the week try to come before noon—you avoid the crowds and save money

Big adv. used in Picture Play News, of Buffalo, April 13, 1918.

TITLE REACHES OUT INTO THE HIGHWAYS

Jewel Productions (Inc.),
St. Louis, Mo.
Gentlemen:—

We have just completed our engagement of "THE KAISER, THE BEAST OF BERLIN," and without exaggeration I am forced to say that the picture is the most phenomenal drawing card I have seen in all my career. There is something almost uncanny in the way in which this name, "The Kaiser, the Beast of Berlin," seemed to reach right out into the highways and byways surrounding St. Joseph and just literally DRAGGED people into this theatre.

A short time since, I was reading a full page announcement in one of the trade journals, in which much fuss was made over the fact that a Los Angeles theatre had played to a trifle over three thousand admissions ON THE OPENING DAY of its engagement. I admit I thought that was great when I read it, and never had any hopes of even remotely approaching it, but here is the sequel.

We not only beat it on our opening day, but we played to 10,380 people on the first three days of our engagement, maintaining an average better than the Los Angeles opening, which I contend is going some for a city the size of St. Joseph.

I claim no credit whatever for this wonderful business. It has been entirely due to the drawing power of the name of the attraction, and any exhibitor who fails to take advantage of this opportunity is losing the best bet he ever had a chance to make. Sincerely yours,

(Signed) HAL KELLEY,
Owner and Manager,
Colonial Theatre, St. Joseph, Mo.

FIGURED HE PAID TOO MUCH.

Jewel Productions, Inc.,
New York City.

Gentlemen—When I booked "The Kaiser" I figured that I paid too much for it, but since I played the picture to $449.45 in one day I have decided that your judgment was better than mine.

Say, if you get any more pictures of this kind, save them for me. You can tell everybody what I did, and I'll verify the statement. Wishing you and all others the success that I have had, I am

Yours very truly,
R. R. BRICKELE, Mgr.,
Maywood Theatre, Kansas City, Mo.,

P. S.—Remember my house is a suburban theatre of small seating capacity with five cent opposition and is in a poor neighborhood.

# of BERLIN," Did in MISSOURI

ICULARLY UNBELIEVING, EY SAY HE COMES FROM AS JUST COME FROM MIS- OT OF EXHIBITOR IN THE S THE BIGGEST DRAWING OUT A DOUBT. SEE THE MAN AND HAL KELLEY.

HE DOESN'T KNOW WHERE ALL THE PEOPLE CAME FROM.

Jewel Productions, Inc.,
St. Louis, Mo.

Gentlemen—I showed "The Kaiser, the Beast of Berlin," to three packed houses. My house seats 400, our population is about 2,000, and to save my life I could not tell where all the people came from—it was the best business ever done here. Tell the boys in the small towns that they can make a cleaning with this picture as well as those in the larger towns.

"The Kaiser" is certainly a wonderful picture, and your rental price is O. K. so a fellow can make some good money out of it. Wish you had several more as good drawing cards as "The Kaiser." I would book them all.

Respectfully,
A. M. SPRAGUE,
Palmyra Theatre Palmyra, Mo.

——Look Out for "The Yellow Dog."——

MOST SATISFACTORY.

Jewel Productions, Inc.,
St. Louis, Mo.

It gives me great pleasure to write you relative to the engagement of "The Kaiser, the Beast of Berlin."

This is one of the most satisfactory engagements that I have had at the Garden Theatre both from a standpoint of financial returns, and the satisfaction this film gave to the thousands of people that witnessed it.

Where the prices from 25c to $1.00 are charged, it is very necessary that a picture has everything in it that is essential for success; and I certainly consider "The Kaiser" one of these productions.

My only regret was, that on account of my other existing contracts that I could not extend the engagements to two weeks.

Yours very truly,
W. P. CULLEN, Mgr.,
The Garden Theatre, Kansas City, Mo.

$5,397.00 GROSS AFTER 78,000 SAW IT

Jewel Productions (Inc.),
St. Louis, Mo.

Gentlemen:—After the wonderful success I had with your picture, "THE KAISER, THE BEAST OF BERLIN," I feel that I owe you an expression of just what I think of this production.

After I reviewed this picture in my private exhibition room, I was so enthused over it, and being chairman of the publicity for the photoplay theatres and legitimate theatres for Kansas City for the Liberty Loan Drive, I immediately got in touch with Mr. J. W. Perry, chairman of the Third Liberty Loan, and after I showed him and a committee of the most prominent citizens of Kansas City, including Dr. Burris Jenkins, Mr. Armour, the honorable mayor and many more men of the same standing, they were just as much enthused as I was and we put this picture on at Convention Hall, to which, you know, we showed over seventy-eight thousand people and turned away fully twenty-five thousand.

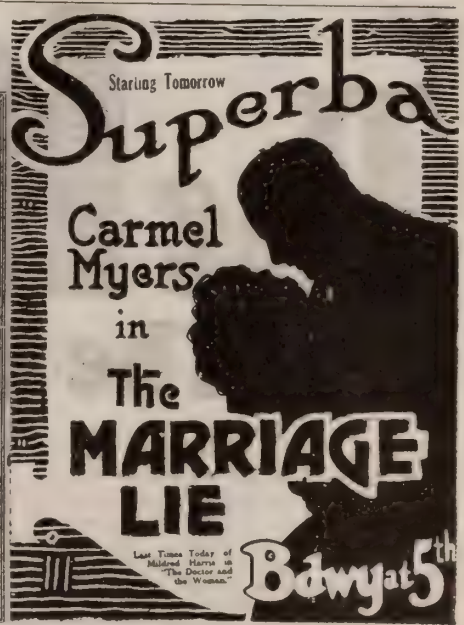
Then I thought enough of this picture to put it in the Garden Theatre—admission prices from twenty-five cents to a dollar, and we did a gross business of $5,397.00 for the one week's showing. I think this is remarkable, considering that we showed it to seventy-eight thousand people before showing it at the Garden Theatre. My personal opinion of this production is that I do not believe there is a picture on the market at the present time which has greater box office value than "THE KAISER, THE BEAST OF BERLIN," and I personally recommend to all my friend exhibitors to show this picture.

Wishing you continued success, I beg to remain,

Yours very truly,
ROYAL AND REGENT THEATRES,
Kansas City, Mo.
(Signed) Frank A. Newman, Pres. and Mgr.

We will gladly print what you say about "The Kaiser."

THE KAISER--
BEAST OF BERLIN
Optic Theater
533 So. Main
Starting Sunday
One Week Only
You See It On the Screen:
This Picture That Will Make Your Blood Boil With Rage
The Picture that made New York stand up and cheer like mad
The Picture that will make 100,000,000 fighting, clawing Americans
Pronounced greater in power than our President's declaration of war
The Picture that will make you thankful that you live in the U. S. A.
The Picture that will sweep America from end to end.
The Picture that jammed New York's Broadway Theater to suffocation.
The Picture that set Boston and Chicago wild.
ENDORSED BY PRESS
Extra!
The KAISER
"The beast of Berlin"
—COME EARLY AND AVOID THE RUSH—



A three-column adv. for Optic Theatre, Los Angeles, and the engraver made a cut of the Superba's adv. on "The Marriage Lie," which we also like.

Still Going S.R.O. Everywhere

"The first day went big, the second bigger, the third still better and so far it is still going over the top," says J. D. Di Stassio, of the Liberty, in Sacramento, California. "'The Kaiser, the Beast of Berlin,' is the most timely production and the best patriotic play that this great wide country can expect to see.

"The best drawing card of motion picture history. Sacramento people are crazy over it. The picture is the talk of the town. At the first show last Sunday I thought sure the gallery would come down. People on the street could hear stamping, whistling and applause for blocks away. I know that 'The Kaiser, the Beast of Berlin,' is a better medicine for theatre box-offices than any other ten big productions put together."

If words mean anything at all, these words from a man who ran for a solid week and broke all records in his town mean that you're overlooking the one best bet of your life if you don't act right now, today, on—

"The KAISER The Beast of Berlin"

"Tell the boys in the small towns," says A. M. Sprague, of the Savoy, in Palmyra, Missouri—a small town—"that they can make a clean-up with this picture as well as those in the larger towns. 'The Kaiser,' is certainly a wonderful picture, and your rental price is O. K., as a fellow can make some good money off it.

"I showed 'The Kaiser, the Beast of Berlin,' to three packed houses—my house seats 400—our population is about 2 000, and to save my life I could not tell where all the people came from. It was the best business ever done here."

This story is duplicated in every letter, telegram and phone call received by every Jewel Office in the country—a story of instant success for exhibitors which has never been equalled in the story of the business. Get busy today.

JEWEL Productions INC
1600 Broadway, New York City

A Veritable Rain of Money

"I believe I have hung up a record," writes C. E. Miller of La Salle, Col., "and you may think I am foolish when I tell you that I'm going to play a return engagement. Statistics would appear to prove that every person living in La Salle saw 'The Kaiser' on the first showing. I am willing to gamble that they want to see it again. I charged an admission of one dollar all over the house. I will also charge one dollar the next time. Please let me have a print as soon as possible." La Salle has a population of 300. Mr. Miller's receipts for the day were $301—or an average of a trifle more than a dollar for every resident of the town. If this isn't a record we'd like to know just what it is.

Out in Cherokee, Iowa, the American Theatre says: "Our audiences forgot they were looking at a picture, and they did all that New York said they would. They hissed, they yelled, they whistled, they cheered and stamped. It is in our opinion the greatest play that was ever in our house. It also made us more money than any other picture."

"The KAISER The Beast of Berlin"

"It gave more satisfaction at our Liberty Theatre and made more clear money for us than any other production we have ever played," says J. S. McGill of Vancouver. "We have only one regret—that we didn't get it for a full week instead of only two days. Anybody but Jewel, with such a picture, would have made it a state rights production and would not have given the regular exhibitor a chance on the big money-making possibilities of the film. We know this to be a fact—that it is one picture in a thousand for drawing power, because during its run at the Liberty it was shown to scores of people who seldom, if ever, make it a practice to go to shows. If exhibitors will take our tip, they will play 'The Kaiser' at advanced prices." A good tip, but our own tip is to first get your reservation. Your competitor is acting today.

JEWEL Productions INC
1600 Broadway, New York City

Elaine Hammerstein in "THE CO-RESPONDENT"

-- a tremendously powerful drama of Love and Business, made by Ralph Ince from the famous stage success by Alice Leal Pollock and Rita Weiman.

JEWEL Productions Inc. 1600 Broadway New York City

One of the nation's greatest patriotism makers--in other words, a money play!

"THE MAN WITHOUT A COUNTRY"

--the classic story read by more men, women and children in your town than any other book except the Bible. Produced by Thanhouser--World Rights owned by

JEWEL Productions Inc. 1600 Broadway New York City

Louise Lovely, Carmel Myers and handsome Jack Mulhall

--in a dream of fair women--a dramatic feast which is further conceded to be the Beauty Picture of the Age. Everywhere a Box-office triumph.

"SIRENS OF THE SEA"

JEWEL Productions Inc. 1600 Broadway New York City

The first play in years to receive the perfect score of 10 from the foremost Film Critic of London. A towering success all over the land.

"THE PRICE OF A GOOD TIME"

A Sensational Lois Weber Production featuring Mildred Harris

JEWEL Productions
1600 Broadway New York City

A cyclonic drama of the West, produced by Joseph De Grasse, which has made money right straight thru from coast to coast.

"PAY ME"

starring Dorothy Phillips Idol of Millions

One theatre has shown this great play four separate times--a world's record. Book it for yourself and see why.

JEWEL Productions
1600 Broadway New York City

Absolutely the most surprising "gentleman crook" picture ever screened and a registered money-maker.

Herbert Rawlinson in

"COME THROUGH"

George Bronson Howard greatest of all film dramatists, at his level best for your box-office.

JEWEL Productions
1600 Broadway New York City

What has the young man just done?

He has shot another who, he thinks, ruined the girl he loves.

Will the victim recover?

That rests with the other man in the picture—the greatest surgeon in the country, now in disgrace, but in love with the same woman as the other two.

If you were this great surgeon would you help one rival escape and bring the other rival back to life—or would you—?

I'd go first to see how this torturing problem was solved in the big, tense picture made from Mary Roberts Rinehart's famous "K," as published by Houghton, Mifflin Co.—

They MAKE YOUR SHOW

UNIVERSAL

ANIMATED WEEKLY — CURRENT EVENTS — SCREEN MAGAZINE

Millions want them!

The theatre that does not show a News Weekly today, is the rare exception. WHY? Because the News Weekly is more sought for and draws as big and as regularly as the costliest feature production, yet there is no comparison in price.

The UNIVERSAL ANIMATED WEELY—CURRENT EVENTS and SCREEN MAGAZINE are the acknowledged leaders in the news weekly field. Always the best news first from every quarter of the globe and you can book either or all on the most equitable basis.

UNIVERSAL FILM MANUFACTURING COMPANY, Largest Film Manufacturing Company in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

JUST so far as this picture of a young girl's mortal terror at the revelation of her fate surpasses all portrayals of emotion on the Screen today, so the business you will do with this enormously successful play will over-net that of any other drama you can name. Act on this registered fact today.

"The PRICE of a GOOD TIME"

the famous

LOIS WEBER PRODUCTION

featuring

MILDRED HARRIS

which is the greatest
Life-drama of 1918.

JEWEL

PRICE 10 CENTS

The MOVING PICTURE WEEKLY

June 8th 1918
Vol. 6-No.17

Carmel Myers in "A BROADWAY SCANDAL"
Bluebird Photoplay

Soon to be released
-a superb Universal
Special Attraction
Herbert
Rawlinson in
"SMASHING THROUGH"
a two-fisted Thriller that makes every Man want
to slap him on the back and every Woman hug him.—
See it at your nearest UNIVERSAL Exchange and learn why
people like UNIVERSAL SPECIAL ATTRACTIONS.

COMING
"The Yellow Dog"

COMING
"The Yellow Dog"

COMING
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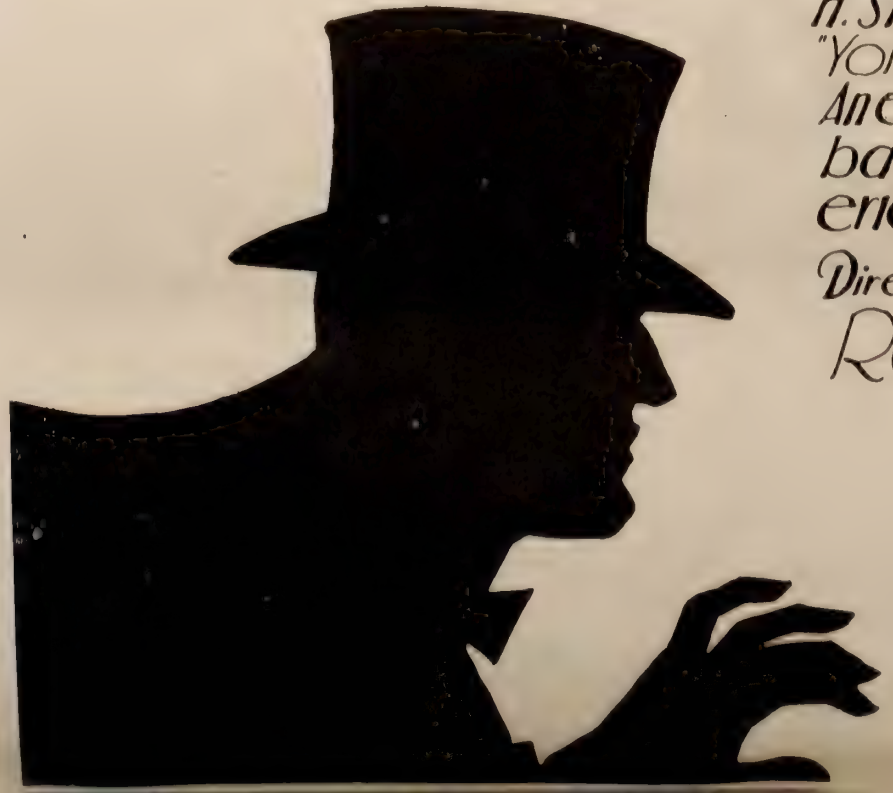
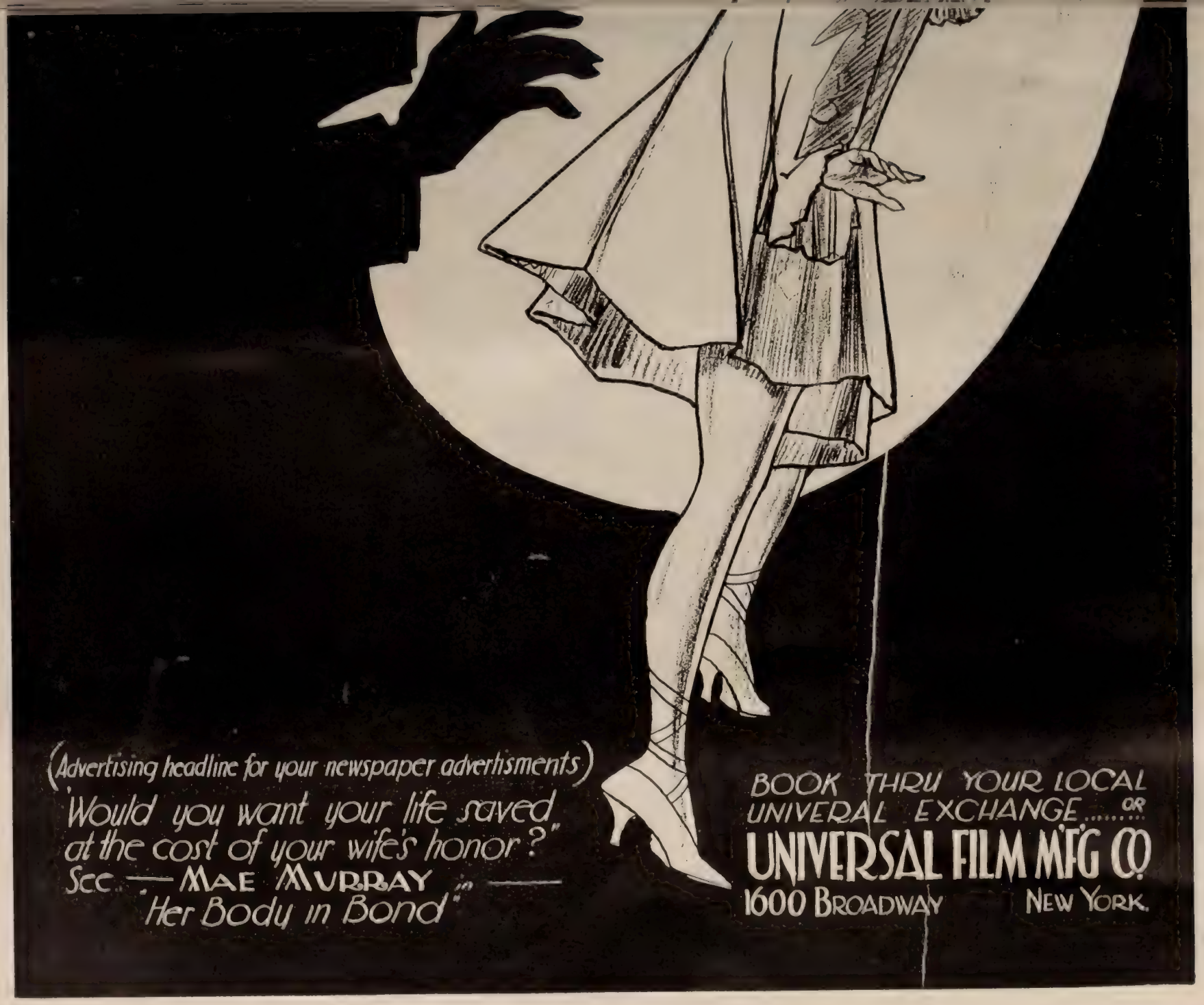
COMING
"The Yellow Dog"

MAE MURRAY
Production
"Her Body in Bond"

A specially written original story by H. Sheridan Bickers, (better known as "Yorick") -the famous London critic. An expose of the swift Bohemian back stage and cafe Life of America, rarely seen on the screen.

Directed by
Robt Z. Leonard




(Advertising headline for your newspaper advertisments)
"Would you want your life saved at the cost of your wife's honor?"
See — MAE MURRAY —
"Her Body in Bond"
BOOK THRU YOUR LOCAL UNIVERAL EXCHANGE..... OR
UNIVERSAL FILM MFG CO
1600 BROADWAY NEW YORK.

Mary
"The Model's
Now booking through

MacLaren

Brilliant Star
of "Shoes"
"Saving The
Family Name"
"The Mysterious
Mrs. M" and
"Idle Wives"
Returns to
the Screen in
her Greatest
Success The
Universal
Special Attraction

"Confession"

all Universal Exchanges

Dorothy

as the Girl wh
Soul to Save
in the Gripping Unive

"T Mort Wi

ANOTHER big tense DOROTHY PHILLIPS PRODUCTION that follows in the footsteps of such successes as "Hell Morgan's Girl"—"Pay Me"—"Broadway Love"—"A Doll's House"—"The Grand Passion"—'The Risky Road" and others. From the story by Frank Howard Clark. Directed by Allen Holubar. The gripping and dramatic portrayal of a yellow cur who mortgaged his wife for $50,000. A great play. A greater picture.

Book thru your nearest Universal Exchange, o

UNIVERSAL FILM MANUFACTURIN(
"Largest Film Manufacturing Concern i
CARL LAEMMLE, Presiden

1600 Broadway,

Phillips

o bartered her
her Sweetheart;
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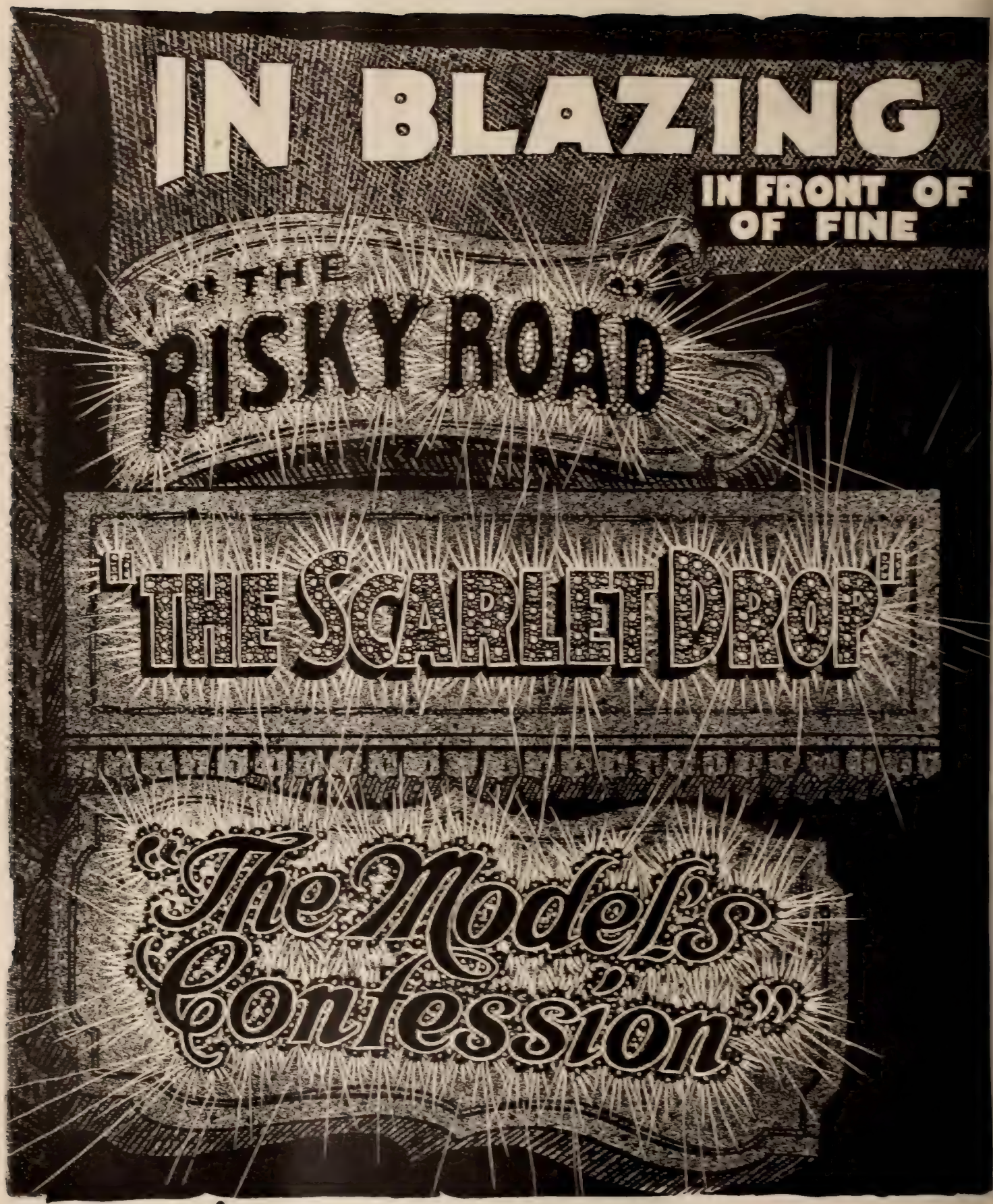
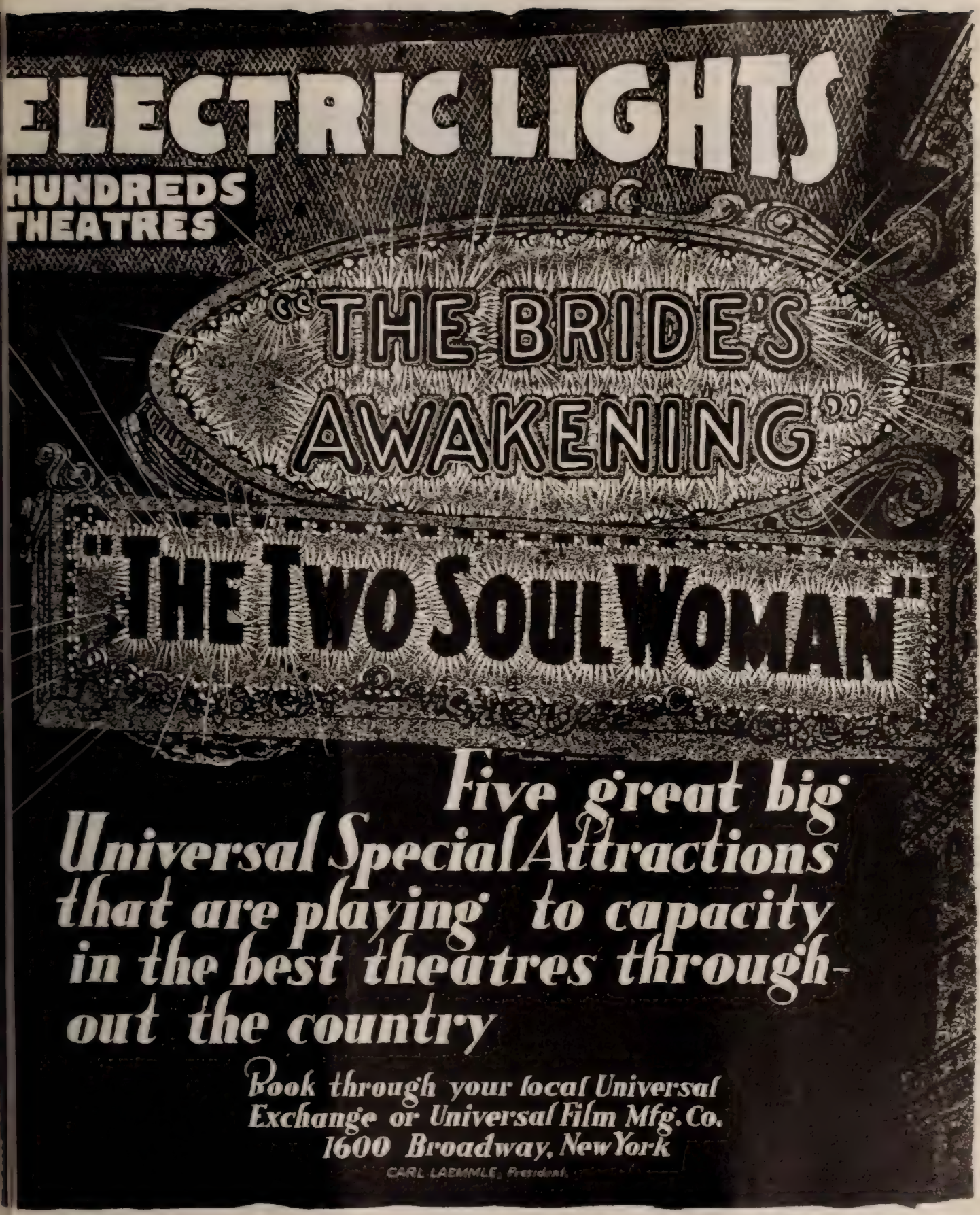
communicate with the
COMPANY,
the Universe"

New York.


IN BLAZING
IN FRONT OF
OF FINE
THE
RISKY ROAD
"THE SCARLET DROP"
"The Model's Confession"


ELECTRIC LIGHTS
HUNDREDS
THEATRES
"THE BRIDE'S AWAKENING"
"THE TWO SOUL WOMAN"
Five great big
Universal Special Attractions
that are playing to capacity
in the best theatres through-
out the country
Book through your local Universal
Exchange or Universal Film Mfg. Co.
1600 Broadway, New York
CARL LAEMMLE, President.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
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Vol. 6. JUNE 8, 1918. No. 17

CARL LAEMMLE RETURNS OPTIMISTIC

Finds Country Regulated to War Time Economy and Spirit of Exhibitors Very Encouraging.

CARL LAEMMLE, president of the Universal Film Manufacturing Company, returned to New York on May 8 after one of the most extensive business trips he had made in years. Mr. Laemmle is not only optimistic, but is enthusiastic over the immediate prosperous conditions not only in the film industry, but in every other business essential to the winning of the world war. Notwithstanding huge advances in the cost of living and in the price of essentials, Mr. Laemmle declares nearly everybody appears to be well supplied with money.

"I attribute the plentiful supply of money in the hands of the public," he explained, "to the fact that the great majority have learned to economize in living expenses by eliminating the non-essentials and cutting waste to a irreducible minimum. The people seem to believe, however, that the eliminating of expendiutres for entertainment is not economy, but that such action is dangerous.

"In my talks with numerous men who have made a study of the psychological question they take the stand that the people are following the proper procedure. In spending money for entertainment and during their hours of play they are safeguarding their hours of work. They are going to their labors in a happy frame of mind, in which they can accomplish the most with the least effort."

Thousands of dollars heretofore spent for liquor now are finding their way into the box offices of theatres, according to Mr. Laemmle. He says this does not apply only in the states where the prohibition forces have won their fight, but is apparent in the cities where the saloons still flourish. His explanation and the explanation of others who have made a study of the question is that the saloonkeepers have raised their prices to such an extent as to be charged with openly profiteering.

"Men, who, one year ago, spent two and three dollars daily over the bar, have become teetotalers. Not because they wanted to cut off their supply of liquor, but because they refuse to pay prices they consider exorbitant. The result is that this money goes largely for other forms of entertainment."

During his trip Mr. Laemmle remained at Universal City for two weeks, during which time he went very thoroughly into the production end of the big company controlled by him. He personally impressed upon the staff at Universal City that the demand of the public is for better pictures all the time. And he told the members of the staff that the Universal Company meant to give the public that which it desires. Mr. Laemmle informed the studio management that it was his intention to make Universal Special Attractions the talk not only of the industry itself, but of the general public.

"That name, 'Universal Special Attractions'," said Mr. Laemmle, "must stand for the best pictures produced. It must be one name that may be advertised as a trade-mark, and the people must know that back of the trademark at all times are productions of merit."

After leaving Universal City, Mr. Laemmle visited several of the Universal branch exchanges in the Northwest, beginning at Portland and swinging around home by way of Minneapolis and Chicago. In every city he met numerous of the prominent exhibitors, and in every case he was greeted with the same news—business is good.

"It is extraordinary," said Mr. Laemmle, "to have so many exhibitors acknowledge they are satisfied with business conditions. Usually in speaking with the executive of a producing and distributing company they are inclined to belittle their box office receipts. They seem to fear that an acknowledgment that they are pleased with business conditions will be followed by an increase in rental prices. I am sorry to see this, as every producer in the business is anxious to see favorable exhibiting conditions, and will not take undue advantage of the prosperity of any exhibitor."

Mr. Laemmle said that it was apparent that the exhibitors of the country had managed to adjust themselves to war conditions, and they all expressed the hope that no change would be made by the authorities at Washington to cause another readjustment which will mean another period of uncertainty.

TITLES OF ANIMATED WEEKLY No. 26, ON OPPOSITE PAGE.

1. No, they are not building a bridge across the Rhine, but they're learning how.

2. Congressmen and French officers marvel at the celerity of the 464th Engineers throwing a pontoon bridge across the Potomac in thirty-seven minutes.

3. King George decorates heroes of the patrol vessels, mine layers and sweepers of the North Sea trawler fleet.

4. Hy Mayer's idea of how New York should be fortified to meet the Hun menace.

5. Woodrow Wilson autographs baseball for Clark Griffith, which is auctioned off for the Red Cross for $3,500.

6. A. Mitchell Palmer, enemy property custodian.

7. Four million pounds of tobacco seized from German subjects, and auctioned for investment in Liberty Bonds.

OLDKNOW MARRIES.

ONE of the most interesting announcements the Moving Picture Weekly has to make this week is the marriage of William Oldknow and Mrs. Olive May Jacobs of New York City. The ceremony was performed Monday night in Christ's Church, New York, by Dr. Atkinson. The bride was given away by her brother, George W. Wildin, and Herman Fichtenberg was best man.

The happy couple left Tuesday for a honeymoon at Atlantic City, and will be at home at 15 Cherokee avenue, Atlanta, after they have made a grand tour of Mr. Oldknow's exchanges and theatres to introduce his managers to the new partner in the Oldknow fortune. Among other things the bride will have the pleasure of christening the new Oldknow theatre in Atlanta, which is nearing completion.

Both parties to Monday's marriage have been married before, and both have thousands of friends who wish them all the happiness in the world. It is the sincere hope of the editor of the Weekly that "Bill's" marriage will be as happy as his own. He could wish him nothing pleasanter.

ANIMATED WEEKLY NO. 26

(*See page 10 for titles*)

Look, But Don't Bite

No. 211 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

NOW keep your eyes open!

Use keener judgment than you ever used in all your life to avoid making a calamitous blunder in your booking.

Frantic efforts will soon be made—if they have not already been made—to tie you up as tight as a drum with such a big program of features that you will not have room to book anything else. Alluring bait will be dangled before your eyes. Look at it, if you like. Smell it a bit. But be careful what you BITE!

If you like certain stars and feel that they will make money for you, book them—but book them alone. Don't let anyone use certain stars as a club to hammer you into booking other so-called "stars" that you don't want.

For example, if you like Dorothy Phillips, book Dorothy Phillips pictures. If you like Mary MacLaren, book Mary MacLaren pictures. That's the Universal plan, and it is based on nothing but the merit of the pictures. If you want Douglas Fairbanks pictures, book them, but retain the right to book them WITHOUT having to take other pictures at the same time.

Don't let ANYONE induce you to take one, two, three, four, five or six pictures that you DON'T want in order to get an occasional picture that you DO want. It is the rankest kind of booking folly and it leads to disaster.

Any exhibitor with half an eye has been able to see the lightning-like changes the business has undergone in the past few weeks. Right now the big picture is the thing. The program feature that used to be a real feature is now merely a filler. The overpaid star used to pack the house, but now he packs nothing but great gobs of weekly salary in his own panties. The exhibitor who kept himself free to book the big specials is now COINING MONEY. The exhibitor who booked up a lot of stuff ON PROMISES is not.

You never were in a better position to pick and choose. The same overproduction that makes conditions bad for producers makes them glorious for you. You don't have to book anything you don't want, and there isn't any organization or group of organizations strong enough to make you book pictures that you don't want in order to get pictures that you do want.

Don't tie yourself up in a booking knot. Keep free and clear. When the bait is shoved at you, simply look, but don't bite.

Coming with cyclonic Speed

Dashing Harry Carey in "Hell Bent"

One of the greatest Western Productions ever screened. An attraction that will prove a tremendous drawing card as a repeater. Book for a run

IT'S A UNIVERSAL SPECIAL ATTRACTION

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

TRAPPED!
-into loveless Marriage with a man who laughed at affection and wanted only her money; she --- but that's telling!
See
MAE MURRAY
in
"THE BRIDE'S AWAKENING"
Thrilling - Powerful - Wonderfully beautiful
A Dramatic Feast in lavish Settings
(Your Theatre Name Here)

T. C. Cut No. 18—Mat 20c.

GET a mat of this ad and use it when you show MAE MURRAY in "THE BRIDE'S AWAKENING." Here, in the minimum of space, you have a powerful display that will attract attention and stand out over any other theatrical ad in the paper. Your nearest Universal Exchange will supply you with mat.

Carmel Myers
in a number of her great Successes

CARMEL MYERS IN HER MOST WIDELY KNOWN BLUEBIRD SUCCESS

"MY UNMARRIED WIFE"

CARMEL MYERS

in "The Wine Girl"

CARMEL MYERS IN HER LATEST SUCCESS

"THE CITY OF TEARS"

CARMEL MYERS

in "A BROADWAY SCANDAL"

One of the Latest Photos of Carmel Myers the Beautiful Bluebird Star

Carmel Myers
in "The GIRL
in The DARK"
Bluebird Photoplay

JEWEL

SUCCESS PO

Louise Lovely, Carmel Myers and Jack Mulhall

in the Beauty Picture of the Age

"Pirens of the Sea"

"Come H

HERBER
RAWLINSO

IN GEORGE BRONSON HO
AMAZING PICTURE OF SOCIETY and THE U

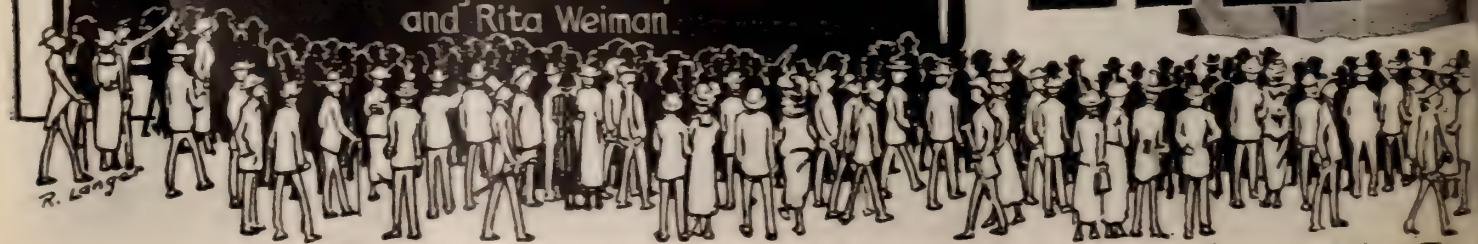
Elaine Hammerstein IN "The CO-RESPONDENT"

A hugely thrilling drama of Love and Business, made by Ralph Ince from the famous Stage Success by Alice Leal Pollock and Rita Weiman.

Dorothy

in that whirlwind western Drama of

"PAY



BOOK THROUGH YOUR LOCAL JEWEL EXCHANGE OR JEWEL

PRODUCTIONS

NOW PLAYING TO CROWDED HOUSES EVERYWHERE

How About Your House?

ER CO.

rough"

WORLD

MILDRED HARRIS *in*

"THE PRICE OF A GOOD TIME"

LOIS WEBER PRODUCTION

Phillips

Love and Revenge directed by Joseph De Grasse

ME"

"The MAN without a COUNTRY"

THE GREAT PATRIOTIC MONEY-MAKER THAT PULLS BETTER EVERY DAY OF THE WEEK

MADE BY THANHOUSER.
WORLD RIGHTS OWNED by JEWEL PRODUCTIONS, INC.

ODUCTIONS (INC.) 1600 BROADWAY, NEW YORK.

Alice Howell

And L-KO Beauty Girls in

"In Dutch"

A Century Comedy

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UNIVERSAL CURRENT EVENTS No. 56.

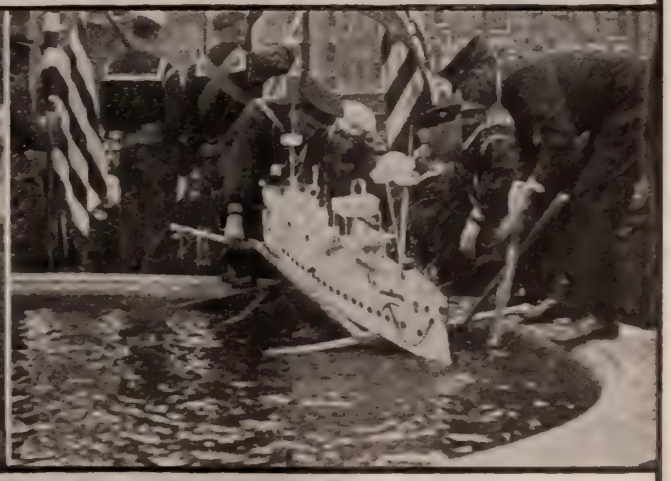
All that is left of Duryea's Zuaves, heroes of a score of bloody battles.

King Albert's veterans in New York's Memorial Day Parade on Fifth Avenue.

U. S. Farmerettes preparing the ground for war harvest.

Vassar girls drop Greek and Latin for the hoe and the harrow.

Read-Admiral Sigsbee, commander of the Maine, at interesting ceremony.



Launching miniature Maine in memory of heroic dead at foot of monument.

Bewitching
CARMEL MYERS

Delightful Star of such Winning Pictures as "My Unmarried Wife", "Sirens of the Sea", and others, in her latest Production:

"A BROADWAY SCANDAL"

A Drama of Rapid Fire Adventure in the Heart of the Metropolis

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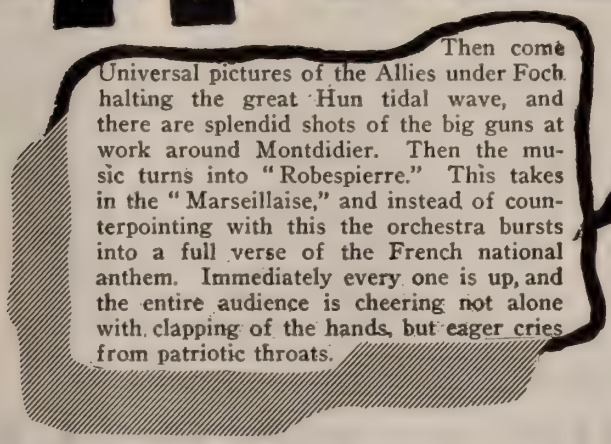
Then come Universal pictures of the Allies under Foch halting the great Hun tidal wave, and there are splendid shots of the big guns at work around Montdidier. Then the music turns into "Robespierre." This takes in the "Marseillaise," and instead of counterpointing with this the orchestra bursts into a full verse of the French national anthem. Immediately every one is up, and the entire audience is cheering not alone with clapping of the hands, but eager cries from patriotic throats.

Every week in the Rialto Theatre in New York, when the UNIVERSAL ANIMATED WEEKLY flashes on the screen with its great series of animated pictures of the world's latest news, particularly the war news pictures, the audience greets it with thunderous applause. Exactly does this same thing occur everywhere when the

UNIVERSAL ANIMATED WEEKLY
CURRENT EVENTS & SCREEN MAGAZINE

—are shown. Wise showmen are taking advantage of the tremendous popularity of the UNIVERSAL'S news weeklies. They have come to realize that the UNIVERSAL'S news weeklies are even a bigger and steadier drawing card than the costliest feature pictures. Millions of red blooded Americans want to see what America and our Allies are doing in this great war. UNIVERSAL news weeklies bring the latest and biggest news each week. You can book either one or all three.

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MUSICAL SYNOPSIS FOR "HELL BENT"

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE.

FOR THE HARRY CAREY SPECIAL PRODUCTION

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	3	At Screening	2-2 Moderato	Mock Morris—Grainger
2	1½	T. Wha's the Matter?	2-4 Allegro Agitato	Furioso No. 1—Keifert
3	1½	T. In Gila City	2-4 Allegro	La Coquette—Onovas (Intermezzo)
4	2¼	T. Beau Ross's Gang	2-4 Allegro Con Brio	Hurry No. 1—Langey (Galop)
5	1¼	T. Mary Thurston	4-4 Moderato	Glad Girl—Friedman
6	3	T. The City of Attraction	2-4 Allegro	Land of Joy—Valverde (One-Step)
			REEL II.	
7	2½	D. Cinnimon Bear Enters Room	2-4 Allegro	Granada—Lon (One-Step)
8	1¼	D. Cheyenne At Door	2-4 Andantino	*Sweet Genevive—Old Song
9	2	T. So They Slept It Off	2-4 Allegretto	Fads and Fancies—Tours
10	2¼	T. I Need	3-4 Tempo di Valse	Estellita—Herbert
11	2½	T. Mary's Debut	2-4 Rag One-Step	Polo Rag—Romberg
			REEL III.	
12	2¼	D. Cinnimon Bear and Cheyenne At Bar	4-4 Moderato	Havanola—Frey (Fox-Trot)
13	2½	T. You Look Out of Place Here	3-4 Tempo di Valse	Mecca—Lemieux
14	3½	T. I Feel Sorry For What I Did	3-4 Valse Lente	*Cupid, Tell Me Why—Herbert (Theme)
15	1¾	T. Beau's Men Are Ready For Raid	4-4 Allegro Agitato	Agitato No. 3—Langey
			REEL IV.	
16	3	T. Beau Realizing	2-4 Galop	Hurry No. 3—Langey
17	2¼	T. Beau Had Established Himself	2-4 Moderato	Admiration—Tyers (Intermezzo)
18	1¾	T. My Own Brother	4-4 Andante	Andante Dramatico No. 52—Borch
			REEL V.	
19	1½	D. Bandits On Cliff—Awaiting Cheyenne	2-4 Allegretto	Serenade—Ern
20	1¾	D. Cheyenne Meets Mary	3-4 Valse Lente	*Cupid, Tell Me Why—Herbert (Theme)
21	3¼	T. Did You Ever Hear of Mazeppa?	9-8 Moderato Agitato	Dramatic Tension No. 44—Borch
22	2¾	T. Across the Sandy Waste	3-4 Allegro	Egmont—Beethoven (Overture)
			REEL VI.	
23	3	D. Mary Runs To Cheyenne	3-4 Valse Lente	*Cupid, Tell Me Why—Herbert (Theme)
24	2¾	T. A Cruel Illusion	4-4 Agitato	Tempest—Lake
25	1¼	T. The Witches of the Sand	3-4 Lento	Valse Triste—Sibelius
26	1¾	T. And Then One Day	3-4 Valse Lente	*Cupid, Tell Me Why—Herbert (Theme)
27	1	D. Cinnimon Starts To Sing	2-4 Andantino	*Sweet Genevive—Old Song

* Repeated Selections.

FOR THE BLUEBIRD PHOTOPLAY

"WHICH WOMAN"

By JAMES C. BRADFORD

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	1¾	At Screening	4-4 Allegro	Badinage—Herbert
2	2½	T. For Weeks	2-4 Allegro	Over There—Cohan
3	1¾	D. Doris and Hopkins	3-4 Tempo di Valse	Charmer—Vecsey
4	1¼	T. Off To Green Meadows	2-4 Allegro	Intermezzo—Arensky
5	2½	T. Jimmie Nevin	3-4 Andante	Dramatic Tension—Berge
			REEL II.	
6	1½	D. Jimmie and Girl Enter Saloon	2-4 Allegro	Savannah—Rosey
7	2	T. At Green Meadows	3-4 Tempo di Valse	Youth and Beauty—McKee
8	2¼	T. Would You Marry Him?	2-4 Allegro	Perpetual Mobile—Bohm
9	2½	T. Something Is Wrong	2-4 Allegro	Hurry No. 1—Langey
10	2¼	T. Your Swell Friend	4-4 Allegro Tempestuoso	The Tempest—Lake
			REEL III.	
11	4¼	D. Hopkins and Father	4-4 Moderato	Fingals Cave—Mendelssohn
12	2¼	T. After the Storm	3-4 Valse Lente	*Love Is Best of All—Herbert (Theme)
13	1½	T. Under Pretense	4-4 Tempo di Marcia	March Burlesque—Jacobi
14	1¼	T. I Told You	4-4 Allegro	Dramatic Agitato No. 43—Borch
15	1¼	D. Man Singing	3-4 Moderato	A Bird In a Gilded Cage—
			REEL IV.	
16	1¼	T. The Missing Bride	2-4 Allegretto	Air De Ballet—Borch
17	2½	T. So You Brought Dame	4-4 Allegro Agitato	Furioso No. 2—Langey
18	3¼	T. We've Lost Jewels	2-4 Allegretto	A La Cubana—Bizet
19	1½	T. Quick, Get the Police	6-8 Allegro	Tarentella—Bohm
			REEL V.	
20	1½	T. Time Is Money	6-8 Moderato	Marionettes—Gounod
21	2¾	T. There Upstairs	4-4 Grave Mysterioso	Dramatic Tension No. 9—Andino
22	3	T. I Had a Fight	4-4 Agitato	Agitato No. 2—Langey
23	1½	D. Butler Puts Head Through Door	6-8 Allegretto	Laces and Graces—Bratton
24	1½	T. Cyrus, You Loose	3-4 Valse Lente	*Love Is Best of All—Herbert (Theme)

* Love Is Best of All is from "PRINCESS PAT."

LYONS-MORAN STAR COMEDIES

With an unprecedented rush, LYONS - MORAN STAR COMEDIES have taken hold like magic in every State in the Union. People want more comedies now than ever in the history of pictures, because of the war news daily. They MUST be entertained and amused. You can cash in on that demand by playing every LYONS-MORAN STAR COMEDY released. Begin with the very first and PLAY THEM ALL. SPECIAL POSTERS for each release.

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"Which Woman?"

A PLAY of high society and smooth crooks . . . . in which Priscilla Dean and Ella Hall furnish a startling contrast in women.

A story of money's attempt to buy youth, but frustrated exactly at the right moment.

Book and boost it, particularly emphasizing it as a "TWO STAR" production, featuring—

Priscilla Dean and Ella Hall

Book thru your local Universal Exchange, or the Universal Film Mfg. Co., Carl Laemmle Pres., 1600 *Broadway, New York.*

WOULDN'T this bee-utiful young thing make a fine model for a Juliette? How'dya like to make love to a sweet little doll like this—yet a pin-faced butler fell for this dainty person and got "found out." It's one of the many laughable situations in——

"The BUTLER'S BLUNDER"

with MILTON SIMMS, EILEEN SEDGWICK and OTHERS.

IT'S A NESTOR

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MFG. CO.,

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CARL LAEMMLE, President

1600 Broadway, New York.

PRESS SHEET for Monroe Salisbury

IN

THE BLUEBIRD PHOTOPLAY

"THE EAGLE"

WITH EDNA EARLE

THE STORY.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

By ETHEL HILL.

Scenario by E. B. Lewis and H. C. Warnock.
Produced by Elmer Clifton.

JOHN GREGORY has sworn to rob the mining company of the same sum they took from his mother whose death was caused by this trouble. He assumes an Indian disguise and is called by the guards, "The Eagle." He plans to make up the exact amount by taking a shipment which he learns will arrive at the station the next night. As he is waiting in the darkness he sees Bob, the brother of Lucy, his sweetheart, attack the guard and, as he watches, the boy is wounded. Gregory rushes to his aid, and though wounded himself, manages to put Bob on his horse which is decorated with Eagle feathers. But Bob is captured and is accused not only of the murder of the guard, but of the robberies committed by The Eagle as well. When the trial takes place it seems as though nothing could prevent Bob's conviction. Lucy, in despair, rushes to Gregory's cabin in the foothills, and, to her astonishment, finds him stretched across his bunk in the costume of The Eagle. Instantly she realizes that Gregory is the real thief. Forcing him on her horse, she drives him ahead of her to the court-house. The court-house attendants place Gregory on the stand where, in dramatic fashion, he tells the court why it was that he stole from the company. His elocution is such that the jury is deeply impressed. Nevertheless he is convicted and sentenced to hang. At the last moment Bob kills himself, leaving a note that frees Gregory. When their troubles are straightened out Gregory and Lucy are married.

CAST.

John Gregory	Monroe Salisbury
Lucy	Edna Earle
Bob	Ward King

FOR THE HERALD.

NO outlaw like "The Eagle" had ever disturbed the none too placid life of the mining and railway centre. He was fearless and seemed to know instinctively when money was coming to the mining company. Those who had seen him declared that he was dressed in a wonderful costume of Eagle feathers, and he left a feather as a receipt every time he took a pot of money from the mining company. But one night the guards were too vigilant. They captured a man on a horse all decorated with eagle feathers and with the blood of a dead constable still on him. But the outlaw was Lucy Coin's brother Bob.

Lucy did what she could and then rushed up to the cabin of her sweetheart, John Gregory. To her amazement she found him on the bed desperately wounded and clad in the rumored dress of The Eagle.

Affection is a strange thing; it sometimes uses a gun to express itself. It did this time.

WONDERFUL NATURAL SETS

Salisbury Fortunate in "The Eagle," Which Needed Unusual Nest for Setting.

THIS old world sits up nights trying to escape the artifical and get back to the natural. Sometimes even a moving picture in its struggle to become a chapter from life has a hard time finding just the touch that will give it the stamp of reality and the authority of nature.

Just such an effort as this was successfully made by Director Elmer Clifton and Assistant Director Russell as they rode afar into the deep hills of the Sierra Mountains looking for a fit location for one of the biggest scenes in Monroe Salisbury's vivid forthcoming release, "The Eagle."

They were by way of despairing of ever finding anything entirely suitable to their exacting requirements, when they came upon a rancher whose wagon and team were stalled in a deep wash. Mr. Russell was quick to the rescue with a powerful automobile truck which the company was using, and in the conversation which followed the favor Mr. Clifton explained his company's dilemma.

"I reckon I could fix you boys out to a fare-you-well," the rancher said, and through a winding maze of mountain passes he led them into one of those curious and inaccessible mountain chambers that are like a great open hall in the palace of the world.

Mr. Clifton gasped with pleasure, and some of the company shouted their joy, for the "set" was built to order by the architect of the universe. The rancher smiled knowingly. "I call it," he said "my 'Garden of the Gods.'"

The fitness of the name can only be realized by seeing this superb Western drama which comes to the _____ _____ Theatre, on _____

HIS CONTRIBUTION TO MOVING PICTURES.

O. L. SKERVIN, president of the American Oil and Refining Company and reputed to be one of the wealthiest men in the West, has made one of the most substantial contributions of the year to the motion picture industry. Mr. Skervin contributed the services of his lovely daughter Marguerite. That is, Marguerite contributed her art and Mr. Skervin gave his reluctant consent to the venture. He has reason to be proud now, for his daughter, under the screen name of Edna Earle, is supporting Monroe Salisbury in "The Eagle," a Bluebird Universal photo-drama of the big West, and Salisbury says she is fine.

It must be particularly nice just at this time to be the daughter of an oil magnate. Read in the papers that the w. k. Govt may put the kybosh on the use of gasoline in pleasure yachts and autos. Being unable to bust into the war and bearing in mind that American females are not wanted in France unless they are sent to do Red Cross work, it must be nice for Edna to apply to father to set aside a little oil well for her special use.

As Marguerite Skervin, oil magnate's daughter, Edna attended a fashionable finishing school on New York's Fifth avenue. Unknown to her father she attended, also, a dramatic school where skilled instructors developed her natural artistry and adapted her to the stage. It was some shock to friend father when he learned that Marguerite was going on the stage, had brought out a photographer and hired a press agent and all the other things that go to make up a perfectly successful stage career.

In her brief career she appeared in "The Crinoline Girl," with Julian Eltinge; "Rolling Stones," "Excuse Me" and "What Ails You?" Sounds like a complaint. Perhaps it was, for she decided to try the screen. She has already appeared in "The Upheaval" for Metro with Lionel Barrymore, and "The Model's Confession" with Mary MacLaren. Having been selected as Monroe Salisbury's leading woman, she is appearing in a strong part in "The Eagle," Salisbury's next Bluebird Photoplay, which comes to the ..... Theatre on .....

NOTES.

MONROE SALIBURY says he has played so many outlaw parts that he feels uneasy on the street every time he meets a policeman. "The Eagle" is another of the Western bad man with the wallop of Jesse James and the motive of an avenging angel. It's coming to the ..... Theater on ..... Don't miss it.

BLUEBIRD IDEAS

TAKE a look at the stills on "The Eagle" and you will see the remarkable head-dress which Monroe Salisbury uses in this Bluebird photoplay while engaged in his depredation upon the railroad. If you care to go to the expense to arrange such a head-dress, an effective lobby display could be made of it, and if you wanted a street bally-hoo, you might dress a character up as you see in one of these stills, and have him ride a horse similarly decorated. If you could borrow some stuffed eagles from a taxidermist or a museum, an effective lobby display could be made in this manner. If you have an artist who cares to draw a symbolical display for your lobby, have a gigantic eagle hovering over a mining camp or a stage coach, depicted in a Western setting. You might send the following invitation to your mailing list:

> "The Eagle," otherwise known as John Gregory, invites you to his eerie, which he will establish for the time being at the ..... Theater on

Don't forget to mention Salisbury's other successes, such as "The Savage," "The Guilt of Silence," "Hungry Eyes," "Hands Down" and "The Desire of the Moth."

DISPLAY LINES

The Inequity of the Law.
The Law of the Strong.
Outside the Law.
Her Love or Her Brother.
The Talons of Death.
From the Jaws of Death.
Thou Shalt Not Steal.
Stealing From a Thief.

FUNDAMENTAL IDEA.

ONE of the many reasons why moving picture fans will be pleased and fascinated in Monroe Salisbury's next Bluebird, "The Eagle," which will be seen at the ..... theater on ....., is that back of this thrilling western drama rests a great idea. "The Eagle" presents one of the oldest and most serious problems confronting individuals and nations. If the world is ever to realize the socialization of man (and drama worthy of the name can have no other theme), society must be ruled by laws of equity to which all of its members must subscribe. Mr. Salisbury, as "The Eagle," confronts a situation where the law offers no redress, yet even he, strong man that he is, and right as he is, can not rise above the law and fail to pay the price of its violation. Nevertheless, the story moves consistently through a maze of heroic incidents to a logical and happy conclusion.

REMEMBERS "THE EAGLE."

ACTORS have to play so many parts that when one is finished the character interpreted is usually soon out of mind. In rare instances the hero of a story outlives the day's work in the actor's mind. Monroe Salisbury, in his forthcoming release, "The Eagle," from the story by Ethel Hill, impersonates an individual who is such a peculiar combination of good and bad that he made a permanent impression on the star. "I never knew a man for whom I felt a greater sympathy," Mr. Salisbury says. "He seems like someone I have known for a long time, like somebody I will never forget. Instead of thinking of him as a character in a picture I have put him down as a lifetime friend." This interest in his character carries over on to the screen. Every person who sees "The Eagle" at the ..... Theater on ..... will feel it, too.

DIRECTOR PICKS WIFE.

Clifton Chooses Edna Earle for Salisbury's Sweetheart in "The Eagle."

SHOULD lovers be alike or should they be almost startling opposites? Director Elmer Clifton faced this ever-old, yet ever vital problem from a new angle when looking for a wife for Monroe Salisbury. That popular young screen star was not in a position to choose his own wife and he had to have one quickly. When Mr. Clifton finally decided upon pretty Edna Earle, out of a choice of many lovely candidates, neither Mr. Salisbury nor Miss Earle had a word to say about it. The whole arrangement was as final and impersonal as when the Bible says "And God said 'Let there be light,' and there was light." However, this is nothing for the thousands of admirers of Mr. Salisbury and Miss Earle to worry about, because the match holds good for only one story and they do not really marry in that. They are only sweethearts through Monroe Salisbury's next Bluebird, "The Eagle," which comes to the ..... Theater on ..... The story ends just before the life of a married couple begins. Many of those who see "The Eagle" would like to have Mr. Clifton pick out their fate for them.

Here's how the Scouts of your town will sell it for you

"BOY
TO
RES
The MAYOR—
"You bet I'll make a speech for you and your Serial—first night!"
The BUSINESS MAN—
"After your Liberty Bond work, boys, I'll boost it to a fare-thee-well!"
The MOTHER—
"Yes, indeed, I'll come. I want to see everything that my Boy Scout does."
The FATHER—
"Sonny—you couldn't keep me away with a team of horses. I'll be there for every episode!"
The SCOUTMASTER—
"Boys—we'll comb this town for audiences till the cows come home!"
The SISTER—
"I'll come to get tips for the Camp Fire Girls. We won't let you Boy Scouts beat us!"
The SCOUT CANDIDATE—
"I want to see what it's like to be a real Boy Scout—and help catch spies."

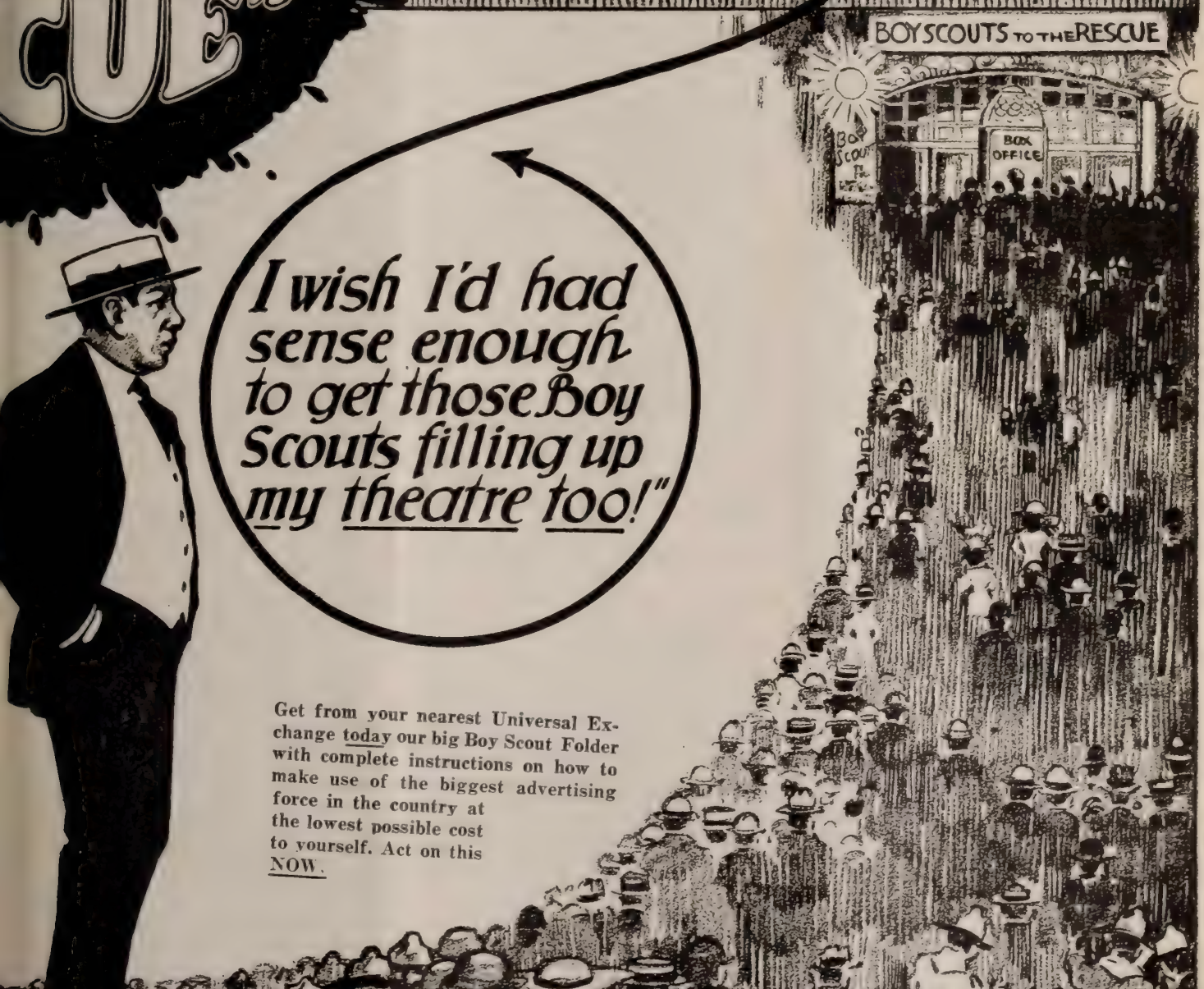
The National Council of the Boy Scouts of America has pledged complete co-operation in securing the largest possible audiences for this great Patriotic Boy Serial. These boys and their 14,000,000 relatives and friends will furnish the biggest and least expensive advertising you ever had for any picture of any kind.

Book this sure thing today without fail.

SCOUTS THE CUE"

And here's what your competitor will say

I wish I'd had sense enough to get those Boy Scouts filling up my theatre too!"



Get from your nearest Universal Exchange today our big Boy Scout Folder with complete instructions on how to make use of the biggest advertising force in the country at the lowest possible cost to yourself. Act on this NOW.

UNIVERSAL FILM MFG. CO.

Boy Scout Serial Department of "The Largest Film Mfg. Concern in the Universe," Carl Laemmle, President, 1600 Broadway, New York.

"PASSING THE BOMB."
Nestor Comedy.

With Eileen Sedgwick

ALTHOUGH his daughter Peachy loves Paddy devotedly, father refuses to let them see anything of each other. Rolly Strawberry has a grievance against the president and threatens to blow up the whole works unless the small sum of a million dollars is forthcoming. Father refuses and Rollo sets his machinery in motion, said machinery consisting of the services of his trusty accomplice and a time bomb.

Paddy arranges an elopement with Peachy, and to make it easier, provides her with a suit of overalls. Paddy, being unable to see Peachy, leaves the overalls where she can get them. Rollo has slipped a new grip with its deadly cargo near, and Paddy, thinking that it is Peachy's grip, takes it to the hand-car upon which they are going to flee.

Rollo discovers that his bomb has been stolen. Peachy succeeds in evading father. Rollo recognizes her and determines to capture her and hold her for ransom. Paddy is attracted by her screams and succeeds in freeing her from her would-be captors. They at last get to their hand-car and start away. Rollo starts in pursuit and father, discovering that Peachy has gone, also starts after them.

The time fuse in Paddy's package ignites, and to save themselves, he and Peachy throw it to the crooks. It becomes caught fast upon their car and their efforts to throw it off are unavailing. All the crooks jump except Rollo, whose coat becomes fastened and he can't. Paddy saves the day by placing a railroad rail across the tracks. Arriving at the point the crooks' car jumps the track and the bomb explodes, wiping the crooks out of existence. Papa realizes that he has Paddy to thank for getting rid of the crooks, and his consent to a marriage follows as a natural sequence.

"THE LION'S CLAWS."—NO. 12.
"The Spies' Cave."

BETH is unable to free herself, but finally Harris, Johnson, and Musa reach her and cut her bonds. Harris tells her that safety lies in Kadar, but that is about seventy-five miles away. Beth, however, is sure that she can make the trip, and they set out. Meanwhile Rej Hari and his guards have met four of the Moon men in the jungle, and have fought them. The delay enables Beth and her party to leave the jungle in safety.

On the side of a steep hill they discover a Temple, guarded by natives. Musa informs the others that it is the temple of Ali Mandi in which white men are sacrificed to the Big God. White men dare not enter. Capt. Harris, however, makes his way to a position above the entrance, and is able to see what is going on inside.

In the interior of the Temple several Turkish sheiks are discovered sitting about a table upon which are a great number of plans and prints. A great amount of dynamite and bombs are scattered about the room. Harris watches carefully, knowing that what is transpiring will be of value to his government. At last he discovers the plan to mine the railroad station so that when the troop train from Kadar arrives it will be blown to atoms.

Harris creeps slowly back down the hill, while Johnson and Musa keep guard below the Temple. Guards of the Temple almost discover Harris, but he conceals himself in the brush and manages to reach the others in safety. Neal, Johnson, Musa and Beth then creep through a tunnel and enter the Temple from the tunnel. Standing on the boxes which contain the dynamite, they discover that the Temple is a fake Temple, built for the purpose of concealing the arms for the revolution.

Neal then gets a coil of fuse from a box, stick it in a keg of powder, and lights it. They escape just as an explosion occurs.

Hari and his guards hear the explosion, and see Harris running from the scene. Beth becomes separated from the others. Four Moon men are seen near-by. Suddenly Johnson and Musa enter the scene; Harris stops them; they hear Beth call for help——

UNIVERSAL SCREEN MAGAZINE.
No. 76.

NO arm has played a more important role in modern warfare than the machine guns now being used so extensively by Pershing's boys. Uncle Sam's success "over there" depends to a great extent upon the rapidity with which these can be turned out. The chapter on Screen Oddities this week deals with the Florida Crawfish, or spiny lobster. He grows even larger than the lobster, and is also a rival in flesh and flavor. Some of our talented roosters are entering vaudeville and releasing performers for service "over there." Screen Magazine presents a rooster vaudeville act which is not only novel but exceedingly interesting and very marvellous. This week we have an animated interview with Hudson Maxim, the celebrated inventor of smokeless powder and other high explosives. Mr. Maxim expresses some forceful views on the war situation. The magazine closes with a Miracle in Mud by Willie Hopkins, entitled "Under the Old Apple Tree."

SYNOPSES OF L-KO, NESTOR, LYONS MORAN STAR COMEDY, WESTERN DRAMA.

NEAL HART IN "QUICK TRIGGERS."
Two-Reel Western Drama.

CURLEY JOE BROWN, foreman of the Lazy B Ranch, was on a holiday. This happened every few months, and when it did the Long Horn Saloon was in for a rough-house. There was no one to curb the amusement of Curley's bunch, for Sheriff Fraser was sheriff by courtesy of the bunch, and was too old to be very effective.

Carrol Frazer, his daughter, however, was young and had a will of her own. When her father went down to the Long Horn to subdue the unruly element, she followed him and slapped Curley's face for making sport of her father. The slap caused a lot of trouble.

Maria La Varr, known in the dance hall as the Firefly, had marked Curley for her property, and thought she was making considerable progress. She had even induced Curley to give her his big silk handkerchief to wear around her neck.

The slap angered Joe for a minute, but his anger turned to admiration of Carrol.

"Just for that I'm going to marry you," he said.

"Do you mean that?" said Maria, trembling with jealousy.

"Sure I do," said Joe. "I'm a man of my word."

When Joe's boss got sore at his spree, Curley demanded his money and rode away. That night half of the Lazy B's yearlings were rustled off. The sheriff's posse came on the rustlers suddenly and drove them off, but they had left a bit of evidence. It consisted of Curley Joe Brown's unmistakable silk handkerchief. It looked bad for Curley, and when the posse got him they lost little time in preparing to string him up in front of the saloon. Remorse smote Maria's heart. She had given the handkerchief in a spirit of jealousy to another of her admirers, and she knew that Curley was not guilty of the rustling. On the other hand, she knew that Spike Carson, not content with rustling cattle, had taken Carrol Fraser to his cabin in the hills. If she saved Curley's life he certainly would make good his threat to wed Carrol, but her love got the better of her jealousy, and she confessed the handkerchief episode just in time for Curley to save Carrol from the clutches of the Mexican.

"LION'S CLAWS," SCREEN MAGAZINE, CURRENT EVENTS & ANIMATED WEEKLY.

"THE KNOCKOUT."
Lyons-Moran Star Comedy.

CAST.

Nifty Ned.....Eddie Lyons
Happy Harry.....Lee Moran
Lizzie.....Edith Roberts

IT all happened very naturally. The town of Naud Junction was expecting the state champion to fight Roudy Smith, the town heavyweight. Nifty Ned and Happy Harry, thrown off the train, were mistaken for the champion and his trainer. Seeing a chance to get a square meal, they were quick to take the hint, and when they had an opportunity to intercept a telegram from the champion saying that he wasn't coming, they signed up for the fight as well. The only way the crafty Harry could see to win was to have Ned go behind the scenes, and when he had his opponent's head up against the curtain, give him a sledge-hammer blow from the back.

This worked out beautifully with three opponents, but when the fourth came up he stuck Harry's head against the curtain, and Ned gave his own gladiator the finishing blow.

In the hotel Harry was just coming to, and his opponent had just received the five hundred dollars' reward, when somebody rang for ice water. Harry thought it was the gong and promptly cleaned out the place. The hotel manager was only too glad to give him the five hundred on his promise to leave immediately without damaging any more of the furniture.

ANIMATED WEEKLY, No. 26.

Poles Recruit for Legion In France.—Descendants of once great Kingdom seek funds and enlistments for Polish armies fighting under Foch—*Winnipeg, Can.*

President Is Chief "Fan" At Red Cross Game.—Autographs and throws out first ball and then watches Nationals and Tigers fight to a tie score in 16 inning benefit contest.—*Washington, D. C.*

German Property Helps America Win War.—Government auctions more than 4,000 pounds of tobacco seized from German subjects, the proceeds to be invested in Liberty Bonds.—*Richmond, Va.*

Canadians In "Win-the-War" Parade.—Men on furlough from the front are chief feature as thousands march.—*Winnipeg, Can.*

How the Yankees Will Cross the Rhine.—Congressmen and French officers marvel as 464th Engineers build 355-foot pontoon bridge across the Potomac in thirty-seven minutes.—*Washington, D. C.*

Emblem of Mercy Flies Beside Old Glory.—On either side of the figure of Freedom wave the standards of Humanity and Liberty, the first time in history any banner other than the Stars and Stripes has flown from the Capitol dome.—*Washington, D. C.*

"No Place Like 'Ome" To "Tommy" On Leave.—Motor Transport Volunteers, whose cars are always at the service of the soldier whether arriving on furlough or convalescing in a hospital, are reviewed by Lieutenant-General Sir Francis Lloyd.—*London, Eng.*

Another Ship For Victory Fleet.—Schooner "St. Johns, N. F.," takes the water here.—*Bathe, Me.*

Decorates Heroic Victims of the War.—King George honors members of the patrol vessels, mine layers and sweepers.—*London, Eng.*

"Tripping the Light Fantastic."—No Broadway pony ballet ever had anything on the dancing of these youngsters in New York's annual park fete.—*New York City.*

Chicago Gets Taste of the "Horrors of War."—Tank Britannia on a rampage brings a sample of modern combat to inland metropolis.—*Chicago, Ill.*

Boys "Over Here" Envy Boys "Over There."—Governor Whitman reviews the Seventh Regiment, N. Y. Guard, largely composed of older brothers and fathers of the lads in the Old Seventh, now in Federal Service.—*New York City.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

CURRENT EVENTS, No. 56.

Uncle Sam's Marines Are At Home On Or In the Water.—"Soldiers of the Sea" in a landing party, show how they will "land on the Germans" when the time comes.—*Galveston, Texas.*

Aerial Athletes Do Some Stunts On the Ground.—Cadets at aviation concentration camp hold review and athletic meet in which many former leaders of college sports take part.—*Somewhere In America.*

Belgian Troops Invade and Conquer Chicago!—Returning to Belgium after fighting in the trenches in Russia, a detachment of King Albert's heroes take this city by storm.—*Chicago, Ill.*

Launch Miniature "Maine" In Memory of Heroic Dead.—Rear-Admiral Sigsbee, former Commander of the Battleship Maine, places wreath on Maine Memorial Monument in honor of the lads who died in Havana Harbor.—*New York City.*

First Fabricated Steel Ship Bids Defiance To the Kaiser!—"I christen thee 'Agawam,'" says Miss Mary Ward, as America's first 5,000 ton cargo steamer built in many different yards and assembled here is launched.—*Newark, N. J.*

Lend Your Toil To Till the Soil!—Women of the nation pitch in and help the farmer prepare his land for record crops. Men, women and boys can help. Work on a farm in your spare time.

City of Angels Boosts For Red Cross Angel of Mercy.—Thousands march in effort to raise vast sum that our boys may "carry on over there" knowing those at home are solidly behind them.—*Los Angeles, Cal.*

Boys In Khaki of World War March With Heroes of '61.—Escorted by husky "Jack Tars," "Sammies" and Belgian veterans, the tottering fragments of Grant's Grand Army honor the nation's hero dead.—*New York City.*

Curing Mr. Foodstuffer.—A Dyspeptic Drama in a Series of Doses. (Presented by request of the United States Food Administration.)

"ROMANCE AND DYNAMITE."

L-KO Two-Reel Komedy.
Directed by James Davis.

CAST.

John Brownem.....Russ Powell
Prim.....Caroline Wright
Prude.....Eva Novak
Eddie.....Eddie Barry
Rube.....Rube Miller
Charlie, the cook.....Chi Hong

(*Copyright* 1918, *L-KO Motion Picture Ko.*)

FATHER BROWNEM catches his helpers making love to his daughters during working hours. This is strictly against the rules, and he starts a useless chase. Meantime the Chinese cook mistakes a bunch of dynamite for kindling wood, and the explosion blows the two couples through the roof into the depot. From there they tumble into an automobile, and start for the preacher's. Father extracts himself from the wreckage and follows. When he learns what has taken place he disowns them all.

Meanwhile, however, robbers enter the depot. Planning to get back into the good graces of the father, the two couples plan a fake hold-up to show how brave they are. The girls dress in men's overalls and surprise the real crooks, who jump out of the window as the girls enter the door. The girls start to blow up the safe, but seeing the real crooks returning, they run out to get the boys to volunteer to capture the crooks. Of course they think the crooks are the girls, but before it is all over everybody has had a thorough taste of all that is coming to them.

2-nd Release

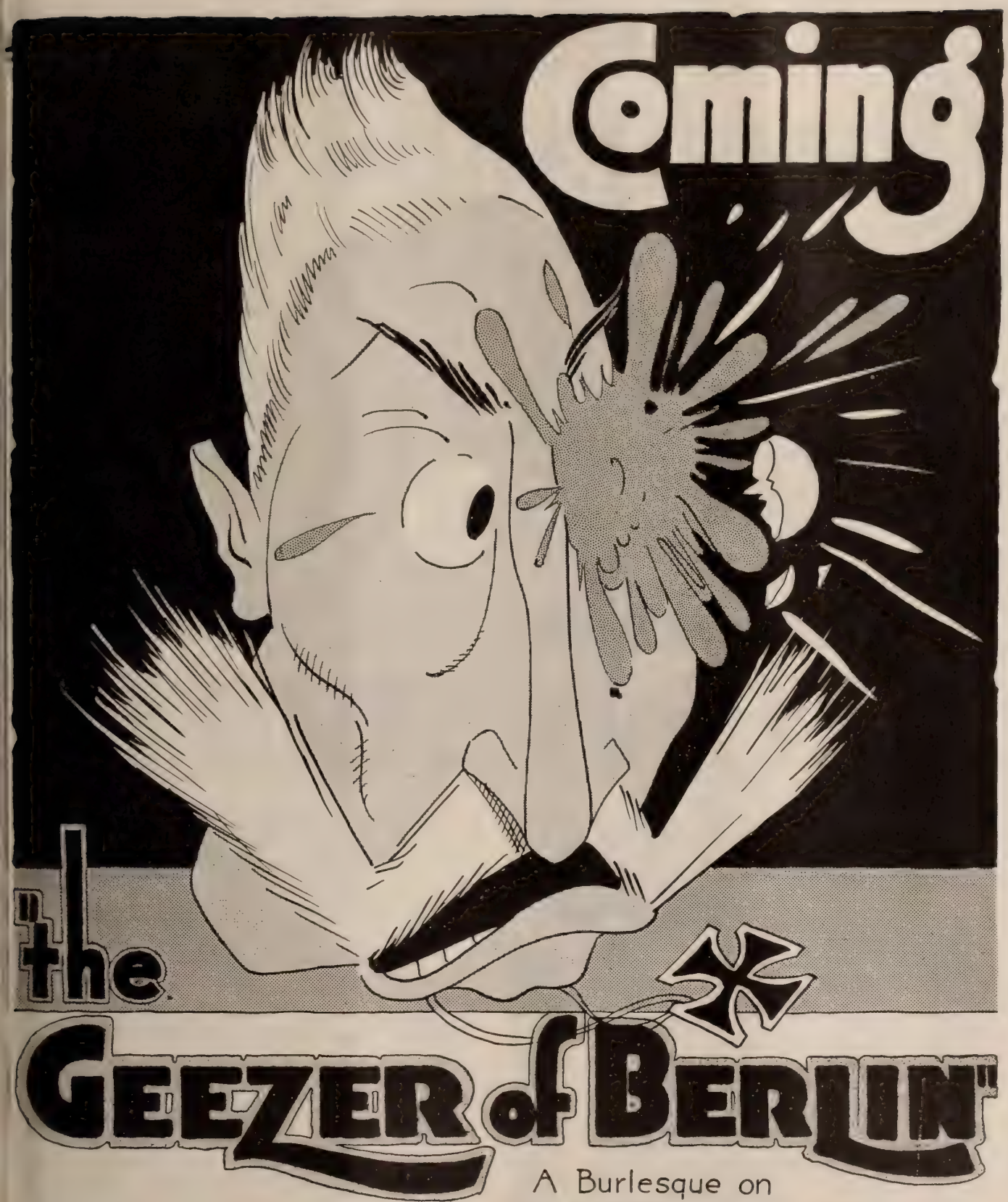
of the
UNIVERSAL'S
New 2 Reel Specials

"QUICK TRIGGERS"

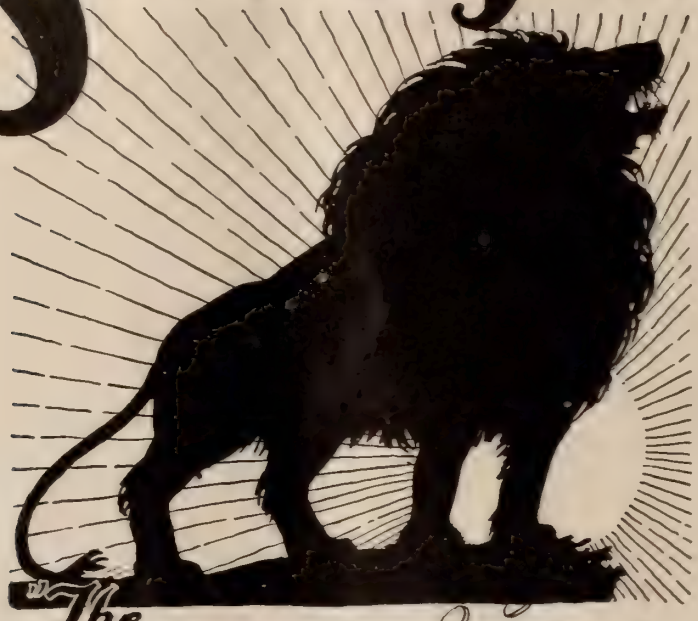
with fearless
NEAL HART
and beautiful
EILEEN SEDGWICK

"QUICK TRIGGERS" with Neal Hart and Eileen Sedgwick is the second big special of these brand new two-reelers now being released. It is five reels of photoplay action boiled down to two wonderful reels. Just packed with speed, thrills and punches from start to finish. Book "QUICK TRIGGERS" and boost it, and see your nearest Universal Exchange immediately for all these new two-reel special release one every week.

Book thru your nearest Universal Exchange, or communicate with the **UNIVERSAL FILM MFG. CO.**, "Largest Film Mfg. Concern in the Universe,"
CARL LAEMMLE, Pres.,
1600 B'way, New York


Coming
"the
GEEZER of BERLIN"
A Burlesque on
"The KAISER - the Beast of Berlin"
Watch for it !
Wait for it!

Seventy solid weeks

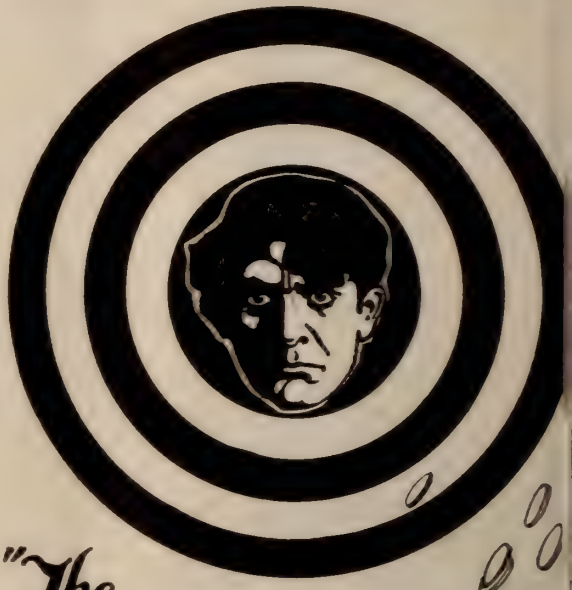


"The LION'S CLAWS"

MARIE WALCAMP,
THE WONDERFUL

—wonderful in drawing power, as proven by the lightning speed with which this great up-to-the-minute Serial has booked—wonderful in the dashing bravery with which she performs feats of endurance and danger from which many a reckless man would shrink. And "The LION'S CLAWS" goes up another speed notch with every whirling episode. Book now thru

YOUR NEAREST UNIVERSAL EXCHANGE



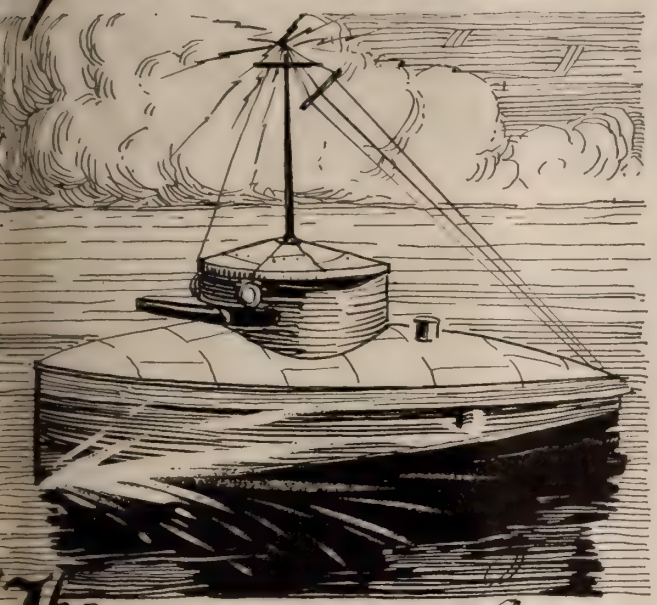
"The BULL'S EYE"

EDDIE POLO,
THE HERCULES OF FILM

This magnetic strong man of the Screen whose tremendous punch scenes make audiences rise up and howl with delight has made "The BULL'S EYE" one of the biggest serial successes of recent years. Sooner or later you'll book it. Better do it right now. Have a few episodes projected for you by

YOUR NEAREST UNIVERSAL EXCHANGE

# of Profits and Thrills

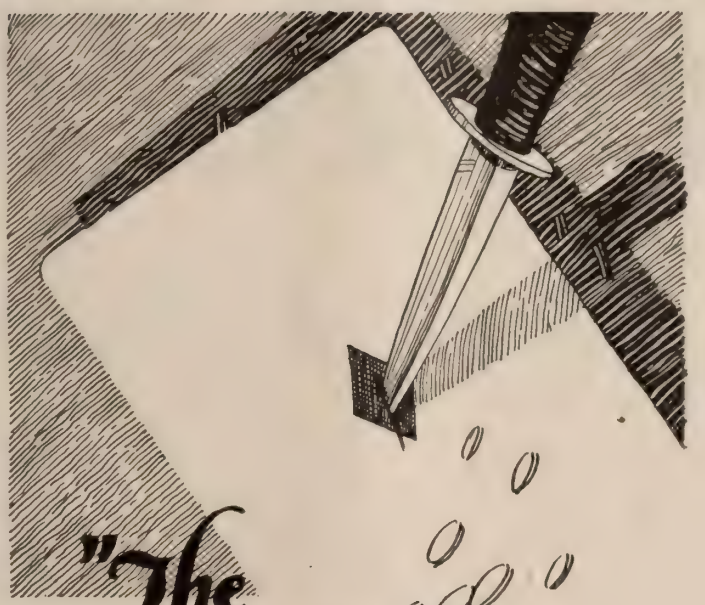


The MYSTERY SHIP"

BEN WILSON,
NEVA GERBER—KINGSLEY BENEDICT

An electrifying trio in a top-voltage Serial packed to the guards with absolutely new effects. A story that they just can't solve, and thrills—thrills—thrills. The very first episode of "The MYSTERY SHIP" will show you 18 weeks of money lying right in front of you. Go see it today at—

YOUR NEAREST UNIVERSAL EXCHANGE



"The RED ACE"

WAR SECRETS,
SPIES AND SPEED

They eat it up! Every day the spy theme grows in money value for a Serial and "The RED ACE" is playing to bigger houses today than ever before—a no-let-down, punch ender that's as big as Marie Walcamp's previous big winner, "Liberty." You simply can't go wrong on "The RED ACE." Prove it at—

YOUR NEAREST UNIVERSAL EXCHANGE

It takes a Saint to beat an Angel!

Out in little old St. Joseph—Hal. Kelley—owner of the Colonial Theatre, sat reading a statement that the Superba of Los Angeles—a 600-seat house—showed "The KAISER, the Beast of Berlin," to 3,156 paid admissions on its opening day.

"I ADMIT," he says, "THAT I THOUGHT THAT WAS GREAT WHEN I READ IT AND NEVER HAD ANY HOPES OF EVEN REMOTELY APPROACHING IT—BUT HERE IS THE SEQUEL!

"WE NOT ONLY BEAT IT ON OUR OPENING DAY, BUT WE PLAYED TO 10,380 PEOPLE ON THE FIRST THREE DAYS OF OUR ENGAGEMENT, MAINTAINING AN AVERAGE BETTER THAN THE LOS ANGELES OPENING—WHICH, I CONTEND, IS GOING SOME FOR A CITY THE SIZE OF ST. JOSEPH.

"THERE IS SOMETHING ALMOST UNCANNY IN THE WAY THIS NAME—"The KAISER, the Beast of Berlin," SEEMED TO REACH RIGHT OUT INTO THE HIGHWAYS AND BYWAYS SURROUNDING ST. JOSEPH AND JUST LITERALLY DRAGGED PEOPLE INTO THIS THEATRE.

"ANY EXHIBITOR WHO FAILS TO TAKE ADVANTAGE OF THIS OPPORTUNITY IS LOSING THE BEST BET HE EVER HAD A CHANCE TO MAKE."

The KAISER
"The beast of Berlin"
JEWEL PRODUCTIONS INC
Broadway New York

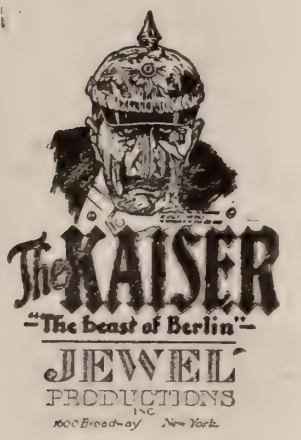
He had the nerve!

After showing a certain picture to 78,000 people absolutely free in Convention Hall, Kansas City—Frank L. Newman—President of the Regent and Royal Theatres of Kansas City, had the colossal nerve to book this same picture in this same town for one solid week following this free view.

and the nerve won

His gross business during that week, at a dollar "top"—after all those seventy-eight thousand people had seen the picture at absolutely no cost to themselves was—

$5397.



Editor Fred Kern Quotes Facts on

Former Mayor and Congressman Reviews Great Production Which Comes to Lyric Theatre Next Saturday and Sunday and Backs Up Article with Historical Data.

ANENT the coming at the Lyric Theater in Belleville for a special two-day engagement, Saturday and Sunday, of that momentous, amazing photo-dramatic production, "Kaiser, the Beast of Berlin," which was brought here at an immense cost by Manager Erber, Mr. Fred J. Kern, Editor of the Belleville News-Democrat, in a comprehensive, illuminating, convincing and entertaining review brings out the following sensational and truthful facts, regarding the production, also concisely and impartially recalling many hitherto incredulous statements regarding the Prussian Ruler, likewise the secret workings of the German Empire.

THE Auditorium of the new Y. M. C. A. building at Scott Field Aviation Camp was crowded Monday night to its fullest capacity, even all standing room occupied, by soldiers and visitors assembled to visit the great and sensational movie production bearing the above suggestive title, which was shown especially to the officers and students and soldiers at Scott Field through the kindness and courtesy of the Universal Film Corporation through Barney Rosenthal, local manager of the Company.

We were among the spectators. It was by far the best resume of a history of the war of nations waging in Europe which we have seen.

World history has been accumulating material so rapidly during the last three years that the mass of material available for the historian inclined to delve into it is simply bewildering and calculated to upset the most discriminating judgments.

The material for this scenario seems to have been selected with admirable skill.

We have seen roasts on the Kaiser in print and we have heard them from the lips of artists trained in the use of forcible language, stinging invective and picturesque imagery, but nothing that we have read or heard has come up to compare in effectiveness with the seven reels of excoriation and denunciation of the chief actor in bringing all of the existing woe and misery on the world and on mankind, in clearness and strength with this wonderful picture production.

We see the ambitious overlord and superman of the titled nobility and the hereditary rule crowd of Europe, Wilhelm von Hohenzollern, strutting on the field, posing in the palace, snubbing and insulting people, sitting chesty on the throne, and, as if descending from the sublime to the ridiculous, we see the proud man humiliated as he tried to become flip with the girls, when he is knocked down by a young officer of his own army whom he insulted and wronged, and when he is finally turned over to the Belgians as a prisoner and denied the honors of war, even as Napoleon was turned over to the English after the battle of Waterloo.

The picture is very realistic and complete. It portrays Europe's monster tyrant and oppressor in most vivid colors, true to life, we fancy.

Bill Hohenzollern is the anthithesis or opposite of justice, of liberty, of humanity, and the picture shows him up in his true light. He personifies greed, cruelty, lust, arrogance, conceit, despotism and barbarity.

He was foisted on the German people by the system of heredity and caste which still prevails in that country, and through which a voice is denied to the German people, themselves, in choosing their rulers, and that the German people still stand for the ogre is the marvel of the twentieth century.

Many incidents in the private life of the Kaiser were depicted or alluded to.

The scenario was excellent, but the roast on the Kaiser so strong that we concluded that some of the scenes presented were fictitious, or at least had to be taken with due allowance, or with a grain of salt.

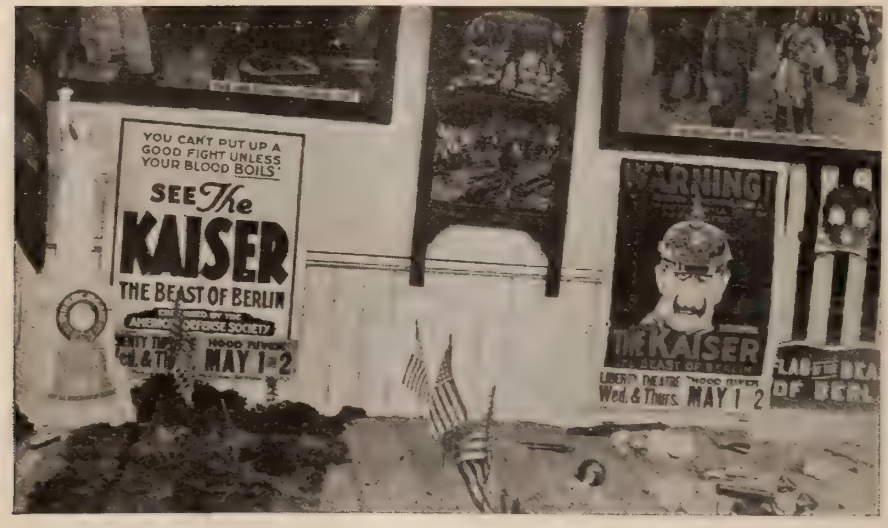
We have since gone to the trouble of looking some of them up in reliable books and records and we find, to our surprise, that the writer of the picture play is within the truth of recorded history, and that our own suspicions were unfounded.

In one of the scenes of the play a young lieutenant is depicted as demanding personal satisfaction from the Kaiser for insults heaped upon himself and rubbed in, and who, when further offended by the arrogance of Bill Hohenzollern, smashed him in the jaw and knocked him down. This was one of the stories which we regarded with incredulity and deemed impossible.

We have before us from our private library a three volume set of books of which Henry W. Fischer is the author, and which was published by J. R. Smith and Co., of New York, under copyright issued in 1909, in the United States and all foreign countries long before the war began, and which is entitled "Private Lives of William II. and His Consort, Secret History of the Court of Berlin. From the Papers and Diaries of Ursula, Countess von Eppinghoven, Dame Du Palais to Her Majesty the Empress Queen."

The incident of the sinking of the Lusitania on the Kaiser's orders, inspired by von Tirpitz, is used to tremendous advantage with magnificent dramatic effect, in the delineation of Kultur, and its by-product, Berliner militarism and Potsdamer snobbery and flunkyism.

The horrible guilt which the young captain, who was in command of the submarine which fired the fatal tor-


YOU CAN'T PUT UP A GOOD FIGHT UNLESS YOUR BLOOD BOILS
SEE The KAISER
THE BEAST OF BERLIN
MAY 1-2
WARNING!
THE KAISER
Wed. & Thurs. MAY 1 2

Window display for the Liberty Theatre of Hood River, Oregon.

The Kaiser, the Beast of Berlin"

COMPLETE SATISFACTION.

MR. STEVENSON, who wrote the following letter to Mr. Feldstein, of the Clarksburg Interstate Exchange, had never paid more than $15 a day for his big attractions, and Mr. Feldstein had a hard struggle before he secured the contract at the figure he was forced to ask for "The Kaiser." Newburg has a population of about four hundred people, but Mr. Feldstein knew that even at the price he was charging, Mr. Stevenson could not help but make money. The following letter attests the fact that he did so:

Mr. S. Feldstein,
Clarksburg, W. Va.

Dear Sir: "The Kaiser" went over big, and gave complete satisfaction. I visited all the mines in the vicinity, and as many of the homes as possible, and talked over the picture with the people.

Sent advertsising matter into the country and to R. R. station as far as Tunnelton.

The weather was fine, and Newburg never before had as many autos in sight at one time.

I appreciate your efforts in my behalf, and thank you.

Respectfully,
E. G. STEVENSON,
The Crystal,
Newburg, W. Va.

(*Continued from bottom of the preceding page.*)

pedo that sank the Lusitania on Bill Kaiser's orders, felt, preyed so on his mind and burned so deeply into his conscience, particularly the consciousness of having been instrumental in murdering hundreds of innocent and helpless women and children, that the memory of this, the greatest tragedy of the present or any other day, drove him mad and made of him a violent and raving maniac.

In his sad dementia he rebukes the Kaiser with words that burn, and invokes the powers of heaven to punish him and deal out just retribution to him for his unprecedented crime.

This picture should be shown in every city in America and in every army camp, and then it should be sent to Wilhelm von Hohenzollern at Potsdam in Germany, boxed and sealed, as a present.

Let the murderer of his own and other people see himself as others see him.

No person living in America with red blood coursing through their veins should miss this very great and inspiring spectacle, which is in eight gorgeously, elaborate reels.

GREAT RUN IN ENGLAND PREDICTED

Universal Film Mfg. Co.,
New York City.
Gentlemen:—

I have just viewed "The Kaiser, the Beast of Berlin," today in Glasgow, and I was one of a very large number of impressed movie men. The exhibition was one of the largest trade show turn outs I have seen for a long while, and the picture was all it has been boosted to be—which is unusual, I may say. A good round of applause terminated the screening of the subject which has a great run predicted for it. I hear that Messrs. Green offered 500 pounds for first run.

If I may venture to offer a little comment I may say that Rupert Julian is likely to be remembered for his role of Bill Kaiser; the photography and lighting were perfect.

Yours very truly,
JOHN J. McCALL,
110 So. Wellington St.,
Glasgow, S. S., Scotland.

LOOK OUT FOR
"THE YELLOW DOG."

EFFECTIVE WINDOW DISPLAY.

Film & Supply Co.,
Portland, Ore.

Gentlemen: Am enclosing a picture of one of the numerous window displays I had on "The Kaiser." It is the only picture that I ever ran on which I had the full and hearty co-operation of every business house in town, including the banks.

This is the best window of the bunch. On one side of it was the Statue of Liberty with a torch, a river with little ships, and a general air of peace and prosperity. On the other side was a waste of barren sand with shell holes, cannons, dismantled guns, wagons, soldiers (tin, of course) lying dead and a general atmosphere of desolation. The pictures do not do the window justice, but it certainly created lots of comment in my town.

"The Kaiser" I think is the greatest drawing card that an exhibitor can get hold of and what is more, after it gets the people it sends them away please.

Yours very truly,
(Signed) A. S. KOLSTAD,
Liberty Theatre,
Hood River, Ore.

LOOK OUT FOR
"THE YELLOW DOG."

4 Days
PALACE
Sunday, Monday, Tuesday and Wednesday.
Rupert Julian's Smashing expose of
'The Kaiser' The Beast of Berlin
Before the eyes of the audience it strips naked the soul of history's maddest murderer king.
A blazing revelation of absolute truth. The unholy desires of William of Hohenzollern as known only to those immediately around him.
Don't let anyone tell you that "The Kaiser," the Beast of Berlin, is a Battle picture. It is not. Yet it will make you madder than acres of slaughter
GORGEOUS SETTINGS
THOUSANDS IN THE CAST
SPECIAL MUSIC—Afternoons Organ, Evenings 6 Piece Orchestra
Prices For This Attraction 20c and 30c, Loges 50c
CHILDREN 10c — NO PASSES
CONTINUOUS SHOWS AT 1:00—3:15—5:00—6:30—8:30
NOTE:— Attend Afternoon Show and Avoid Standing in Line

EFFECTIVE NEWSPAPER THREE-COLUMN ADV. ON "THE KAISER, THE BEAST OF BERLIN."

A LOIS WEBER PRODUCTION

JEWEL PRODUCTIONS INC
1600 Broadway New York

Mildred Harris in

"The DOCTOR AND THE WOMAN"

Adapted from Mary Roberts Rinehart's famous novel "K" As published by Houghton Mifflin Co.—the Story that had Two Million Readers

Book Thru Your Nearest Jewel Exchange.

Dorothy Phillips
Idol of Millions,
in a Great Picture
of Woman's Vanity
and Man's Passion
JEWEL
Productions Inc
600 Broadway New York City
Directed by
Allen Holubar
"A SOUL for SALE"

MARY MacLAREN
Production
"The MODEL'S CONFESSION"
First it was "Shoes"-then "Saving The Family Name" then-"The Mysterious Mrs. M." then-"Idle Wives"-and Now the Greatest production of her Career! "The Model's Confession"
Directed by Ida May Park
Book thru your nearest Universal Exchange or
Universal Film Mfg. Co.
1600 Broadway New York

Vol. 6 - No. 18 June 15 - 1918

the Moving Picture Weekly

Ruth Clifford in "Midnight Madness"
Bluebird Photoplay

Price 10 Cents

MONROE SALISBURY

in the most unique western character ever produced on the screen

"The EAGLE"

Elmer Clifton's Big Production Staged in the Rockies

Book thru your local BLUEBIRD EXCHANGE

Coming
"The GEEZER OF BERLIN"
A TRAVESTY ON
"The KAISER
THE BEAST OF BERLIN"

The Sensational

HARRY

In The Sensational

one of Carey's Greates

"HELL

BOOK AND PLAY THIS

Book thru any Universal Exchange or

Western Actor

CAREY

Western Play, Productions to date

BENT"

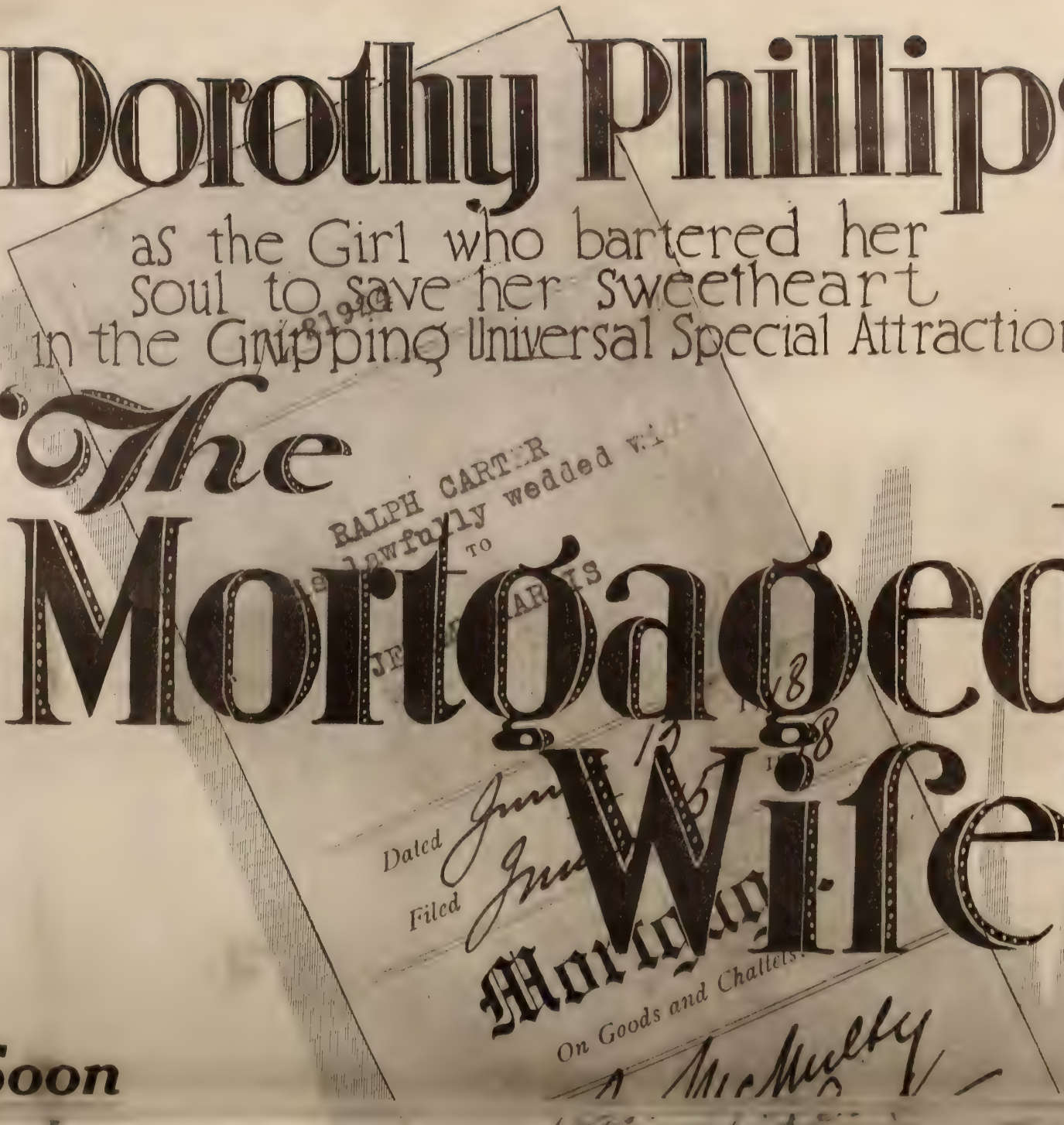
'RODUCTION FOR MORE THAN ONE DAY

niversal Film Mfg.Co. CARL LAEMMLE PRES. 1600 Broadway, New York

Dorothy Phillips

as the Girl who bartered her Soul to save her Sweetheart in the Gripping Universal Special Attraction

"The Mortgaged Wife"



Soon

to be Released

A tremendously intense and true picture of a big business man and the wife of a confessed criminal who put themselves in the clutch of terrible temptation in order to save the man she loves from prison. A great drama of tortured souls in which Dorothy Phillips fills the eye and heart as she struggles against grim Destiny. Sumptuous in its settings and superbly directed, "THE MORTGAGED WIFE" will make new friends for the "Idol of Millions" and countless pleased patrons for yourself.

Reserve now thru any Universal Exchange, or communicate with "The Largest Film Mfg. Concern in the Universe," Carl Laemmle, President, 1600 Broadway, New York.

UNIVERSAL FILM MFG. COMPANY

MAE MURRAY

As the Show Girl who risked her Soul for the Man she loved in Robert Leonard's realistic Production

"HER BODY IN BOND"

Book thru your nearest UNIVERSAL Exchange or Universal Film M'f'g. Co.

Carl Laemmle, President. 1600 Broadway, New York

Newspaper Advertising Headlines
FOR
MAE MURRAY
in her latest Drama:
"HER BODY IN BOND"
Would you save your own Life at the Cost of your Wife's Honor?
Is there a Society Leper in your Town?
Are you a young Girl thinking of a Stage Career?
Is a Wife justified in making the supreme Sacrifice to save her Husband?
Would you like to be invited to a Millionaire's Dinner, where $1000 Bills are handed around as Souvenirs?
Have you ever witnessed a Golden Orgy?
How would you escape from the Talons of a Society Vulture if he had you in his power?

COME
SEE
Steel-nerved
Herbert Rawlinson
in Elmer Clifton's Daredevil American
Drama of Love and a Gold Mine:
"SMASHING THROUGH"

THEY stole his mine and they stole his girl, but they *couldn't steal his nerve* for he wasn't afraid of man or devil. Come see him smash through and *collect*. Don't miss this big, dramatic picture of a man (and a girl) who wouldn't quit.

NOW PLAYING

Theatre Name Here

T. C. No. 21—Mat 20c.

Exhibitors in every State in the Union are beginning to wake up to the fact that the Universal's special newspaper ad service constitutes about the most valuable help they can get to put a picture over. Every week you'll find a specially drawn display newspaper ad for features. One ad for each production. Get a mat of the above ad for "SMASHING THROUGH" from your nearest U Exchange. Price 20c. If your Exchange can't supply you promptly, send to the Adv. Dep't of the Universal (enclosing cash) and your order will be given prompt attention, but see your Exchange first.

UNIVERSAL FILM MANUFACTURING COMPANY.
"The Largest Film Manufacturing Concern in the Universe"
CARL LAEMMLE, President
1600 Broadway, New York.

3-rd Release

of the Big, all Brand-New Two Reel Specials

Courageous

HELEN GIBSON

IN

"The MIDNIGHT FLYER"

A BIG Western Drama Condensed into TWO thrill-throbbing, action-teeming REELS

Book thru your nearest UNIVERSAL Exchange or Universal Film M'F'G. Co. ~ Carl Laemmle, President. ~1600 Broadway, New York

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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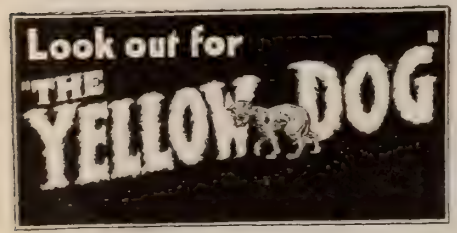
Government Commissions Universal to Film its War Activities

THE Universal Film Manufacturing Company has again been designated by the United States Government as the agency through which to discharge one of its most important and necessary war-time transactions. Ever since we have been at war with Germany, and more particularly now since our troops are playing daily such a leading part in stemming the Hunnish hordes from overflowing the banks of the pivotal River Marne, there has been an insatiable desire, a demand that must be answered to know what we are doing to win the war, what weapons we are using, how they are turned out, what are the actual conditions of training, how the boys live, how they fight, and how they play. There are many things that cannot be told about our war work, but there are many, many things that can, and every government realizes that the telling of these things is the greatest force which can be exerted in creating and increasing the morale of the great civilian army behind the boys behind the guns.

There are only two ways to build up this morale—through the papers and on the motion picture screen. Our own government has already utilized the animated weeklies extensively in waking the country up to the reality



of war, in stimulating enlistments, Liberty Loan and War-Savings Stamp investments, Red Cross giving and conservation of resources, food, fuel. The Agricultural Department entrusted to the Universal a most important contract dealing with its activities. But greatest official recognition thus far of the essential character of the motion picture screen is the placing with the Universal, through the Committee of Public Information, of a commission to film a series of single reel pictures on "The Wonders of Our War Work," and to circulate them through the medium of the Universal Exchanges, one every other week.

ANIMATED WEEKLY TITLES.

1. **Children of Sacramento, Cal., tear up the beautiful lawn of the state capital to make war gardens.**

2. **Kaiser Killer Grenadiers practice hand grenade throwing with the Beast of Berlin acting as target.**

3. **Belgian heroes returning to front via Russia and America reviewed in front of Library on Fifth Avenue.**

4. **Secretary of State Lansing, Lord Reading, British High Commissioner to U. S. and Nicholas Murray Butler at Columbia Commencement.**

5. **Mysterious carrier pidgeons puzzle the spy catching squad of Los Angeles. Birds, exhausted, bore code message.**

6. **Dr. Alvarez Valdez, a dentist of San Juan, Porto Rico, survivor of the Carolina, surprises stepson in Universal offices.**

The first five of these subjects have been already suggested and written by Rufus Steele, the famous magazine writer and novelist, best known as author of "The Eagle's Wings," a film which played a remarkable part in preparing this country for the industrial mobilization which is to win the war. Mr. Steele was drafted into the service of his country and is now a member of the Division of Films, Committee of Public Information.

The following letters passed between Mr. Steele and R. H. Cochrane, vice-president of the Universal, are the result of the informal negotiations between the government and the Universal, and they form the contract on which the Universal will start work at once.

Mr. R. H. Cochrane,
Vice-President Universal Film Co.,

Dear Mr. Cochrane: Confirming our verbal agreement of to-day: The Division of Films will undertake to supply your company with Government subjects in detail, with lists of locations and permits to film same, in consideration of your agreeing to picture such subjects and to circulate each as a one-reel release, in a series to be designated and advertised under the general title of "Wonders of Our War Work."

It is understood that the series is to be an every-other-week release. A list of the first five subjects, as discussed with you to-day, is enclosed. Additional subjects will be proposed to you at an early date and added to the list upon being found mutually satisfactory.

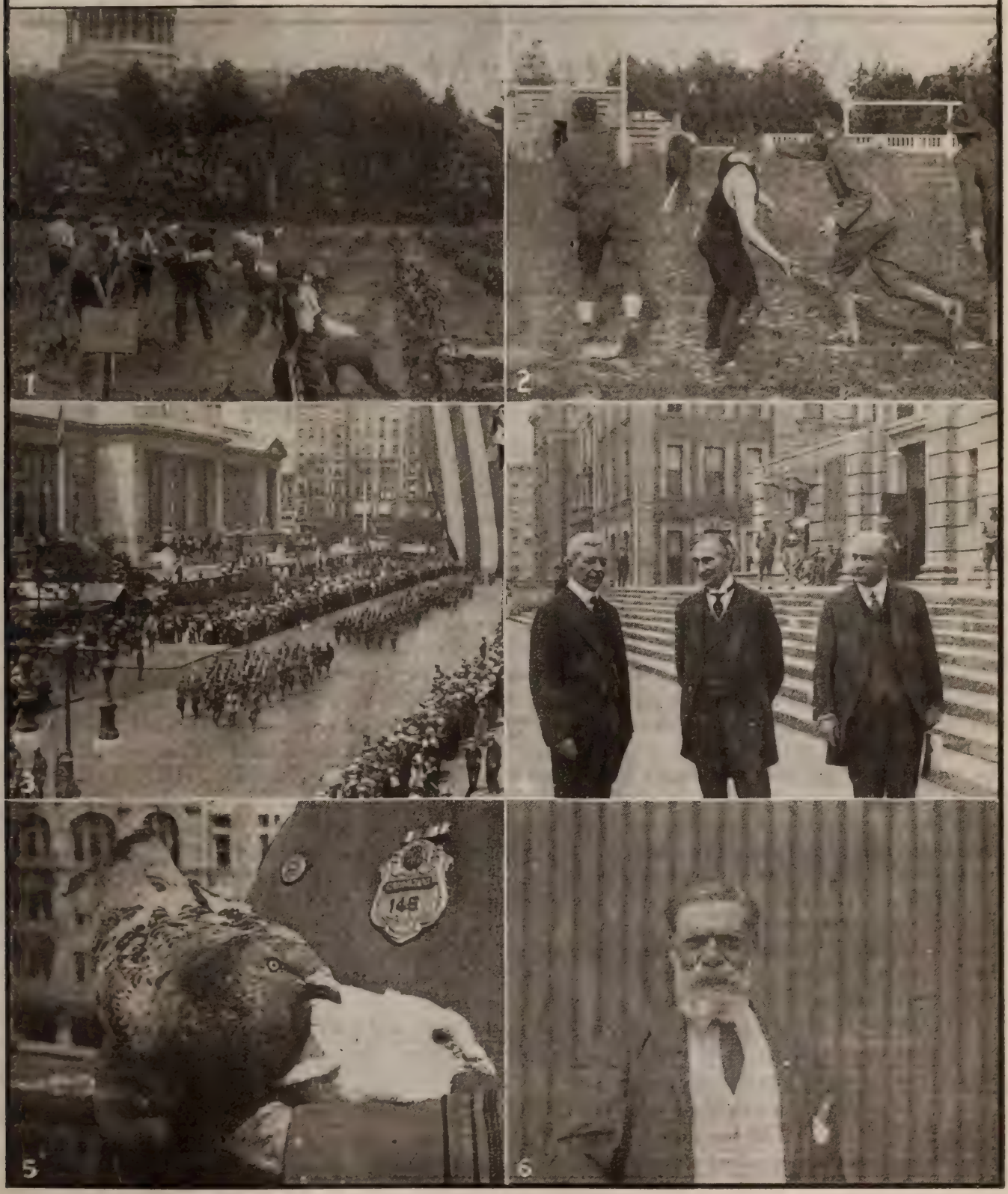
The Government's approval through the Committee on Public Information is to be embraced in a simple formula to follow the title.

Will you please write me, signifying your agreement to these general conditions?

We feel that this series is a really notable undertaking. It should prove a satisfactory commercial venture for you, and more than that, it should serve the high purpose of acquainting the American people with some of the big and important phases of their war. Universal's interest in this series and our own are identical, and

(Continued on page 14)

SCENES FROM CURRENT EVENTS No. 57.



LOOK BEFORE YOU BOOK!

No. 211 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

THERE are only two kinds of stars—those who get ten thousand dollars a week or more and those who get two hundred or thereabouts.

Stars who receive salaries between those extremes are not such good attractions as the ten thousand dollar a week kind AND NO BETTER THAN THE TWO HUNDRED A WEEK KIND.

Read that again. I had to hear it twice before I got its full meaning. The idea was first put to me by one of the most successful theatre owners in the country. And the more I have studied it and applied it to each and every star I ever heard of, the more I realize that it is the truth.

There are only two kinds of stars.

The $10,000 a week stars have, in numerous instances, made a profit for the exhibitor who booked them; and some of them may continue to do so for a time, in spite of their enormous cost. Every big exhibitor I have talked with during my recent trip to the coast and back has told me that only one of the $10,000 a week stars continues to be PROFITABLY POPULAR. But let's assume that ALL of them are profitably popular.

For every one of the highest priced stars who are making a profit for the exhibitor, there are probably TEN of the $200 a week class who are also making a profit for the exhibitor. This is largely due to the fact that the $200 a week kind costs the exhibitor so much less money that he does not have to do such a huge business to show a profit.

Now this brings us to the stars who are getting MORE than $200 a week and LESS than, say, $5,000 a week. Go over this group in your own mind and you will be amazed (as I was) to find that they are no bigger drawing cards than the $200 a week kind. This means that all the money they get over and above $200 a week is WASTE, PAID FOR IN THE END BY EXHIBITORS.

This reduces your booking problem to a rather simple formula: If you can stand the high price you have to pay for a $10,000 a week star and can make a profit on it, book that star. If you can't, don't. In that case you know you can stand the low rental prices made possible by the $200 a week stars. There are only two kinds of stars. The others don't count. They don't draw you an extra dollar's worth of business, and they cost you more than the $200 a week kind. Book where the waste is reduced to a minimum and PROFITS ARE SURE! And don't sign up for any star on earth if you are forced at the same time to sign up for one or more stars that you DON'T want.

Keep more dates open than you've kept in the past, and thus be ready to use every GOOD thing that comes along. The market is so full of pictures that you're running no earthly risk of being without an attraction at any time.

In these days the exhibitor who OVERBOOKS and then has to put prints on the shelf AND PAY FOR THEM because he wants to book some new winner that comes along is guilty of nothing less than criminal waste. ARE YOU GUILTY?

Mary MacLaren

Production

"The Model's Confession"

SHE worked her way into high Society to secure revenge on the man who wronged her. How did she get in? What did she do? See the answers to these perplexing questions, and you'll see a great picture with a greater climax. See it at—

(Theatre name here)

T. C. Cut No. 19—Mat 20c.

THIS artistic newspaper advertisement will prove a business getter in your local newspaper. It is distinctly high grade and will lend an atmosphere of class to your house. Your nearest Universal Exchange will furnish you with mat of this ad for 20c. If your Exchange cannot supply you immediately write or wire (sending cash) to the SUPPLY DEP'T of the Universal Film Mfg. Company, 1600 Broadway, New York.

Government Commissions Universal to Film its War Activities

(*Continued from page* 10)

we wish to do everything possible to give the greatest merit to each release and to promote its farthest circulation.

Anticipating a harmonious and pleasant working arrangement with your company, I am,

Yours very truly,

Rufus Steele.

New York, May 29. 1918.

In answer Mr. Cochrane wrote as follows:

Mr. Rufus Steele,

Division of Films,

Committee on Public Information,

Times Building, New York City.

Dear Mr. Steele: On behalf of the Universal Film Manufacturing Company I accept the general conditions outlined in your letter of May 29th, whereby you propose to supply us with Government subjects in detail, with lists of locations and permits to film them, in consideration of our agreeing to picture such subjects and to circulate each as a one-reel release in a series to be designated and advertised under the general title of "Wonders of Our War Work, every other week.

We gladly undertake our part of the work, not because we believe it a profitable commercial venture (because we do not), but because we feel it highly desirable that the American public be kept acquainted with the great work that is being done. Our attitude from the beginning of the war has been that the screen is the logical medium for telling the American people the whole story of the war and we have been glad to do our share at our own expense.

I want to congratulate you, personally, for hitting upon the most practical and sensible plan yet devised for keeping the public well posted and still handling it in such a manner that it leaves the picture companies

free to handle it to the very best possible advantage for all concerned.

Sincerely yours,

Universal Film Manufacturing Co.

R. H. COCHRANE, Vice-President.

The interesting character of the subject matter treated in the first five features may be judged by a short synopsis of each:

Reclaiming the Soldier's Duds.

Soldiering is extremely hard on uniform, shoes and hat. After a few weeks these are no longer fit for use. It has been customary to throw them away. Now the Quartermaster's Department has put into operation the greatest reclamation plant on record. A cast-off uniform is dry-processed so that it is absolutely clean and fresh. Then all worn parts are replaced. The shoes are recobbled and go back to the same feet that wore them out. Fifty thousand pairs of worn shoes are seen in one pile waiting cobbling. The hat is cooked up and the felt pressed into a brand-new lid. The pictures are novel and striking.

The American Indian Gets Into the War Game.

The Indian is the big surprise of the war. Five thousand are in soldier uniform, 80 per cent being volunteer enlistments. They are doing good work. Indian women and girls wear the Red Cross uniform and are turning out quantities of knitting and bandages. Indians are raising bands of cattle, sheep and hogs for the Allies. The tribes together have bought twelve million dollars' worth of Liberty bonds. Distant scenes will be filmed and sent in, and for the main part of the reel all the activities of the great Carlisle Indian School, near Harrisburg, Pa., will be used.

Wheatless Wednesday and What Follows.

The quantity of grain saved every time a wheatless Wednesday is observed is shown, and that grain is followed through the mills, to the shipping ports and to Europe, where it is shown feeding our soldiers and our Allies.

Secretary Lane Makes War on Illiteracy Among Grown-Ups.

A picture interview with striking illustrations in which Secretary of the Interior Frank K. Lane shows the operation of the new Americanization plan which leaves in the Army and out of it no adult person untaught in reading and writing and fundamental knowledge.

The Marvelous Camp Kitchen and the Miracle of the Scraps.

How food is selected and prepared for the boys, how they eat it and how the leavings that used to be thrown away are now preserved, reduced to glisterine and turned into munitions.

Mr Steele is selecting a list of authorities on other activties of our Government at war. These men will write seven or more features in the series, all of which will bear the official sanction and authority of the Committee on Public Information. The release date of the first subject will be announced just as soon as it is finished and has received the sanction of the Government. It will be available through any one of the 49 offices of Universal Film Exchanges Incorporated and its twenty foreign offices, for the Government desires these films to circulate in foreign countries as well as in America.

Anti-Yellow Dog Clubs to Be Started

HENRY IRVING DODGE, author and patriotic propagandist, has made a national appeal for the suppression of "The Yellow Dog" by the establishment in every municipality in the United States of a branch of the Boy Detectives of America.

"The Yellow Dog," according to Mr. Dodge, is the whining native son who constantly harps on German efficiency, of our fighting England's war, of its being a rich man's war, of the crime of sending our boys over there, of the impossibility of defeating Germany, of charging our 'Dollar a year' men with being profiteers, of declaring that a large percentage of war tax goes to grafters and 'all the rest of the feeble minded twaddle.'"

In making his appeal for the cooperation of the Mayors, Superintendents of Public Instruction, members of patriotic societies, Scout Masters of the Boy Scouts of America and Y. M. C. A. secretaries, Mr. Dodge declares that "The Yellow Dog" is a menace far greater than the German army. His attacks are concealed while the attacks of the German army may be guarded against.

"I speak conservatively," says Mr. Dodge, "when I say that every 'yellow dog' is equal in strength to one infantry company in the German army. The lies of 'The Yellow Dog' are sapping the strength at home. They are gnawing at the foundation of attack and defence. They are working for the Germans and many of us don't know it.

Mr. Dodge's plan for the suppression of "The Yellow Dog" is outlined in his most recent work of fiction. In it he portrays the manner in which

(*Continued on next page*)

Mae's Birthday Party

Instead of conferring honors on her Natal Day Queen Mae made a few wise remarks.

"SMARTY, Smarty had a party, no one came but a bow-legged darky."

That old taunt of childhood days could not be used in connection with Mae Murray's birthday celebration at Universal City recently, at which the entire company from Director Robert Leonard to the diminutive call-boy attended. It was held on the Universal stage for a few brief minutes between shooting scenes for "The Big Little Person," her newest picture, and the health of the dainty little star was toasted with mellow California wine. Apparently it was candleless Wednesday, for Miss Murray used "kewpies" instead on the elaborate birthday cake.

The success of the Mae Murray special productions was toasted in dry Universal City with goblets of grape-juice—that is, grape-juice with a college education. And there was a cake and all the fixin's, too. After the cake had been consumed, and the fumes of the grape-juice had worn off a bit, Miss Murray impressed her moving picture orchestra into actual dancing service, and though several of the men had to tie handkerchiefs around their arms and become girls, they had a very modern and up-to-date dance. It reminded Miss Murray of several themes for interviews which she proceeded to get off her chest during the intermissions.

"Modern society dancing," she said, "will be revolutionized as a result of the great world war. Before the war began each country had its distinctive type of dancing. The Parisian belle found difficulty in following the less graceful steps of the English lord. The American 'rag' and the Russian folk dances did not hitch, and the steps of Sunny Italy were far different from the sinuous movements of the Geisha girls of old Japan.

"Now with our American soldiers invading Europe and fighting alongside of the French, English, Japanese and Italians, there will come a welding of the dances of these nations, which will be in evidence in this country when our fighters return victorious and take their positions in society once more."

"No young girl can hope to make a success in the movies unless she has shapely l——, well, unless she is symmetrical from the shoe laces up. Sooner or later the maid who invades screenland will be called upon to display her supporting cast. No matter how beautiful her facial features, if her underpinning is not artistic she won't 'get across.'"

In "Her Body In Bond," Mae Murray's latest Universal drama, she appears as the featured dancer of a Broadway follies, and if "Hooverizer" Hoover ever decrees a "skirtless day," this picture will be well in accord with his idea.

(*Continued from preceding page*)

the boy power of a suburban town was harnessed under the name of the "Boy Detectives of America" and the town was cleansed of yellow dogism without untoward friction and without the use of the usual police channels. Now he wants the boy power of every municipality in America harnessed in the same manner in order to accomplish the result nationally.

All that is necessary to make the campaign an accomplished fact, according to Mr. Dodge, is a few determined men-leader of boys in every municipality who will take the trouble of explaining details to the youngsters. sters.

The boys first are to be organized. They are to be regular detectives for the purpose of ferreting out "The Yellow Dogs." Every boy must keep his ears wide open for direct and implied attacks upon the government and keep on the end of his tongue the one question "How do you know?"

The first move in the campaign is for some patriotic citizen to arrange for a meeting with the boys and explain to them just what the "Boy Detectives of America" is and the meaning of the organization to the welfare of the United States. Then the club is to be organized. Every boy is to be given an official membership card and Mr. Dodge, at his own expense, offers to furnish membership cards to the members of every club that is formed.

On the front of "The Yellow Dog" cards, printed in large type, are the words "You're a Yellow Dog" and on the reverse side are numerous descriptions of just what constitutes "The Yellow Dog."

A supply of these cards should be carried by every member of the Boy Detectives of America and when he hears any person make a remark indicating that person is in "The Yellow Dog" class, the boy detective should approach him with the query:

"How do you know?"

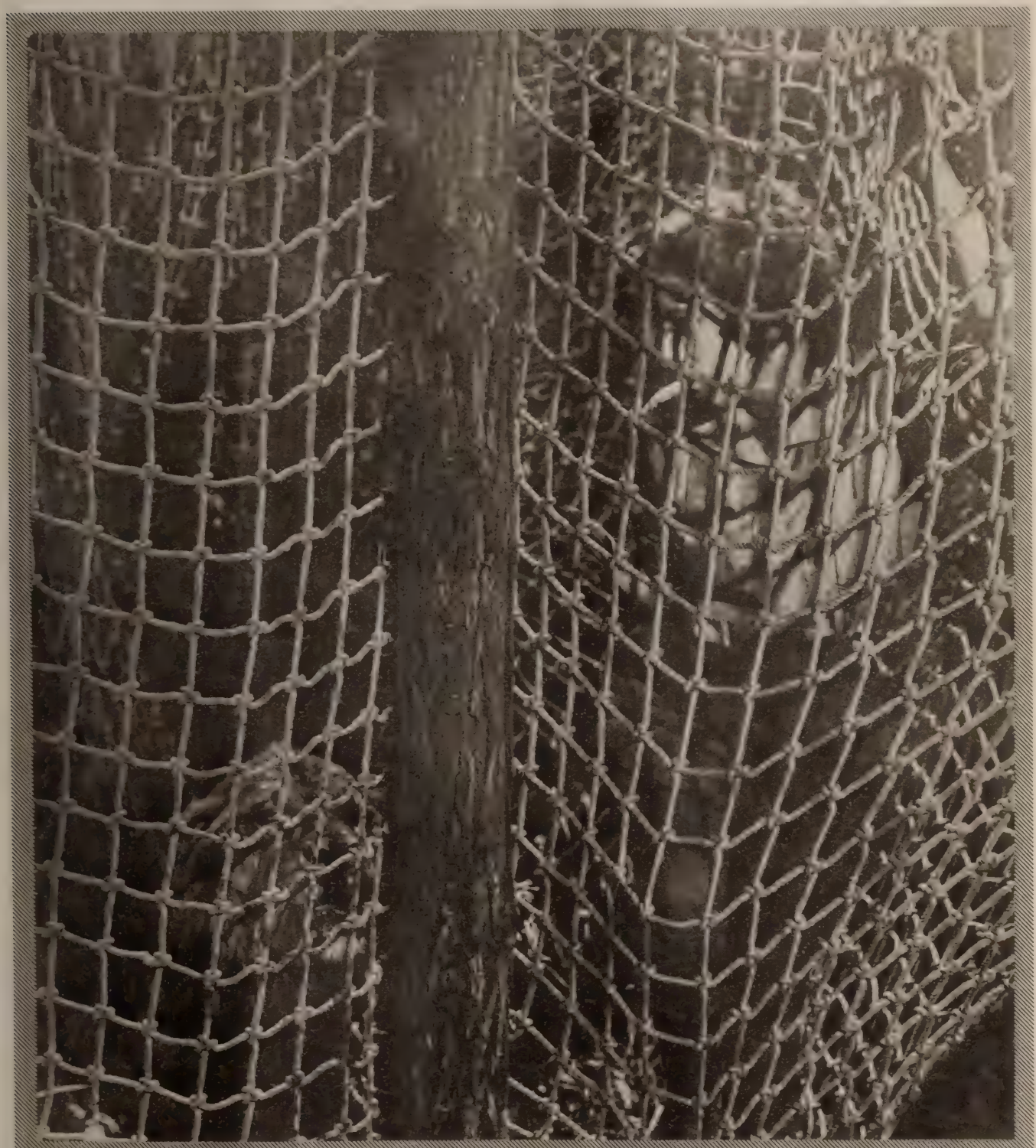
Usually the person spreading the unpatriotic libel doesn't know. So and so told him. The whiner is then handed one of "You're a Yellow Dog" cards. The reverse side enlightens him as to why he is a yellow dog.

DARING MARIE WALCAMP

Star of "The Lion's Claws"

The punch ending of the first episode where a lioness knocks Marie down while trying to escape

Beth escapes from the natives on top of the cliff, only to be captured by a wild elephant below–"THE LION'S CLAWS" Episode No. 2



Beth went crashing through the lion trap set by Masterson for wild beasts. To her terror a lion was already in the trap. "THE LION'S CLAWS," Episode 3.

Escape cut off above and below, Beth is attacked by a mysterious creature of the Jungle half man and half beast.

Episode III "The Lion's Claws"

Seeing the spies coming toward her Beth dropped over the edge of the well in the oasis just in time to escape observation. In this trying position she overheard the plan to destroy all the English in Atrica.

"THE LION'S CLAWS"

EPISODE 4.

MARIE WALCAMP AND RAY HANFORD
In a pivotal scene from "THE LION'S CLAWS."

With the Proclamation in her possession, Beth and Masterson are attacked in Bonda," "THE LION'S CLAWS," Episode No. 5.

MARIE WALCAMP, STAR OF "THE LION'S CLAWS."

Undergoing torture in Rej Hari's palace.

With the fatal floor paved with knives still dripping with the blood of their last victim slowly descending refuses to give up the proclamation.
"THE LION'S CLAWS," Episode 6.

FOUR SEALS

You Say You're a Man—so—

Take just one good look at Marie Walcamp's beautiful, daring face as she laughs at Death in every episode of this great African war serial and you'll know why men can't stay away from a sight of this woman who does everything that men can do and then goes 'em one better in the only wild animal serial on the Screen to-day.

SEE IT AT YOUR
NEAREST UNIVERSAL EXCHANGE

Listen for the Howls of Joy When Eddie Throws 'em Around!

Stop in at any Theatre where Eddie Polo, the Hercules of the Film, is fighting his way through "THE BULL'S EYE" with fist and gun and just listen to the roar of applause when the Big Punch comes and Eddie throws 'em over his head and wins out. Every woman loves a strong man and that's why your house will be packed to the limit for "THE BULL'S EYE," a national success.

SEE IT AT YOUR
NEAREST UNIVERSAL EXCHANGE

OF SUCCESS

You Couldn't Guess it on a Bet!

One big reason why "THE MYSTERY SHIP" has been such a tremendous winner is that even you, the wise old Exhibitor, can't see through to the end. And this mystery is backed up by the most startling mechanical effects ever ever shown in any Serial in the history of the game. Featuring those wonderfully popular stars, Ben Wilson, Kingsley Benedict, Neva Gerber.

SEE IT AT YOUR
NEAREST UNIVERSAL EXCHANGE

Real, Up-to-the-Minute Foreign Spy Stuff!

The reason why we constantly advertise "THE RED ACE" is because it's even more up-to-date to-day than when first released and is making barrels of money for hundreds of Exhibitors who realize the value of its timely revelations of the big spy menace all around us. Book it—boost it—Marie Walcamp will put it over with a bang—it's a box-office bonanza!

SEE IT AT YOUR
NEAREST UNIVERSAL EXCHANGE

"Which WOMAN?"
ONE was good and one was bad. The good one ran away on her wedding day with a man she'd never seen before—the bad one saved a young chap from starvation—then both became what they'd been before. You'll fall in love with one or the other—come see which woman in this big picture of Society and the Underworld. It thrills the heart and stops the breath. Now playing.
Priscilla Dean
and
Ella Hall
Your Theatre Name Here

T. C. Cut No. 21—Mat 20c.

This special display advertisement for ELLA HALL and PRISCILLA DEAN, in "WHICH WOMAN," has been made in very coarse screen so as to print well in any newspaper in the country. Be sure to use this ad before you show this feature. Your nearest Universal Exchange will supply you with a mat for 20c. If you don't get prompt attention from your Exchange, send 20c in cash and 5c in postage to cover mailing charges and we will forward a mat to you direct from the ADVERTISING DEP'T of the Universal Film Manufacturing Company, 1600 Broadway, New York City.

THERE IS NO TAX ON ANY MUSIC SET ON THIS PAGE.

MUSIC CUE SHEETS

By JAMES C. BRADFORD

For

"The Eagle"

BLUEBIRD PHOTOPLAY

No.	(T)	Title or (D) Description.	Tempo.	Selection.
1	1¾	At Screening	REEL I.	
2	1½	T. Bob Madden	4-4 Maestoso	Dagger Dance—Herbert (From Natoma)
3	2½	T. The Vulture	4-4 Moderato	Jealous Moon—Zamecnik
3	2	T. The Townspeople	2-4 Allegretto	Amerinda—Smith (Intermezzo)
5	1¾	T. Sheriff Dunlop	4-4 Andante	Andante Dramatcio No. 62—Borch
6	1½	D. Lucy and Eagle	6-8 Tempo di Marcia	The Hobbledhoy—Olson (Characteristic Intermezzo)
			REEL II.	* Tiger Rose—Burkhardt (Theme)
7	1½	D. Bob Strikes Man	2-4 Allegro	Furioso No. 11—Keifert
8	1½	T. Gregory Is Going To Stake Me	2-4 Allegretto	Serenade—Cesek (Intermezzo)
9	1¼	T. 'Midst the Awe	4-4 Moderato	* Tiger Rose—Burkhardt (Theme)
10	2¼	T. We'll Pretend	2-4 Allegretto	Serenade—Ern
11	3	T. If the Eagle	4-4 Allegro	Agitato No. 2—Langey
			REEL III.	
12	1½	D. Bob Passes—Pursued	2-4 Agitato	Agitato No. 37—Andino
13	3¼	T. Dawn	3-4 Andantino	Indian Legend—Baron
14	3½	D. Bob and Sheriff	3-4 Adagio	Adagio Pathetique—Godard
			REEL IV.	
15	3¾	D. Gregory and Lucy Enter Court Room	9-8 Agitato	Dramatic Finale—Smith
16	2¼	T. My Mother and I Were Happy	4-4 Moderato	Romance—Mericanto
17	1¾	T. For the Murder of a Man	3-4 Andante	Cantaline—Goltermann (Cello Solo)
			REEL V.	
18	2½	T. Played Through the Night	4-4 Andante Con Moto	A Song of Songs—Vanderpool
19	3¾	D. Bob Writing In Blank Book	3-4 Andante	Prelude—Damrosch (From Cyrane)
20	1½	D. Lucy Reads Confession	Vivo	Hurry No. 26—Minot
21	1¾	D. Lucy Stops Execution	4-4 Moderato	* Tiger Rose—Burkhardt (Theme)

* Repeated Selection or Theme.

For

"The City of Tears"

BLUEBIRD PHOTOPLAY

No.	(T)	Title or (D) Description.	Tempo.	Selection.
1	1½	At Screening	REEL I.	
2	1½	T. Night of Last Performance	3-4 Tempo di Valse	Valse Song—Puccini (From La Boheme)
3	1¾	T. Billy Leeds	3-4 Tempo di Polacca	Fete Boheme—Massenet
4	1½	T. After the Dinner	6-8 Tempo di Marcia	Whistler and His Dog—Pryor (Characteristic)
5	1¾	T. That's All For To-night	2-4 Vivo	Furioso No. 11—Keifert
6	2	T. A Break In Day's Routine	4-4 Grave	Dramatic Tension No. 9—Anding
			2-4 Andante Moderato	Pleading—Wood
7	1¾	D. Marie Reads Letter	REEL II.	
8	3¼	T. Tho Rosa's	4-4 Lento	Lament—Gabriel Marie (Cello Solo)
9	1½	D. Rosa On Bench In Park	2-4 Allegro	Margarita—Italian Song
10	2¼	T. Night Draws Near	4-4 Moderato Grazioso	Sunbeans—Helier
			3-4 Appassionato	Appassionato No. 40—Borch
11	1¼	D. Toni Calls Mrs. Malone	REEL III.	
12	3¼	T. What Has Become of Marie?	2-4 Allegro	Mrs. Casey—Hoschna (Irish Song)
13	2¾	T. Memory Returns	2-4 Vivace	Le Retour—Bizet
14	1¼	T. The New System	4-4 Andante Moderato	One Who Has Yearn'd Alone—Tschaikowsky
15	2	T. An Idea	3-4 Tempo di Valse	Valse Poupee—Poldini
			2-4 Andantino	* O Sole Mio—Italian Song (Theme)
16	3½	T. Saturday Night	REEL IV.	
17	1½	T. I Was Eating At Toni's	2-4 Tempo di Marcia	A Francesa—Costa
18	1¾	D. Rosa At Mirror	2-4 Allegro Vivace	Hurry No. 2—Langey
19	2¼	T. Goaded By Love	4-4 Pesante e lugubre	Silent Night—Rebikov
			2-4 Andantino	* O Sole Mio—Italian Song (Theme)
20	1½	D. Toni Released From Cell	REEL V.	
21	2¼	D. Rosa and Toni	6-8 Andantino	Mattinata—Leoncavallo
22	2½	D. Leeds Preparing Dinner	2-4 Andantino	* O Sole Mio—Italian Song (Theme)
23	1¾	D. Marie Opens Door	4-4 Andante Moderato	Dramatic Andante No. 24—Borch
24	1½	T. We're Going To Be Married	2-4 Andante	Un Pue D'Amour—Silesu
25	1¼	T. Excuse Please	2-4 Allegro	Margarita—Italian Song
			2-4 Andainto	* O Sole Mio—Italian Song (Theme)

* Repeated selections.

NOTE: The Italian Songs in above synopsis will be found in "Songs from Italy" Selection by Otto Iangey.

LYONS-MORAN STAR COMEDIES

MAKING THE WORLD SHAKE WITH LAUGHTER

GO to your nearest Universal Exchange today. Ask to see any LYONS-MORAN STAR COMEDY that the Exchange happens to have handy, and SEE WITH YOUR OWN EYES whether or not we are justified in advertising them as "Making the world shake with laughter."

FOR example, ask to see "THE KNOCK-OUT," or "THE DODGERS"—"ALMOST WELCOME"—"A PIGSKIN HERO"—"SHOT IN THE DUMBWAITER"—"BAD NEWS"—"A RIPPING TIME" and many others. Smarter, newer, far higher class and screamingly funny, with a thousand laughs to every reel. Book and BOOST them to the limit.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," Carl Laemmle, President, 1600 Broadway, New York.

UNIVERSAL ANIMATED WEEKLY No. 27.

A Hun submarine, all right, but not the raider now in American waters. This is the old Deutschland.

And here are the first survivors of the sunken schooners to land from the relief vessels at Battery Park, N. Y.

John Philip Sousa, the famous bandmaster, minus the famous beard, leading the 22,000 Elijah Chorus at the Polo Grounds.

Trenches in far Australia where the Anzacs get their first training for the real thing under practice fire.

Katherine Stinson in her air limousine breezes on to the track at Sheepshead Bay where Ralph De Palma had just won the Harkness Handicap.

H. M. S. "Derwent" launched at Sydney in record time. Another unit in the Allied fleet patrolling the Atlantic.

Carmel Myers Press Sheet

FOR THE BLUEBIRD PHOTOPLAY

"THE CITY OF TEARS"

CARMEL MYERS
IN ELSIE JANE WILSON'S SPECIAL PRODUCTION
"THE CITY OF TEARS"

THE STORY.

(Copyright 1918, Bluebird Photoplays, Inc.)

ROSA CARILLO, in the chorus of an Italian opera company, had saved all year and had fifty dollars for a real summer vacation. When it was stolen from her she was desperate, but the proposal of Billy Leeds, a young artist, to "take care of her" drove her in terror from him. Billy probably would not have made the proposal if he had not quarreled with Maria, who had become more to him than a model. Rosa finally got a job with Tony Bonchi, an Italian delicatessen dealer, with whom she promptly fell in love. She knew that Tony could not love her, for she had seen him kiss a certain photograph, and the original of the photograph was crying her eyes out in the next room to her. And she knew that Maria was pining away for Billy, the same Billy who had once made a proposition to her. And just then Tony got in trouble with the police because they could not understand a man with a heart as big as Tony's. For Tony's sake she went to Billy and told him that in return for getting Tony out of jail she would accept his proposition. He sent her a note telling her to be at a certain house at eight o'clock the next night. The letter fell into Tony's hands as soon as he got out of jail, and so it happened that Billy, Rosa, Tony and Maria all come to the flat where Rosa expected to pay for Tony's freedom. But she had brought Maria along as an anchor to windward. But the climax proved that the City of Tears can also smile on occasion.

Story and Scenario by Olga Printzlau.
Produced by Elsie Jane Wilson.

A STORY OF LOVE AND SACRIFICE IN A PICKLE SHOP.

CAST.

Rosa	**Carmel Myers**
Tony	**Edwin August**
Billy	**Earl Rodney**
Maria	**Leatrice Joy**
Katrina	**Lottie Kruse**

FOR THE HERALD.

IT was the hardest thing Rosa had ever had to do, still she had given her word. But what was the word of such as she would be, if she kept it? And Tony loved her. That was the main thing. She had promised to give herself to Billy in order to get Tony out of jail, because she loved Tony, and because she thought that Tony loved Maria. Such was the quality of her sacrifice. And now it developed that Maria was Tony's lost sister, who had been "more than model" to this same Leeds. Never did silver lining surround such a black cloud. One ray of hope shot through the darkness. She would take Maria with her. If that failed, all was lost.

Eight o'clock. The chimes of the City of Tears chant solemnly. The door of the little flat opens slowly, and——.

STARTS IN UNION SQUARE.

UNION SQUARE. The listless fountain. The grey-green benches. Blighted trees struggling through cement. The roar of cross-town cars. Undersized newsboys with bally-ho voices. Desperate-eyed men searching the want-ads. North and east, Gramercy with its stately mansions of the Knickerbockers. Straight ahead, the Metropolitan tower, the delta of Broadway and Fifth avenue. South, Fourteenth street and the Bowery.

Have you rested long in Union Square? Have you shared one of the grey-green benches with the flotsam and jetsam of adversity?

Carmel Myers, the beautiful star of "The City of Tears," an unusual Bluebird photodrama, finds herself a derelict in New York when the opera company in which she sang, closes down. Hungry and friendless she seeks Union Square as a resting place.

How she saves herself from the crimson alternative at the turning of the ways and how she helps others along the highroad of a humdrum life is vividly depicted in "The City of Tears."

Carmel Myers, winning greater laurels in each Bluebird picture, may be seen tonight at the ..... theatre.

NOTES.

CARMEL MYERS, who will be seen in "The City of Tears" at the ..... Theatre on ....., and her company of Bluebird photoplayers are at Seven Oaks taking mountain scenes for her next picture, based on Margaret Widdemer's well-known novel, "Why Not?" It is the story of a "dreamer of dreams."

Supporting the Bluebird star are Thomas Holding, Kathleen Emerson, Harry von Meter, Philo McCullough and Elizabeth Janes. Elsie Jane Wilson is directing the production from a working script by Fred Myton.

At a Glance.

STAR: Carmel Myers.

PREVIOUS HITS: "A Broadway Scandal," "The Marriage Lie," "My Unmarried Wife."

DIRECTED BY: Elsie Jane Wilson.

STORY AND SCENARIO BY: Olga Printzlau.

SUPPORTING CAST: Edwin August, Earl Rodney, Leatrice Joy, Lottie Kruse.

LOCALE: Behind the scenes with an opera troupe, and in a small grocery store in the Italian quarter of a large city.

TIME: The present.

THUMB NAIL THEME: The story of a little Italian chorus girl, left penniless by theft of her savings, who is cared for by a big-hearted Italian storekeeper, and who later comes to love her benefactor after many adventures, including the arrest of the storekeeper on a white slave charge.

ADVERTISING PUNCHES:

1. The name of the star.
2. Edwin August's past reputation as a star might mean something to exploit him as her leading man.
3. Peep behind the scenes with a grand opera company.
4. Fact that Miss Myers plays Italian character roles, one like she made biggest hit in "My Unmarried Wife."
5. Glimpse at the Italian quarter of New York City.

Here is a letter which may be sent to your mailing list:

What would smiles be without tears? Joy is heightened by sorrow. Don't get the idea that "The City of Tears," which will present Carmel Myers in another of her Bluebird successes at the .....Theatre on ..... is a weepy, sorrowful or dismal picture. It is far from it. It is one of the most joyous and enjoyable pictures that this theatre has ever shown. You can't afford to miss it.

DISPLAY LINES FOR ADVERTISING

Carmel Myers in Italian role, similar to "My Unmarried Wife."

An Italian Bluebird.

The romance of a stranded chorus girl.

A Sacrifice for Love.

Spite work by German girl.

Would you marry an ex-chorus girl?

Chorus girl in pickle shop.

Pro-German maid found in grand opera chorus.

Tainted Help.

Her soul she offered to save from prison the man who kept her from starving.

More than model.

The kindliest of motives caused his arrest by the vice commission.

The crimson alternative.

Hugs mixed with pickles.

Kisses with crackers.

A grocery store romance.

ON THE BORDERLAND.

Bread Line for Drifting Girls in "The City of Tears."

HAVE you seen the bread line, the midnight pageant of poverty that winds like a drab cortege of sorrow across the great white way of a metropolis? The straggling line of friend-forsaken wanderers who feed on the morsels that fall from fine linen, but drink their fill of the dregs of misfortune? Did you ever stand in front of the lighted window of a bakery from which the odor of food drifted on the crisp night air to torture your nostrils and make your hunger more acute?

Carmel Myers, starring in "The City of Tears," a Bluebird photodrama, appears as Rosa Carillo, an orphan, who finds herself at the end of an opera engagement penniless and hungry. With the help of a big-hearted storekeeper, whose goodness exceeds his purse, she establishes a bread-line for girls who are adrift in the city, hungry on the borderland.

"The City of Tears" will bring to the sunny corners of plenty the shadows of want. No one can help being amused at its whimsy humor or moved by its dramatic worth.

Carmel Myers may be seen at her best in "The City of Tears" at the ..... theatre on .....

DISEASE OF MIND.

Hun Philosophy of Ruthlessness for No Apparent Reason Shown in Photoplay.

WHAT strange influence moulds the mind of a pretty young girl to deal in deceit, petty thievery and slander?

Carmel Myers, starring in "The City of Tears," a masterful Bluebird production, plays the role of Rosa Carillo, left destitute when an opera company is scuttled on financial reefs. In the same misfortune is Katrina Matzenheimer. Katrina steals what little money Rosa has left to tide her through the winter and works for her downfall through deceit and slander with no apparent reason. It is she who contrives to have Rosa's benefactor arrested on an ugly charge when he was in reality doing lots of good.

How Rosa Carillo returns good for evil and triumphs over untruth in spite of terrific obstacles is strongly depicted in "The City of Tears," which is to be shown at the ..... Theatre on .....

NOTES.

Carmel Myers suddenly discovered that she made a beautiful Italian girl. The country had discovered the same fact when "My Unmarried Wife" was produced. Now this little Bluebird star comes back in another Italian characterization. In "The City of Tears," which comes to the..... Theatre on....., she plays the role of a little Italian chorus girl.

In "The City of Tears," the Carmel Myers Bluebird picture which comes to the.....Theatre on ..... Edwin August for a change plays a character role, that of an Italian delicatessen shop keeper, with a heart so big that it got him into trouble.

With "The City of Tears," which will be seen first at the ..... Theatre on ....., Bluebird introduces a most engaging little actress in the person of Leatrice Joy. Miss Joy, whose name is extremely appropriate, plays the role of a little artist's model who engaged her heart as well as her pretty face to her employer.

Were we not at war with Germany, the Hunnish activities of Katrina, the little German chorus girl of the Italian Comic Opera Company, would be put down to perfectly natural villain business on the part of the author of "The City of Tears," the Bluebird photoplay which comes to the..... Theatre on ..... Many, however, who see it will be certain that it is another species of Hunnish propaganda.

{ Your Theatre Name Here }

T. C. No. 20—Mat 20c.

THE above advertisement is effective because of its simplicity. It's the kind of ad copy that gets its message across for your theatre, for the reason that it has been given time and thought to secure the maximum power in the smallest possible space. Use this ad for "MIDNIGHT MADNESS" by simply adding your theatre name at the bottom as shown. Your nearest Universal Exchange will supply you with a mat of this ad for 20c., and if you can't get immediate attention from your exchange, write direct (enclosing cash) to the Adv. Dep't of

BLUEBIRD PHOTOPLAYS (Inc.)
1600 BROADWAY, NEW YORK CITY

"Romance and Dynamite"

an L-KO Featuring "Charlie from the Orient"

Flash just the title of an "L-Ko" and right away you'll hear people start to laugh—they know there's fun coming—clean fun and fast fun—fun that will pack up their war worries in their knitting bags and give them a good time for a while. Let them roar over the quick-action stunts of Eddie Barry, Rube Miller and the fascinating bevy of L-Ko Beauties and troubles will pass out and money pass in. You can't show L-Ko's too often in these war times—so start now, beginning with "ROMANCE and DYNAMITE" —it's a whirl!

Book thru your nearest U. Exchange—or UNIVERSAL FILM MFG. CO., 1600 Broadway, New York, Carl Laemmle, President, "The Largest Film Mfg. Concern in the Universe"

PRESS SHEET FOR "THE EMPTY CAB"

WITH FRANKLYN FARNUM

EILEEN PERCY AND FRANKLYN FARNUM IN THE GREAT NEWSPAPER MYSTERY DRAMA "THE EMPTY CAB"

THE STORY.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

IN spite of the fact that Henry Egberg Xerxes was the son of the proprietor of the Times, he was a cub reporter. His first assignment was a wonderful opportunity for a scoop—the rounding up of a gang of counterfeiters. The city editor told him only that the gang hung out in the Red Dog Inn. As he stepped out on the curb he caught sight of the girl who had attracted his attention that morning by trying to get rid of a counterfeit coin. But now she was in trouble, and before he could reach her Big Ed had forced her into a taxicab and driven away. Henry hopped another and after an exciting chase he overhauled the other cab and jumped up on the top. The cab was empty. There was nothing to do but forget it, and follow the other lead to the Red Dog Inn. From there he trails a tough whom he suspected to a lonely house in the country. Here, to his astonishment, he found the same girl. (Henry thought he was getting to be a pretty good detective by this time.) She begged him to assist her to escape. Henry fought all he knew in the old house, back to the Red Dog where he whipped a whole gang, back to the deserted house again. Here he was finally captured, but the girl herself assisted him to escape. Henry hurried back to the newspaper office and burned up the typewriter. He wrote a whole newspaper page and it was wonderful stuff. The next morning when he woke up he rushed down to get a Times. There was not a word of his scoop in it. He went to the office in high rage. Here he saw all of the charactrs whom he had so blackened in his story. They were all employees of the Times, and working under father's direction had been giving Henry a little breaking into the newspaper business.

Story by F. McGrew Willis.
Directed by Douglas Gerrard.

CAST.

Henry Egbert Xerxes, Franklyn Farnum
The Girl.....Eileen Percy
Ramsey, the city editor.Harry DeMore
"Big Ed".....Frank Brownlee
The Bartender.....Harry Lindsey
The Detective.....Fred Kelsey

CUB REPORTER MAKES A SCOOP

Farnum in Newest Bluebird, "The Empty Cab," Has Most Entertaining Role.

FRANKLYN FARNUM will be seen as an embryonic journalist in his newest Bluebird production made under the direction of Douglas Gerrard and released at the ..... Theatre on ..... under the title of "The Empty Cab." F. McGraw Willis wrote the story and scenario.

"The Empty Cab" concerns a young society man with a rich father, who when remittances fall short, breaks into the newspaper game on his dad's paper. His first assignment is the expose of a gang of notorious counterfeiters, and the adventures he has while gathering data concerning their nefarious activities makes a rattling good story with mile-a-minute action.

There is a girl in the case, who supplies a wealth of romance, and a big surprise finish that should carry photoplay audiences off their feet. Eileen Percy, formerly leading woman with Douglas Fairbanks, plays the principal feminine role.

One of the sets built for the production is a replica of the editorial rooms of the Los Angeles Examiner, and the interior workings of modern metropolitan journalism are realistically pictured.

HERALD FOR "THE EMPTY CAB."

HENRY was a cub reporter and his first assignment was to run down single-handed a band of counterfeiters. He had two leads. One was that the band hung out in the Red Dog Inn. The other a beautiful girl whom he had seen the previous day endeavoring to get rid of a counterfeit coin. As he reached the sidewalk he saw this same girl, only now she was in the clutches of a huge tough who was forcing her into a cab against her will. Before Henry, with heart fired with chivalrous rage, could get there the cab door slammed and all Henry saw was a girl sitting in the corner of the cab with terror written large upon her face. That was enough for the chivalrous Henry. Hailing a cab which stood conveniently near, he ordered full speed ahead and went flying through the city. Overtaking the careening cab, he jumped across the short stretch of roadway rushing between the taxicabs and straightway looked in. It was empty.

That's just the start of a corking tale. The rest is just as mystifying.

LOOK OUT FOR
"THE YELLOW DOG."

A CELTIC BEAUTY.

EILEEN PERCY, recently added to the Bluebird group of stars, brings to the screen the witchery of Ireland; the delicate Celtic shading of pathos and humor. These qualities she has already contributed to the art world, and a number of magazines have sold the better for having this Irish beauty's face on the cover.

Eileen Percy was born in Ireland, in the right part, too, she says, and brought with her to the strange new world the natural beauty of Irish women and the delightful quality of mimicry. Her first public appearance was in Ziegfeld's Revue, where she took a prominent part in "The Blue Bird." It is coincidental that her film work should be with the organization making Bluebird photoplays.

At the Bluebird studios Miss Percy is a co-star with Franklyn Farnum. She will be seen first in "The Empty Cab," a newspaper story by F. McGrew Willis, which comes to the ..... Theatre on .....

Although nothing can ever efface the love of a Celt for Ireland, the gifted actress says that California is truly "next-best," and that she will be quite content to visit Ireland, after the war, only at distant intervals—say once or twice a year.

LIKED THE ORIGINAL.

IN his latest start in the Bluebird contest, Franklyn Farnum portrays the role of a newspaper man and nothing would satisfy him but to have it look like the Los Angeles "Examiner," which he saw once when he went to protest against what he termed an unfair review.

But Frank is a persistent young man. He convinced the critic that he was wrong and now he has convinced the production department of the Bluebird studios that the "Examiner" offices are none too good for "The Empty Cab," which is the title of the new picture. It will be seen at the ..... Theatre on .....

NOTES.

Franklyn Farnum in "The Empty Cab," with Eileen Percy. That's the announcement sent out by the ..... Theatre of this city for ..... That's a performance we thought impossible, so we predict a crowded house, even if the cab is empty.

Eileen Percy, the new leading lady for Franklyn Farnum, will make her first Bluebird appearance in "The Empty Cab," at the ..... Theatre on .....

F. McGrew Willis, who has heretofore been noted for his intense dramas, has turned his pen to comedy, and in "The Empty Cab" has furnished Franklyn Farnum a Bluebird in which mystery and comedy contend for the mastery. It is a mighty likeable combination. "The Empty Cab will be seen at the ..... Theatre on .....

The cast of "The Empty Cab," which will be seen at the ..... Theatre on ....., contains in addition to the star and the leading lady, Franklyn Farnum and Eileen Percy, respectively, a number of old-timers in the films. Harry DeMore will be remembered principally for Stielow in "God's Law"; Frank Brownlee is a well-known character actor, having supported almost all of the Bluebird and Universal stars, while Fred Kelsey was at one time a director of single and two-reel western pictures for the Universal Film Manufacturing Company.

Douglas Gerrard, who directed Franklyn Farnum in "Five Thousand Dollars Reward," held the megaphone also on "The Empty Cab," in which Franklyn Farnum will be seen at the ..... Theatre on ..... The story was written by F. McGrew Willis.

The make-believe Italian girl, Carmel Myers, who scored such a tremendous hit in the Bluebird, "My Unmarried Wife," comes forth as a real Italian chorus girl who found her happiness in a pickle shop in "The City of Tears," a Bluebird photoplay in which she has the stellar role, at the ..... Theatre on ..... She has the support of Edwin August, Leatrice Joy, Earl Rodney and Lottie Kruse. It is an original story by Olga Printzlau, and was directed by Elsie Jane Wilson. The next Bluebird is "The Empty Cab," with Franklyn Farnum.

BLUEBIRD IDEAS

"THE EMPTY CAB" is a comedy of mystery. That is the reason that title was given to it instead of "The Cub," under which title the story was originally written. In order to get money with this picture, the mystery element should be played up as strongly as possible, and with all of the cleverness at your command. In this day of automobiles it might be possible for some theatres to get an old broken-down cab which they could fix up sufficiently to put in the lobby or in front of the theatre or to parade through the streets with a sign on it. The sign might read:

> See the great mystery Bluebird.
> Franklyn Farnum in
> "THE EMPTY CAB."
> With Eileen Percy,
> At the ..... Theatre on.....

There is a little comedy in this arrangement of the names and title, enough to make people smile and remember it. Don't have anybody in the cab, and you might have signs put on the front of it:

> THIS CAB IS EMPTY

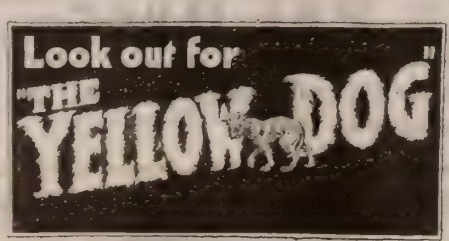
or,

> THIS IS THE EMPTY CAB.

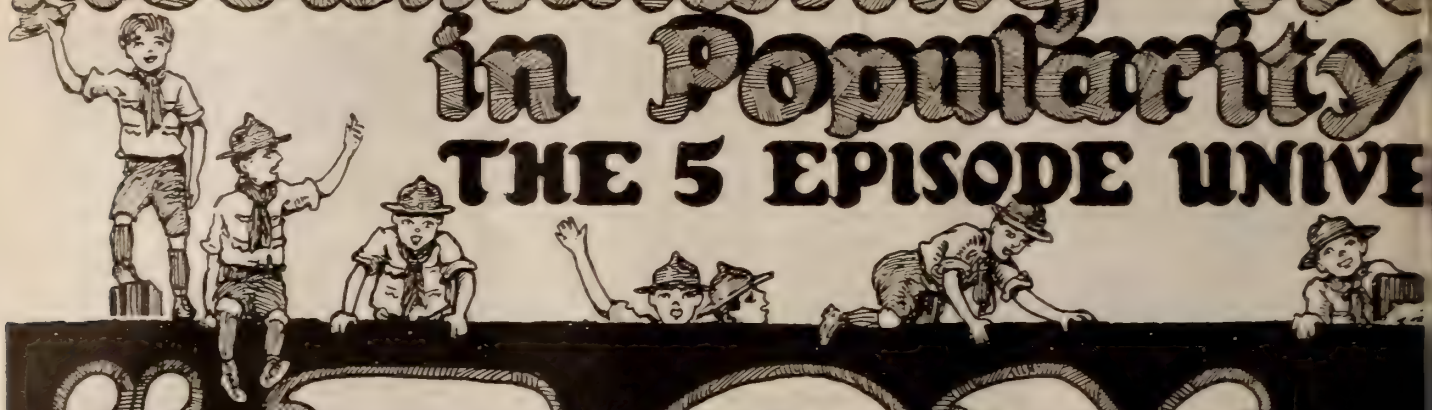
There is a little Irish beauty in support of Franklyn Farnum who deserves more than the usual attention paid to a leading lady. In addition to being a real beauty and a great addition to the picture, she already has a reputation as leading woman for Douglas Fairbanks.

DISPLAY LINES FOR "THE EMPTY CAB."

A Bluebird laughing success.
A play of love and mystery.
The most mysterious play of the year.
Learning the newspaper game.
His first assignment.
The story which did not appear.
Love, counterfeiters and detectives.
You're fired. Will you marry me?



Accumulating Tre
in Popularity
THE 5 EPISODE UNIVE



"BOY SCOUTS TO THE

Wonderful for Tremendous Adverti

Going Over Big Everywhere In every State in the Union this smashing big popularity serial, "BOY SCOUTS TO THE RESCUE," is going over in wonderful style. With the unquenchable enthusiasm of the great American Boy behind it everywhere Exhibitors have a sure fire backing for the success of this master serial.

Simple and Easy To Put Over 14,000,000 American youths, right in the "live wire" age are keen for this serial. Add to that, the Mothers—Fathers—Sisters—Uncles—Aunts and millions of others interested in the welfare of the Boy Scouts of America, and you have a gigantic audience to play to.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FIL

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SCOUTS RESCUE"

Summer Business ng Force Behind it.

Get the Big Explanatory Adv. Folder Send to your nearest Universal Exchange for a copy of the huge Advertising and Publicity Campaign Special BOY SCOUTS Folder. It tells you in complete detail with plans and ideas galore, how to go about putting this BOY SCOUT serial over in big style.

Book It and Boost It Read this SPECIAL BOY SCOUTS FOLDER from beginning to end. Then book "BOY SCOUTS TO THE RESCUE." Use the plans as prepared. Use ads and the publicity. Use the ideas all worked out, and you'll have the biggest possible success with this splendid serial. BOOK NOW.

FG. CO., "Largest Film Mfg. Co. in the Universe," Carl Laemmle, Pres., 1600 B'way, N.Y.

Alice Howell in "IN DUTCH." Century Comedy.

(*Copyright* 1918, *Century Comedies*)

HULDA, a little Dutch girl, longed to go to America. The desire grew beyond resistance, so one day, taking with her only her dancing costume, she wandered on to a large vessel and was soon stowed safely away for the trip. She got hungry and stole some food from two bad sailors who, each suspecting the other, got into a battle, and the melee mashed the box in which Hulda was hidden. After an exciting chase around the vessel she was captured and placed in the kitchen to peel potatoes. Hulda was only too glad to work and get her meals, but the old cook was fresh, and if it had not been for a big generous man on board, it's no telling what would have happened to her. This big man, Tommy Little, protected her and, as usual, got the hero's reward. He married Hulda. They landed safely in America and Tom got a job in a carbaret as waiter and was making good, until one day some bad men swindled him out of a large bill. Then the proprietor was peeved and told Tommy he would have to work until he paid the bill. This was a terrible plight to be in, so Tommy asked Hulda to go to work in the carbaret as a dancer. The old proprietor at first laughed at her, but she soon showed him there were Hollander dancers as well as Spanish, and the consequence was that Hulda was hired at an enormous salary. Everything again would have gone all right if another gink had not got stuck on Hulda and tried to steal her, but again Tommy was the hero and saved her, and this time all he got for his trouble was Hulda with a brand-new Ford.

"THE BORROWED BABY." Nestor Comedy. SYNOPSIS.

THE morning after the night before, when Bill Smiff held two deuces against four kings and lost his roll, he discovered to be his wife's birthday and he had promised her a nice present. That morning a new tenant in the form of a widow and a pretty baby moved into the adioining apartment. Bill tried to help her but was caught by Mrs. Smiff in a compromising position through no fault of his own. On top of that, wife read an article in the newspaper about a man that supported two wives without either having knowledge of the other. The germ of suspicion is planted.

Bill learns there is going to be a Baby Show, at which the prettiest baby will be awarded a prize of five hundred dollars. He visits the place and is struck with the fact that the babies are not as pretty as the widow's baby. He has an idea. To the widow he hurries with his plan. He is to take the baby to the show and, hoping to win the prize, enters it as his own. Wife sees Friend Husband and the widow together again, and her worst suspicions are realized.

The Widow's baby wins the prize and Bill divides equally, then with a light heart sets out to buy the wife her birthday present. But he has bargained without fate, which steps in in the form of a newspaper story with picture, about the prize-winning baby and its father and mother, Bill and the widow. When wifie gets the paper, she starts to shoot up the place. Then Bill arrives, but, of course, everything is satisfactorily explained when Bill hands over the bracelet. But just the same, Bill ate his lunches off the mantle-piece for a little while after that.

"BERTH CONTROL." Lyons-Moran Star Comedy.

EDDIE and his bride are preparing to start on their honeymoon, and their joyous friends are waiting below with all the annoyances that make a newly-married couple's life strenuous. Eddie decides to "put one over," and they slip out the window, hurry to the station and board the train as it leaves. Friends discover the escape, follow and, learning what train the fugitives are on, one of the boys wires ahead offering a reward for the capture of the two, stating they are thieves.

Gumshoe is the new chief at Mudville. He receives the message and prepares to capture the desperate fugitives.

Ed bids his wife a fond good-night and stands guard outside her berth. On arrival at Mudville, Gumshoe questions the porter, who tells of the peculiar couple. The chief boards the train, accosts Ed and takes him in custody. Next morning they take a return train and after many arguments with the officer Ed persuades him to allow a wire to be sent. Ed gets off to send the wire and is left behind. The officer thinks he has escaped and takes charge of the wife. Ed sends his message and hires an auto to overtake the train. Upon arrival the officer starts out with his prisoner, when Ed's friends come up and explain.

SYNOPSES OF L-KO, NESTOR, LYONS MORAN STAR COMEDY, WESTERN DRAMA.

"THE MIDNIGHT FLYER." Two-reel Railroad Drama.

DANNY MORGAN had escaped from jail, but found a haven with his sister, who was a telegraph operator in the West. When his pal, Duke, got out of jail, he took a liking to Helen, although he was pledged by every tie to Evelyn, who had been true to him during his entire prison sentence. His knowledge of Danny's career gave him the opportunity he sought to win Helen. He forced Danny to agree to hold up a train, and then told the sheriff that it was to take place. On the same night he forced Helen to agree to run away with him. He had failed to reckon, however, with Evelyn, who resolved to kill Helen rather than to surrender Duke to her. Her first shot went wild, and Helen told her how matters stood.

When Duke entered the station to claim Helen, he was met by Evelyn, whose aim had steadied in the knowledge of his treachery.

SCREEN MAGAZINE NO. 77

NOW that the good old summertime is here, garden insects form an interesting study. Screen Magazine No. 77 goes into detail, and much valuable information may be obtained. A Safety-First lesson is also most timely. Canoeing is a dangerous sport unless all precautions are taken, and lives are too precious nowadays to be reckless in or out of the water. Making peanut butter is the next subject. Peanut butter is rich and nutritious, and Mr. Hoover has put his O. K. on it. The entire process of the making of this delicious food is shown. Squirrels make great little pets, and sometimes they can be raised by hand. We see the squirrel in its different stages, from birth until it reaches its full size. In these strenuous times of war nothing is as profitable as a fish diet. Besides being perfectly fine for the health it is a great money saver, and enables us to lend more money to Uncle Sam. Charlotte Wharton Ayers gives an economy lesson to women in order that they may invest their money toward helping the government. Expensive clothes are unpopular these days, for every quarter saved on clothes buys a War Savings Stamp to help our boys.

"LION'S CLAWS," SCREEN MAGAZINE, CURRENT EVENTS & ANIMATED WEEKLY.

"THE LION'S CLAWS."
NO. 13—"In Disguise."

CAST.

Beth Johnson.....Marie Walcamp
Capt. Johnson.....Tom Lingham
Capt. Harris.....Neal Hart
Lady Mary.....Gertrude Astor
Rej Hari.....Rex de Roselli

SYNOPSIS.

KNOWING the troops at Kadar are in danger of being blown up at Sidron, the little party, including Beth, her father, Neal Harris and Musa, make all haste to get to Kadar. Johnson now has the proclamation in his possession. At last they reach the post. They are received warmly by Col. Leighton and his wife, Lady Mary. although Johnson is still under the charge of desertion. Col. Leighton informs Johnson that he would not hold him still accused, if it were not that he were registered in England as a deserter. Lady Mary then reveals that she has intercepted correspondence to that effect, and therefore Johnson is not formally charged with the crime. Then Lady Mary tells the true circumstances of Hammond's death—how Johnson had tried to protect her, and in the struggle the gun had been discharged and Hammond killed. Col. Leighton apologizes to Capt. Johnson for having misjudged him.

Then, learning that the troops have already entrained, Capt. Johnson orders swift messengers to overtake them and warn them of their danger. Beth, glad to be safe at last, receives every attention from Lady Mary.

Rej Hari, meanwhile, has not abandoned the search for the proclamation. Disguised as a beggar, he makes his way from Bonda to Kadar, and there, under shelter of darkness, breaks into the house and steals the proclamation. Musa, the faithful servant, tries to capture him, but Hari manages to escape, with the paper in his possession. Capt. Harris immediately prepares to set out for Bonda to make an effort to recover the proclamation.

Beth, attempting to sleep, is aroused by a noise within her room. Several Moon-men have followed her to the place and are trying to recapture her. They are frightened away by the entrance of the father, but after he is gone one of them returns. As Beth is looking out of the window, he approaches her and reaches out——

ANIMATED WEEKLY, No. 27.

"Meet Me In St. Louis, Louie!"—Only this time it isn't "Louie," but "Pierre" and "Francois" and "Jean." The "Blue Devils" escorted by a detachment of our own fighting lads give St. Louis the biggest thrill since the World's Fair.—*St. Louis, Mo.*

Preach Thrift With Patriotic Music.—More than 22,000 persons hear Elijah Chorus of 7,000 voices and Sousa's Band at War Savings Stamp Festival.—*New York City.*

Launch Destroyer In Record Time.—His Majesty's ship "Derwent" takes the water, adding another vessel to the vast Allied fleets guarding the ocean lanes from the Hun.—*Sydney, Australia.*

Uncle Sam's "Hun Hunters" Recruit for the Navy.—So many new war vessels have been added to America's fleets since our entry into the great conflict that 100,000 volunteers are needed to man them and our "Jackies" are out to get them.—*Chicago, Ill.*

7,500 *Women Battle In Park With Knitting Needles.*—Police are called out to rope off the crowds as enthusiasts click and clack in Red Cross "socks for soldiers" contest.—*Detroit, Mich.*

Crack Troops Have Nothing On These Students.—Pupils of the Senn High School march like soldiers and go thru machine-like calisthenics in a way to make West Point cadets jealous.—*Chicago, Ill.*

The National Army Invades Wisconsin.—Boys of the Eighty-Sixth Division hike from Camp Grant, at Rockford, Ill., to the artillery range at Sparta, Wis., a distance of 180 miles.—*Somewhere In Wisconsin.*

Anzacs Practice Art of "Bombing the Boche."—Troops in training, part of Australia's great volunteer armies contributed to Great Britain's cause in the war, learn how to oust the Huns from their trenches and dugouts.—*Sydney, Australia.*

U-Boats Off Atlantic Coast Sink Many American Ships! Destroyers Hunt Sea Vultures!—Two big coastwise steamships, six schooners and two tankers known to have fallen prey to German wolves of the sea—reported many others sunk—survivors of the Schooner Edward H. Cole at an Atlantic port.

Cartoons by Hy. Mayer, World Famous Caricaturist.

CURRENT EVENTS, No. 57.

Another Million Enroll On Uncle Sam's Great Army List.—Young men just reaching 21 years register for military service under Selective Draft law, army officers figuring upon 750,000 of them as eligible for immediate training.

Suspects Spies Broke Dam Flooding Mountain Village.—Several industrial plants working on Government war contracts are wrecked and many homes are swept away when new concrete mill dam collapses.—*Hill, N. H.*

Let the "Feathered Cops" Guard Your War Garden.—Save your juicy tomatoes, your giant cabbage and your peas and beans from destruction by the creeping and crawling enemies of food conservation by putting up a wren-house.

S—O—S! Uncle Sam Needs 5,000 *Red Cross Nurses!*—If you are a graduate nurse the American Red Cross requires your services at once to care for our boys both "over there" and "over here."—*New York City.*

Anzac Troops Flow To France In Steady Stream.—General Ramiciotti reviews thousands of valiant fighters of the land the kangaroo made famous, after which they embark to "carry on" beside the "Sammies," "Tommies" and "Poilus" holding the Huns.—*Sydney, Australia.*

"Sammies" Have Plenty of "Push" and Lots of "Pep."—Which is the reason why athletic meets are popular and why lads from Camp Dix and Meade think the greatest sport on earth is a good old game of push-ball.—*Washington, D. C.*

Mysterious Carrier Pigeons Puzzle Spy-Catching Squad.—Los Angeles police are baffled in efforts to solve mystery of exhausted birds bearing messages in cipher.—*Los Angeles, California.*

Fast Passenger Train Defies Hoover Food Regulations.—Large stores of wheat are destroyed when engine leaps track and crashes thru huge grain elevator, without injuring any of the passengers—*Pharr, Texas.*

Empire City Hails Belgium's Heroes of Many Battles.—Returning from Russia to rejoin their own armies on the West front, a detachment of King Albert's gallant troops marches before cheering thousands.—*New York.*

Noted Men Receive Honors from Columbia University.—Lord Reading, British High Commissioner to the United States, Secretary of State Lansing and others awarded honorary degrees at Commencement Exercises.—*New York City.*

Survivors of Murderous U-Boat Attacks Land At Many Ports.—While destroyers and airplanes scout the coast line for the kaiser's skulking submarines, survivors of the steamship Carolina, sunk 80 miles off the New Jersey coast, arrive at an Atlantic port in an open boat.

SIX MAT

JEV

"The PRICE of a GOOD TIME"
with MILDRED HARRIS

"A SOUL for SALE"
Starring
DOROTHY PHILLIPS

"SIRENS of the SEA"
LOUISE LOVELY & CARMEL MYERS

A Jewel Production
your money buys Beauty &

Home office:

CHLESS

WELS

"COME THROUGH"
with HERBERT RAWLINSON

"The CO-RESPONDENT"
Starring
ELAINE HAMMERSTEIN

"PAY ME"
with DOROTHY PHILLIPS

is like a fine diamond-
a Safe Investment.

1600 Broadway N.Y.

"The Kaiser, the Beast of Berlin

Here are the

After the first trade showing of the British Journals gave wonder of the reception of the picture but

"THE MOST REMARKABLE PICTURE YET SEEN UPON THE SCREEN IN THIS COUNTRY."— — — — —

"CHARACTER PORTRAYAL THAT LITERALLY LEAVES THE BEHOLDER WONDERING IF IT IS REALLY ACTING AND NOT THE LIVING ORIGINALS. CINEMA."

"IT WILL BREAK RECORDS."
"KINE WEEKLY."

WANTS RE-BOOKING ON KAISER

"Please advise by prompt mail if we can have a re-booking on "Kaiser" Wednesday and Thursday, June 19th and 20th. This will bring the picture back within four weeks of starting date on original run, and we would prefer not to defer playing it later if it is possible to supply us these dates.

We have had a very good business on this picture considering the conditions. Wednesday and Thursday nights we had capacity business, but on Friday night it fell off a little... On Saturday we had a big matinee, and the biggest day of the week, but our evening business did not come up to our expectations. This was no doubt accounted for by the fact that the Red Cross drive was on and a special street entertainment called a "Jazz Riot" was pulled off Saturday night, which undoubtedly kept several hundred people away from our show. As it was, we understand that we were the only picture house in town that was doing any particular business that night. We figured that we would have to call the reserves on Saturday night, and we believe the Red Cross drive made this unnecessary. On the whole, the engagement was very satisfactory, and the picture was probably more talked about than any picture played in Sioux City for a long period. Many persons have spoken to me regretting their inability to attend during the first run, and I trust this contingent will furnish us with a good two-days' business when the picture is re-booked.

Plaza Theatre,
Sioux City, Ia.,
(Signed) J. C. DUNCAN.

BROKE ALL RECORD.

Jewel Productions, Inc.,
1600 Broadway, New York.

B. F. Abraham, manager of the New Mission Theatre, San Francisco, seating capacity 2,340, reports "The Kaiser, the Beast of Berlin," first picture in his house to fulfill a four-days' run in over one and a half years. Played to capacity every performance and would have been retained if possible to secure the film for a longer run. Is booked for a return date.

California Film Exchange, Inc.,

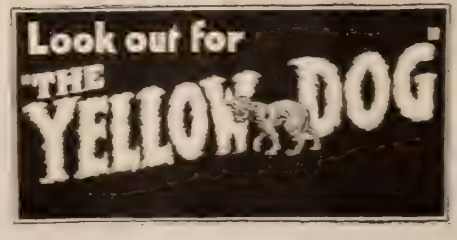
BIGGEST EVER PULLED OFF.

Veblen, S. D.

Jewel Productions, Inc.

I promised to write you what success I had with "The Kaiser, the Beast of Berlin." I wish to say it was the biggest thing I ever pulled off, from a financial standpoint. The picture was good and it gave general satisfaction, and all were satisfied with the money spent to see it. I showed it three times in the evening to full houses and despite the rain we turned many away. I turned $150 of my earnings over to the Red Cross.

Yours truly,
Veblen Theatre.
C. D. Thompson.



BROUGHT HOME THE BACON.

Jewel Productions, Inc.,
Minneapolis, Minn.

Gentlemen: Business has detained me from congratulating you on your timely production, "The Kaiser, the Beast of Berlin," which I showed May 10th. In all my experience as an exhibitor this picture brought home the bacon. As a "Box Office Value" it has no equal. As a "patriotic teaching" it is in a class by itself. My patrons shoved, pushed and fought to gain admission. More pictures of this nature will help clean the "Hun" all the sooner. My advice to brother exhibitors is, play it, and push it to the limit. It will stand advance admission prices without a complaint. Yours truly.

(Signed) A. C. ABRAHAMSON,
Gem Theatre, Hill City, Minn.

SEND IN YOUR EXPERIENCE ON "THE KAISER."
—Editor.

Making Strong Rebooking Record

ritish Criticisms

The Kaiser, the Beast of Berlin" lly enthusiastic accounts not only merit of story and acting as well

"AS GREAT A CALL TO THE SPIRIT OF THE NATION AS A SPEECH FROM MR. LLOYD GEORGE OR PRESIDENT WILSON, AND WILL PLAY A GREAT PART IN ENCOURAGING AND INSPIRING ALL WAR WORKERS." ERA.

"A REMARKABLE FILM FROM EVERY STANDPOINT . . . RUPERT JULIAN'S STUDY OF THE KAISER WILL RANK AS ONE OF THE MASTERPIECES OF THE SCREEN."
"BIOSCOPE."

GREATEST PICTURE EVER FILMED.

Jewel Productions, Inc.,
New York.

Gentlemen: I ran "The Kaiser, the Beast of Berlin," the 9th and 10th, and did the biggest business on this picture that has ever been done on many in this town, notwithstanding that on the 9th it rained all day up until show-time. I showed to packed houses the two days, and the best of it was, to satisfied patrons. The comment of all was, "It's the greatest picture ever filmed." The acting is great, scenes perfect; in fact, it's a picture that should be shown in every town in America. Any exhibitor that doesn't book and show this picture is not only doing his patrons but himself an injustice. Yours sincerely,

P. J. HARTEGAN,
Mgr. Jack's Theatre,
Paynesville. Minn.

OTHER EXHIBITORS WANT TO KNOW, TOO.

CROWDED THE TOWN.

Jewel Productions, Inc.,
Minneapolis, Minn.

Gentlemen: I ran "The Kaiser" last night, and must say I never saw a larger crowd in town even on the Fourth of July than we had last night. Had to run an extra show at 10:30 to let everybody see it. Couldn't hear anything but shouting, stamping and hissing all the time. Wonderful production. Yours,

HOWARD BURLESON,
Movies Theatre, Kensal, N. D.

BROKE RECORD BY 60 PER CENT.

Jewel Productions,
New York City.

Gentlemen: Heartiest congratulations! "The Kaiser, the Beast of Berlin" is by far the greatest production ever shown in my house. Topped all records by almost a 60 per cent increase in attendance.

Everyone delighted but the pro-Germans.

Was afraid of the extremely hot weather, but the picture was such an attraction they stood in line for hours and were willing to almost suffocate in order to see it.

I let you talk me into taking hold of the highest-priced attraction I have ever run, but now I am glad you did.

This picture should be shown in every small town, as it surely does wake the people up, and in many small communities they have no opportunity to hear and see the big stuff.

Keep up the good work!

Yours most sincerely,
Johnsonia Picture Theatre,
Leesburg, Ohio,
(Signed) CARROLL E. KING.

WOUDN'T HAVE MISSED "THE KAISER" FOR FIVE DOLLARS.

Laemmle Film Corp.,
Minneapolis, Minn.

My dear Mr. Pearson: Well, I took your word for it, and will admit it. You were right. "The Kaiser" picture went over big. Granville is about 350 and it rained hard afternoon and evening, but we showed to over 700. Everyone pleased and wet got 75 cents top admission and heard several say they would not have missed it for $5.

Personally I realized no profit, but the local Red Cross, who bought the show series outright, made good, so I am satisfied.

I am enclosing you check to wind up series, "Man Without a Country," June 8th, plus war tax, etc., and if there is a small balance either way please note it on your statement to date. Sincerely yours,

GEO. W. REDLIND,
Mgr. Airdome Theatre,
Granville, N. D.

What!!!

You haven't booked "The KAISER -the Beast of Berlin"?

Just Read

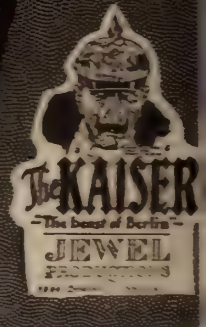
"The KAISER" knocked 'em dead and mopped up for me. Dusted off the S. R. O. sign on the opening date matinee and used it continuously. Biggest money maker I ever had in my house, bar none. Picture wonderful from any standpoint. The public ate it up."—A. S. Kolstad, Hood River, Ore.

"Topped all records by almost 60% increase in attendance."—C. E. King, Leesburg, Ohio.

—"Outcrowded "The Birth of a Nation," "A Daughter of the Gods," "Cleopatra"—or any picture I ever played." —Liberty, Walla Walla.

—"Did $160.00 in a town of only 200 population."—Arriba, Colo.

—Book it today by wire!



-and still they come!

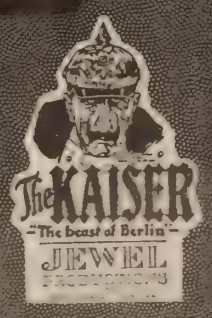
Havana

"KAISER" film beat "Civilization" — "Fall of a Nation" — "Daughter of the Gods" — "Twenty Thousand Leagues Under the Sea" — by Fifty per cent."

San Antonio

"THE KAISER" beat the "Birth of a Nation." We played to over 35,000 people. Had to call out the police. Holds all known records at the Grand at the prices for twenty years."

DO SOME BEATING YOURSELF. BOOK IT TODAY—BY WIRE.



Wait till you see what he sees! He's looking at
"FOR HUSBANDS ONLY"
—and he, poor devil, is the husband!
Lois Weber's
coming fascination
for the whole family,
starring
Mildred Harris

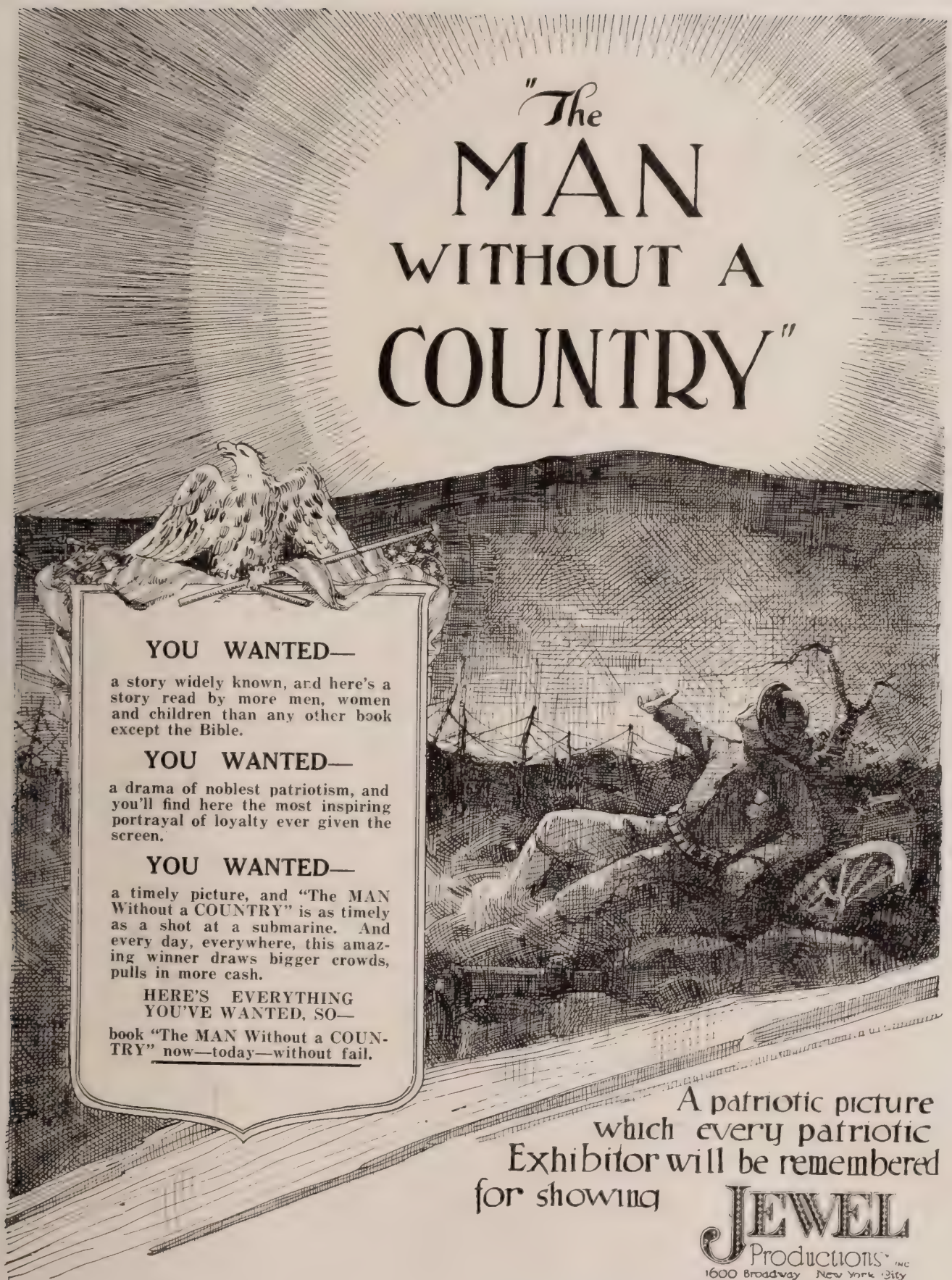
"The DOCTOR and the WOMAN"

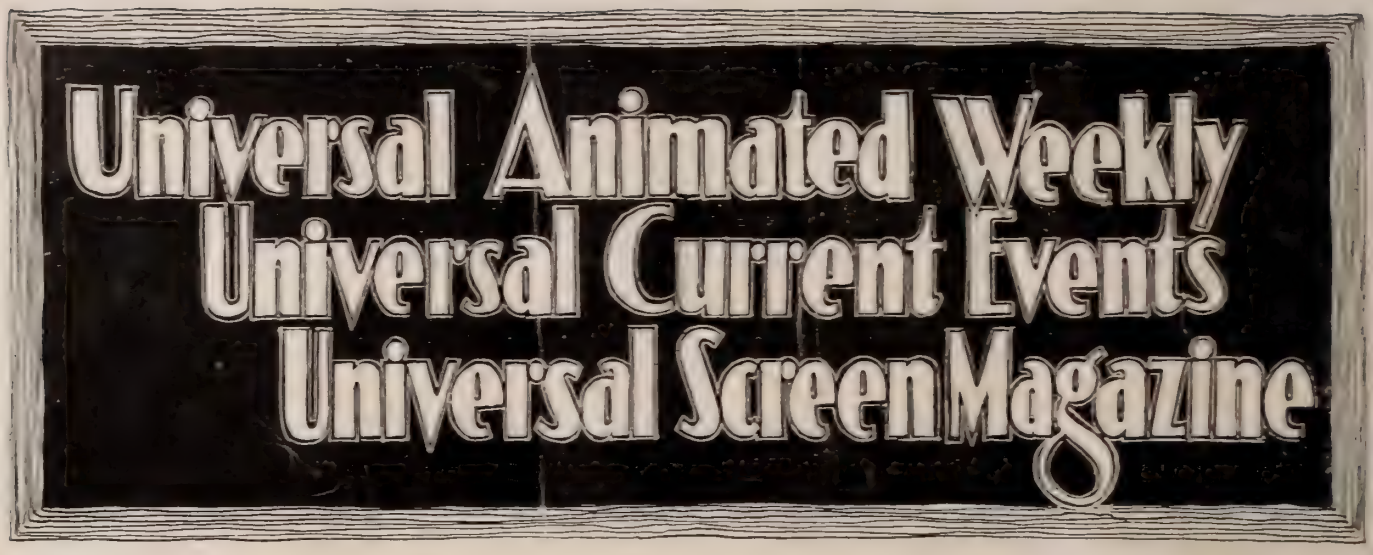
Starring MILDRED HARRIS

LOIS WEBER'S
Intimate
Disclosure
made from
Mary Roberts Rinehart's
famous "K", as published
by Houghton, Mifflin Co.

JEWEL
Productions
1003 Broadway New York City

JEWEL
Productions Inc.
Dorothy Phillips
in "A SOUL FOR SALE"


"The
MAN
WITHOUT A
COUNTRY"
YOU WANTED—
a story widely known, and here's a story read by more men, women and children than any other book except the Bible.
YOU WANTED—
a drama of noblest patriotism, and you'll find here the most inspiring portrayal of loyalty ever given the screen.
YOU WANTED—
a timely picture, and "The MAN Without a COUNTRY" is as timely as a shot at a submarine. And every day, everywhere, this amazing winner draws bigger crowds, pulls in more cash.
HERE'S EVERYTHING YOU'VE WANTED, SO—
book "The MAN Without a COUNTRY" now—today—without fail.
A patriotic picture which every patriotic Exhibitor will be remembered for showing
JEWEL
Productions INC
1600 Broadway New York City



To prove that the Universal Animated Weekly,—Current Events and Screen Magazine are as big a drawing card as the biggest feature photoplays, we sent

out letters to Exhibitors asking their opinions on the pulling power of the U. Weeklies. Practically every Exhibitor who answered us stated, that.—"If the Weeklies were given even as much as one-third the advertising as features, the Weeklies would draw as big as any feature at any time, particularly now when people want to see what their boys are doing on the battle fronts and at home."—AND THAT'S THE VERY POINT WE WANT TO DRIVE HOME TO ALL EXHIBITORS.

Some Exhibitors don't realize what a tremendous power they have in the Universal Animated Weekly—Current Events and Screen Magazine every week, as

crowd getters. At the reasonable price of these Weeklies, Exhibitors can easily afford to spend as much, even more on them than on features with far greater results in attendance. Millions of Americans are clamoring for the world's latest news in pictures, and instead of cashing in on this huge demand, many Exhibitors are actually letting this power go to waste. Take our tip. Book the U. Weeklies. Advertise them and watch results. You'll get the surprise of your life. Book thru any Universal Exchange or Universal Film Manufacturing Company, Carl Laemmle, President, 1600 Broadway, New York City.

The Motion Picture Weekly

Dorothy Phillips
in
"A Soul for Sale"
Jewel Photoplay

Vol. 6-No. 19
Price
June 22nd 1918
10 Cents

Monroe Salisbury

in

"The EAGLE"

A portrayal of one of the most novel and unique Western characters ever shown on any screen.

Staged amid the awe-inspiring grandeur of the Rocky Mountains. . . . . .

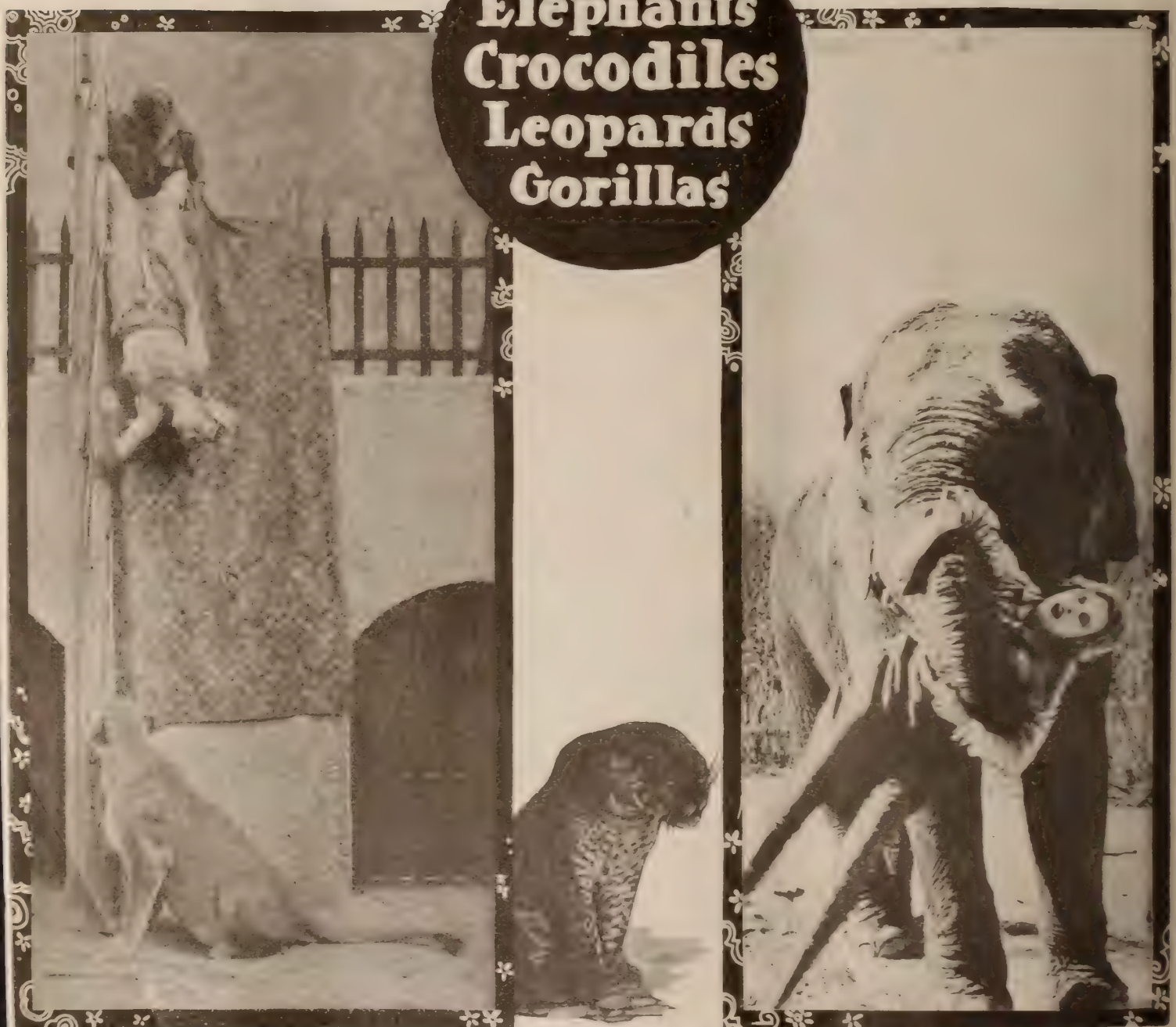
Book thru your local BLUEBIRD Exchange, or communicate with BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.

MARIE WALCAMP in "The Lion's Claws"

The LIONS CLAWS

The Only Wild Animal Serial Showing on any Screen Today

Lions
Elephants
Crocodiles
Leopards
Gorillas



See it at your nearest UNIVERSAL EXCHANGE or

The "LION'S CLAWS"

Climbing to New Heights with Teeth and Talons and Roaring to Success

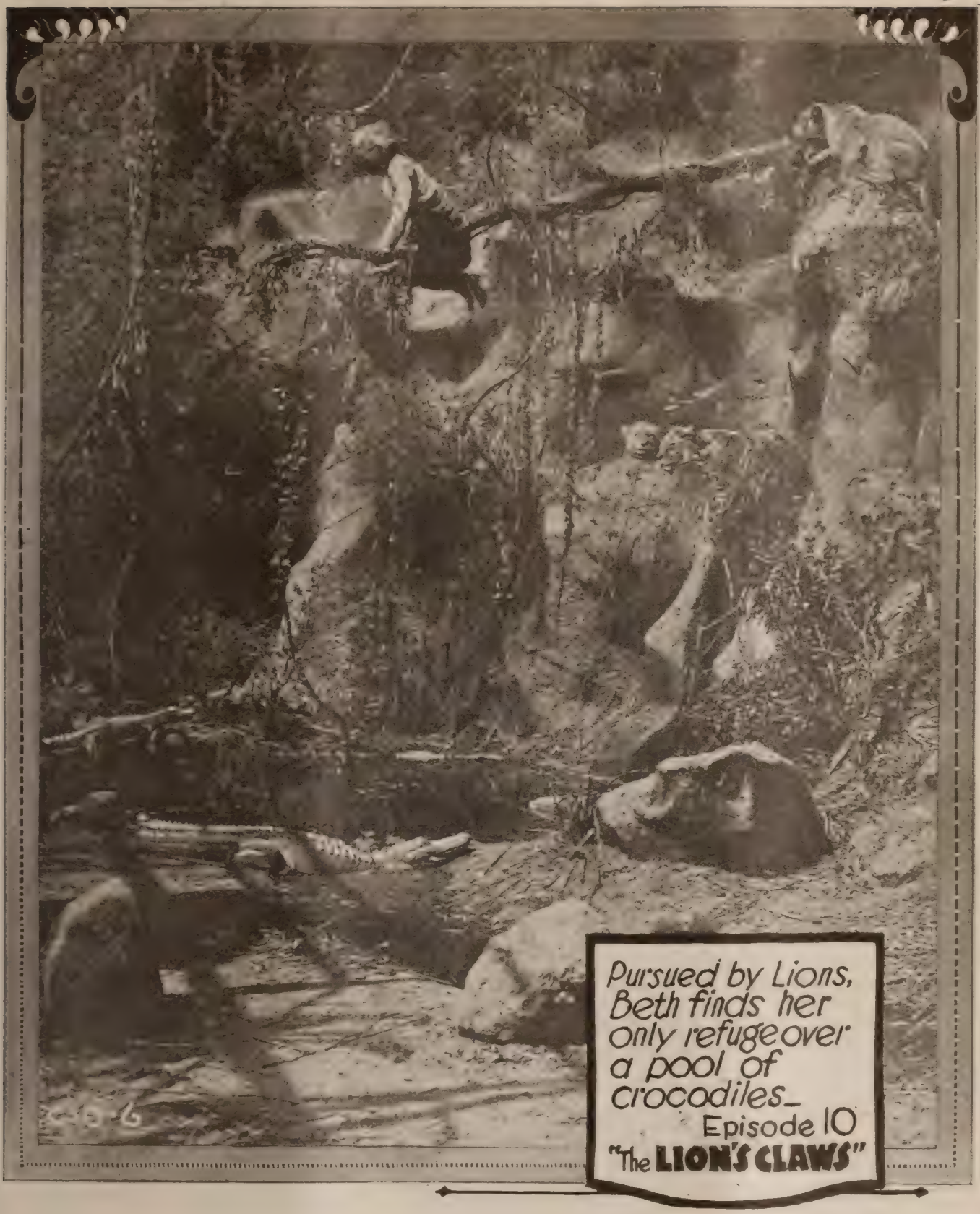
Marie Walcamp in 18 episodes of Enormous Personal Peril

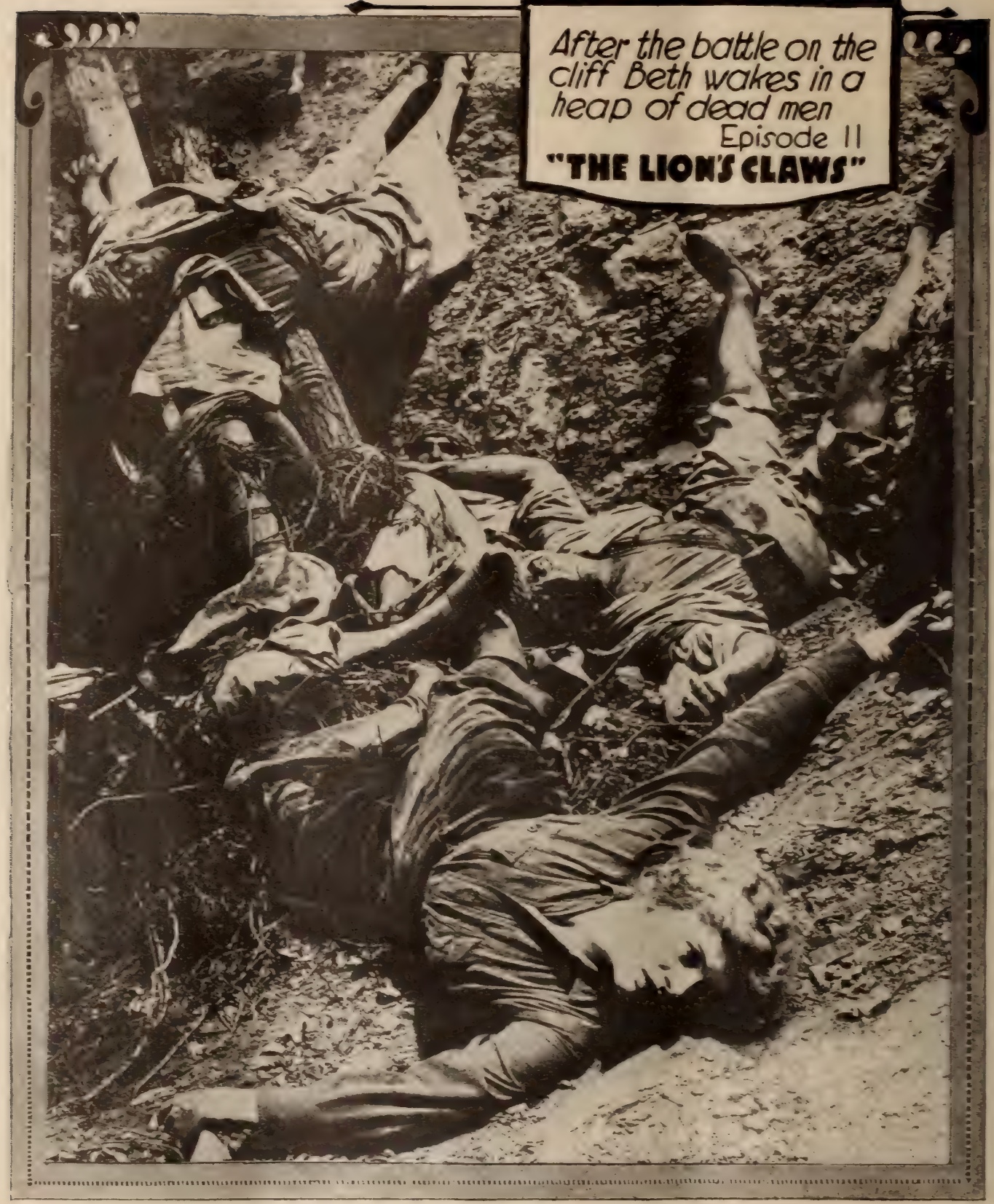
UNIVERSAL FILM MFG. Co. Carl Laemmle President 1600 Broadway NY

With pitiless force the blood wet ceiling of Death slowly descended upon Beth and her faithful friends
Episode 7
"THE LION'S CLAWS"

At the head of the relief column of Tommies, Beth slowly pressed the Sultan's troops back into the heart of Bonda—
Episode 8
"THE LION'S CLAWS

"THE LION'S CLAWS"


Pursued by Lions, Beth finds her only refuge over a pool of crocodiles_
Episode 10
"The LION'S CLAWS"


After the battle on the cliff Beth wakes in a heap of dead men
Episode 11
"THE LION'S CLAWS"

Trapped in the Boer's home set on fire by Rej Hari's men, Beth makes her giant swing for life –

Episode 12

"THE LION'S CLAWS"

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
(*Copyright* 1918, *Universal Film Mfg. Co. All Rights Reserved*)
Vol. 6. JUNE 15. 1918. No. 19

Secretary Hugo Endorses Yellow Dog Drive

POLICE COMMISSIONER ENRIGHT PROMISES HIS SUPPORT.

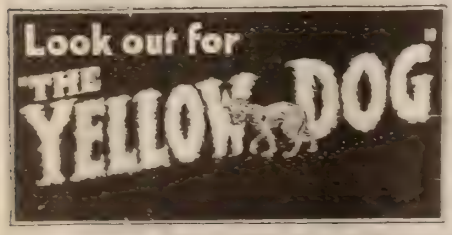
Movement Started by Henry Irving Dodge Through the Saturday Evening Post Story Now Reaching Country-Wide Proportions.

FICTION TURNED INTO FACT.

THE movement to organize the boy power of America into a giant army of youthful detectives in a campaign against the "Yellow Dog" assumed definite form in New York State last week when the idea received the endorsement of Secretary of State, Francis M. Hugo, New York City Police Commissioner, R. E. Enright and the pledged support of the mayor's chiefs of police and councilmen who attended the conference of mayors and city officials held at Newburg, N. Y., during the past week.

"The Yellow Dog" is the name given by Henry Irving Dodge, author and American propagandist to that type of American who, without realizing the fact, is spreading insideous German propaganda, and this dangerous thoughtlessness is to be stamped out by boy detectives of Anti-Yellow Dog Clubs that will be formed in every American city, town and hamlet as rapidly as membership cards can be issued and patriotic men found who will volunteer to act as leaders of the boys enrolled in the work.

Headquarters for the Anti-Yellow



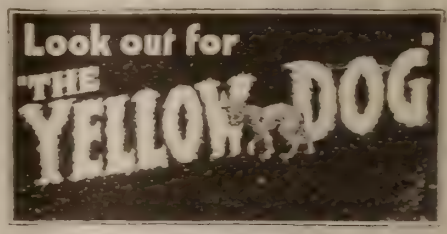
Dog Clubs will be established at 726 7th Avenue, New York City, and the work of organizing the boys will be start at once.

In defining a "Yellow Dog," Mr. Dodge says in part: "Any man who tells the government of its faults and points out how to correct them is its friend, but any man who talks against the government just to discourage, is a Yellow Dog."

Amplifying this statement,, Mr. Dodge says that he had in mind the American citizen who falsely repeats idle gossip; who jumps at conclusions upon somebody's "say so," and abuses the government without consideration or any foundation in fact for his disparaging remarks.

Spreads Hun Propaganda.

"The Yellow Dog is a real menace to the country," says Mr. Dodge. "Idle conversation causes unwarranted distrust of officials who are doing their utmost to win the war. It spreads gloom when every ounce of encouragement is needed to protect our moral armament. This tendency toward unrestrained and unjust criticism is so widespread that a widespread movement is necessary to offset it, and the limitless energy of the American boy will be brought to bear to stamp out this poignant, dangerous



chatter, and if possible trace the near seditious stories to 'the man lower down'—to the cunning brain of the Hun propagandist.

"The two-legged Yellow Dog roams around with his eyes closed, his mouth open and his brain fast asleep. With his eyes closed he doesn't see that he is yellow, and with his brain fast asleep he doesn't know that he is an enemy to the United States. From his open mouth come lies and slanderous gossip against the government that will sap the vitality of the nation's patriotism if not stopped at once.

"The harm done by the American man who comes under the classification of a Yellow Dog is psychologic in its operation, and the boy detectives of the Anti-Yellow Dog Clubs will fight the evil with psychologic ammunition. They will challenge the Yellow Dog with the question. "How do you know?" and they will hand to every man they hear unjustly knocking the government a printed slip of paper that should awaken him to a realization of the harm he is doing. This slip defines the Yellow Dog as described in Mr. Dodge's story, and is reprinted by permission of Harper & Brothers:

THE YELLOW DOG.

Are You a Yellow Dog?

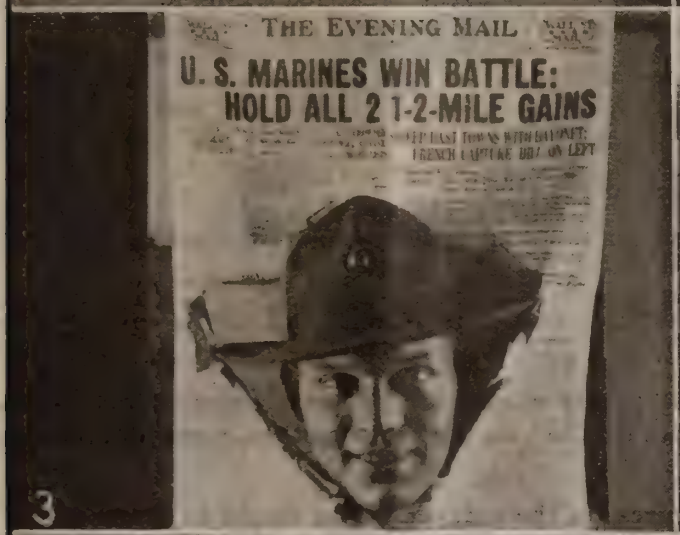
"If a man talks against the Government and can't back up what he says he's a Yellow Dog."

(*Continued on page* 14)

CURRENT EVENTS, No. 58, TITLES.

1. **The Blue Devils at the Washington Monument on the eve of their departure for the front again.**
2. **Ambassador Jusserand of France and Mme. Jusserand at the Washington Monument ceremonies.**
3. **U. S. Marine, "the first to fight," literally as well as for enlistments, broke into front page publicity.**
4. **Giant spruce of the forest turned into America's air fleets under the supervision of the troops of Uncle Sam.**
5. **Cadet John Paul Dean, honorman of his class at West Point, where a class was graduated a year ahead of time.**
6. **Even Europe acknowledges that the West Point cadet is the world's best prepared soldier. They look it.**

SCENES FROM CURRENT EVENTS No. 58.



(For titles see page opposite)

POOR BUYING!

No. 212 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

THIS very day there are many exhibitors—possibly hundreds of them—who are paying for feature pictures that they are NOT SHOWING ON THEIR SCREEN.

They booked them several months or several weeks ago. Like honorable men they are living up to their contracts and PAYING the price agreed upon.

But they have shoved the features aside for the day or for the week in order to run A BETTER PICTURE that was offered to them AFTER they had booked the first one. They are paying for two pictures and only running one.

You don't buy two suits of clothes in order to get ONE.

Your wife doesn't order two bushels of potatoes and throw one of them away deliberately.

Even your little son or daughter does not buy two slate pencils and throw one of them away.

There are plenty of clothes on the market; plenty of potatoes; plenty of slate pencils. You know it, your wife knows it, your child knows it. So you buy your clothes, your potatoes and your slate pencils accordingly.

There are plenty of SUCCESSFUL pictures on the market. You ought to know it. It's your business to know it, whether you actually do or not. If you don't know it, you are a poor buyer. If you do know it and continue to pay for two pictures when you can run only one, you're worse than a poor buyer.

As long as we manufacturers of pictures are fools enough to produce more pictures than the market can stand; as long as we flood the market with a tremendous over-supply of goods, YOU'RE SIMPLY CRAZY IF YOU DON'T TAKE ADVANTAGE OF IT.

My only object in writing this back-handed slap at all producers, including myself, is to keep exhibitors from foolish booking, or overbooking. Just because the producing end of the business is cutting its own throat is no reason why the exhibiting end should follow suit.

Quit signing up for such tight bookings. Keep more dates open. Quit being afraid that you'll get caught some day without a good enough attraction. The woods are full of them and more are coming in a flood this summer and fall.

Buying and booking on the wholesale plan is a hazardous and expensive game. Pick and choose. Don't buy a pig in a poke. You don't have to take chances nowadays. Every market condition is in YOUR favor. Jump in. Wallow around a bit. Pick out the good ones, and don't buy anything that you might have to shove on the shelf! "Look before you book".

WATCH FOR

THE BIG NEW THREE REEL SPECIAL

Kingsley Benedict *and* Claire Du Brey

IN

"The HUMAN TARGET"

Release Date Announced Later

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, New York.

Secretary Hugo Endorses Yellow Dog Drive

(*Continued from page* 10)

"Any man who tells the Government about its faults and how to correct 'em is its friend."

"Any man who tells the Government its faults just to discourage it is a Yellow Dog."

"Every calamity-howler is a Yellow Dog."

"Any man that says anything that gives the Germans a chance to write and say this ain't a popular war is a Yellow Dog. It's popular and then some!"

"The meanest Yellow Dog of the lot is the one that stands by and hears his country abused without protest."

"Free speech, yes!"
"Free lies, no!"

"Which would you rather believe—Uncle Sam or the Kaiser?"

"Any man that won't buy a bond isn't willing to pay his share of the expenses of our brothers in the trenches who are risking their lives fighting for him. Can any Yellow Dog be yellower'n that?"

"Anybody that says U. S. Bonds ain't the safest investment in the world, ask him how he knows; if he can't answer you he's a Yellow Dog."

"Anybody who talks peace by compromise is a Yellow Dog. Judas made a 50-50 peace with the devil. Everybody knows where Judas got off."

"Our beloved country is in danger; nobody but a Yellow Dog will obstruct the Anti-Yellow Dog movement."

"This is an American town; we're behind the Government."

"The Yellow Dog may have his day, but this ain't it."

"All Yellow Dogism is made in Germany."

"If this doesn't have the desired effect it will be a matter for the police department of each city to investigate, for the yellow dog that doesn't change his color after his faults are pointed out to him, is an out and out enemy to the United States."

Among the many New York officials who gave their hearty endorsement and assurances of full support in their respective cities were Francis M. Hugo, Secretary of States; R. E. Enright, Commissioner of Police of New York City; Foster Studholme, mayor of Olean; Benj. L. Rand, mayor of North Towanda; Abram Baird, mayor of Gloversville; Geo. R. Smith, chief of police of Gloversville; Geo. W. Lane, mayor of Corning; Frank B. Davis, mayor of Ithaca; Cornelius F. Burns, mayor of Troy; Andrew Cepperley, mayor of Oneonta; Victor C. Lewis, mayor of Fulton; H. C. Midlam, mayor of Rome; Rosslyn M. Cox, mayor of Middletown; Walter R. Stone, mayor of Syracuse; Joseph A. Hamlin, Commissioner Public Safety, Utica.

Membership cards, enrollment blanks and all necessary literature will be furnished free, and the boys enrolled will be asked to contribute nothing but their true and patriotic efforts.

RIGHT BACK AT THEM.

WELCOME
Rialto Theatre

Messrs. Thomas and Blank:

We extend to you our good wishes for the success of the Rialto. Also want to thank you, and at the same time we feel honored, in your decision to contract with us for the Premier News Reel entitled Universal Current Events, Universal Animated and the famous L-KO Comedies, which are to be used each week at your beautiful theatre.

You have done the Motion Picture industry, yourselves and Omaha an honor. May the Rialto under your management prove successful. Again we thank you.

Universal Film Exchanges, Incorporated
J. H. Calvert, Manager.

Unusual advertisement issued by the Omaha Universal Offices.

MARIE CAN'T AFFORD TO BE AFRAID OF ANIMALS.

WILD animals are ruled by a curious mixture of love and fear, in the belief of Marie Walcamp, the daring star of "The Lion's Claws," a thrilling Universal serial of the Transvaal.

In many of the vivid jungle scenes Miss Walcamp appears with the jungle beasts.

She is unafraid, because she has to be. She knows that the beast feels her mind-mastery. Should she give way to fear, the animal would sense the weak link in her guard and her life would be endangered.

Miss Walcamp was asked how she managed to overcome the natural fear that one would have in proximity to lions, orang-outangs and half crazed elephants.

"Through a perfect understanding of the animal nature," she answered.

"The mental attitude of the trainer holds animals in check. They must know that they are strong enough to tear a person to shreds, but there is something that holds them back. They do not know what it is, but it is the mind-mastery of the human which they cannot overcome.

In "The Lion's Claws," Marie Walcamp is filmed close to the evil, grinning Joe Martin, one of the orang-outangs from the Universal City arena; Charlie, the temperamental elephant, and all of the score of jungle cats used in the serial.

CLASSIC PANTOMIME IN "HER BODY IN BOND."

MAE MURRAY has finished her second Special Attraction. "Her Body In Bond" is the title, and Robert Leonard, under whose direction "The Princess Virtue," "Face Value," and "The Bride's Awakening" were filmed, is staging the production. The story is by H. Sheridan Bickers, known in England as a former dramatic critic of prominence, who was engaged especially to write for Miss Murray. In England Mr. Bickers wrote under the pen name of Yorick.

In "Her Body In Bond" devotees of the stage, who failed to see any of her Broadway performances, will have a chance to realize how fully Miss Murray is entitled to her fame as a dancer, for she appears as a down-to-date Columbine and several of the dances which won the acclaim of theatre audience are executed for the camera.

The production includes a short prologue founded upon the romantic tragedy of Pierrette and her suitors, Pierrot and Harlequin. This incursion into the realm of classic pantomine marks a new advance, it is claimed in the art of the photoplay. Kenneth Harlan, who has been featured in several recent productions, will appear opposite Miss Murray and Albert Roscoe will play the heavy role.

MUSIC CUE SHEETS

By JAMES C. BRADFORD

"The Empty Cab"

BLUEBIRD PHOTOPLAY

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	1¾	At Screening	2-4 Tempo di Polka	Pas De Deux—Rubner (Intermezzo
2	2½ D.	Jimmie Leaves Train	4-4 Moderato	He Will Understand—Friml (Theme
3	2¾ D.	Jimmie Re-enters Home	3-4 Allegretto	Air De Ballet—Herbert
4	1¾ T.	The Town	3-4 Tempo di Valse	Valse A La Mode—MacClure
			REEL II.	
5	2½ T.	Who The Hell Let You In	4-4 Moderato	*He Will Understand—Friml (Theme
6	1½ T.	Catch That Machine	2-4 Vivo	Furioso No. 11—Keifer
7	1¾ T.	At the End	4-4 Tempo di Marcia	March Burlesque—Gillet
8	2 T.	Do You Remember Your First Job?	4-4 Allegro	Perpetual Mobile—Holm
9	1½ D.	Jimmie Jumps Off Cab	4-4 Moderato	Carmencita—Shea-Densmore (Fox Trot
			REEL III.	
10	2¼ D.	Jimmie At Table	6-8 Tempo di Marcia	March Burlesque—Lincoln
11	1¼ T.	He Tried To Pass	2-4 Galop	Allegro No. 1—Langey
12	3 T.	Did You Ever Explore?	4-4 Andante Mysterioso	Misterioso No. 2—Minot
13	1½ D.	Girl Comes Down Stairs	4-4 Allegro Agitato	Agitato No. 1—Langey
			REEL IV.	
14	4¼ D.	Jimmie Runs Upstairs	2-4 Allegro	Orpheum—Offenbach (Omit slow movements)
15	3 T.	By the Time	2-4 Allegro	Merry Wives—Nicolai
16	1½ D.	Girl Enters Room	4-4 Grave	Dramatic Tension No. 9—Andino
17	1½ D.	Jimmie Meets Crook On Stairs	2-4 Agitato	Agitato No. 37—Andino
			REEL V.	
18	2¼ T.	The Police	4-4 Tempo di Marcia	March Burlesque—Lincoln
19	1½ T.	How Can I Repay You?	4-4 Moderato	*He Will Understand—Friml (Theme)
20	2¼ T.	Jimmie's First Thoughts On Awakening	2-4 Allegro	Savannah Rosey (One Step
21	1¾ T.	There's Not a Line	4-4 Moderato	Doing Our Bit—Romberg (Fox Trot
22	1½ D.	Girl Enters Office	3-4 Valse Lente	Kiss Me Again—Herbert
23	1¾ T.	It's All Right	4-4 Moderato	*He Will Understand—Friml (Theme)

* Repeated selections.

"Her Body in Bond"

MAE MURRAY SPECIAL PRODUCTION

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	2½	At Screening	2-4 Allegretto	Butterflies—Steink
2	1¾ T.	The Stage	2-4 Allegretto	Amerinda—Smi
3	1½ T.	So Passed	3-4 Tempo di Valse	Le Poeme—Romberg
4	3 T.	The Night That Was To Mean	2-4 Allegretto Moderato	La Polichinette—Yalverde
5	2½ D.	Peggy Enters Dressing-Room	4-4 Moderato	*If It Should Be You—Schroeder (Theme
6	2½ D.	Joe Ill In Chair	4-4 Andante Moderato	Andante Pathetique—Bert
			REEL II.	
7	1½ T.	So While Joe Was Speeding	2-4 Allegro	Sorella—Gallini
8	4 T.	Mrs. Gibson—Ill	4-4 Moderato	Melody—Fre
9	3¼ T.	At Journey's End	4-4 Moderato	*If It Should Be You—Schroeder (Theme
10	4 T.	Just Dropped In	3-4 Allegro	*Intermezzo—Granados
			REEL III.	
11	2¾ T.	A Few Days Later	4-4 Grave	Dramatic Tension No. 9—Andino
12	3 D.	Joe Alone	4-4 Moderato	*If It Should Be You—Schroeder (Theme
13	2½ W.	Joe At Machine	2-4 Andantino	Nocturnette—Hope
			REEL IV.	
14	3 D.	Supper	4-4 Moderato	Calicoco—Frey (Fox Tr
15	2¼ T.	Don't Be a Kill Joy	3-4 Allegro	*Intermezzo—Granados
16	1¼ D.	Joe At Gate	4-4 Moderato	*If It Should Be You—Schroeder (Theme
17	3½ D.	Peggy Setting Table	3-4 Valse Lente	Please—Rousseau
			REEL V.	
18	4¾ D.	Peggy At Quinn's Door	4-4 Moderato	Romance—Mericanto
19	3 T.	After the Performance Peggy Faces Crisis	3-4 Andante	Andante Dramatic No. 15—Herbert
20	1¾ D.	Hand At Door	4-4 Moderato	*If It Should Be You—Schroeder (Theme
21	1½ D.	Quinn Enters Room	2-4 Allegro	Allegro Agitato No. 1—Keifert
22	1½ T.	All Sadness Gone	4-4 Moderato	*If It Should Be You—Schroeder (Theme)

* Repeated selections

Herbert RAWLINSON

in

a Superb Universal SPECIAL ATTRACTION

"SMASHING THROUGH"

Read what the Moving Picture WORLD says about it:

"SMASHING THROUGH."

Herbert Rawlinson Scores in Universal Subject, Abounding in Action.

Reviewed by Robert C. McElravy.

THE title of this five-reel Universal feature, "Smashing Through," is very apt, and gives a fine conception of the dashing qualities displayed by Herbert Rawlinson as the hero. The part is one that brings out his athletic powers to the best advantage. He is assisted in this offering by a capable cast, Sally Starr appearing as the girl, and Neal Hart, M. K. Wilson, Sam De Grasse, and Clarissa Selwynne having important roles.

The subject is one that will have wide appeal.

Book thru your nearest UNIVERSAL Exchange or Universal Film M'f'g. Co. Carl Laemmle, President. ~ 1600 Broadway ~ New York

Get them in with these Ads
and Mary MacLaren will do the rest

Get every one of the extra dollars in this wonderful Title by using these powerful ready-made ads. They'll pull—the picture will please—and you'll make a big profit on their low cost space.

Only a Model—yet she won her way into the highest society..... Where did the money come from? See "The
MODEL'S
CONFESSIO
fe
Mary Mac
The American
Your theatre name
"The Model's Confession"
featuring
Mary MacLaren
The American Beauty of the Screen
WAS her sin unforgivable? Was it right to trick her way into society? What happened when the man who loved her discovered her deception? How did grim Destiny handle her little game? See her final confession in this affecting drama of a working woman's ambitions, now playing at—
Your theatre name here

Get them from your nearest Universal Exchange today, specifying width desired. Or write Supply Department, UNIVERSAL FILM MFG. COMPANY, 1600 Broadway, New York, Carl Laemmle, President.

SIX BIG WINNERS N
UNIVERSAL SPECI

Dorothy Phillips Production

"The RISKY ROAD"

HERBERT RAWLINSON PRODUCTION

"SMASHING THROUGH"

Priscilla Dean Production

"The TWO-SOUL WOMAN"

Book to-day thru your nearest Universal Exchange

...W PLAYING . ALL
...L ATTRACTIONS

"The Bride's Awakening"

MAE MURRAY Production

MARY MacLAREN Production

"The Model's Confession"

Harry Carey Production

"The Scarlet Drop"

UNIVERSAL FILM MFG CO. Carl Laemmle Pres. 1600 Bwy., N.Y.

Dashing Harry IN "Hell Bent"

One of the greatest Western Dramas of the Season.

In "HELL BENT," one of the most gripping dramas of the West ever shown on any screen, HARRY CAREY scores one of his greatest triumphs. Here is a big attraction which, if properly advertised, will play even bigger on the second and third performance than on the first.

The way to determine the power of this HARRY CAREY PRODUCTION is to see it on the screen at your nearest Universal Exchange.

Ask to see HARRY CAREY in "HELL BENT" and you'll book it if you are open to big money-making pictures.

UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, President, 1600 Broadway, N. Y.

A Picture with a Punch

Fine settings aren't enough—nor the best acting—nor the ablest direction,—if the situations haven't the punch. That's why we give this unusual space to a coming life-drama with a situational wallop that will make everyone in your audience sit up and take notice. Keep your eye on this coming big Universal Special Attraction. Dorothy Phillips is one of the very best drawing cards you have and "THE MORTGAGED WIFE" will make money and build reputation.

Reserve now thru your nearest Universal Exchange, or communicate with

UNIVERSAL FILM MFG. COMPANY,

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, N. Y. **Carl Laemmle, Pres.**

hillips Production

TGAGED WIFE"

Universal Special Attraction

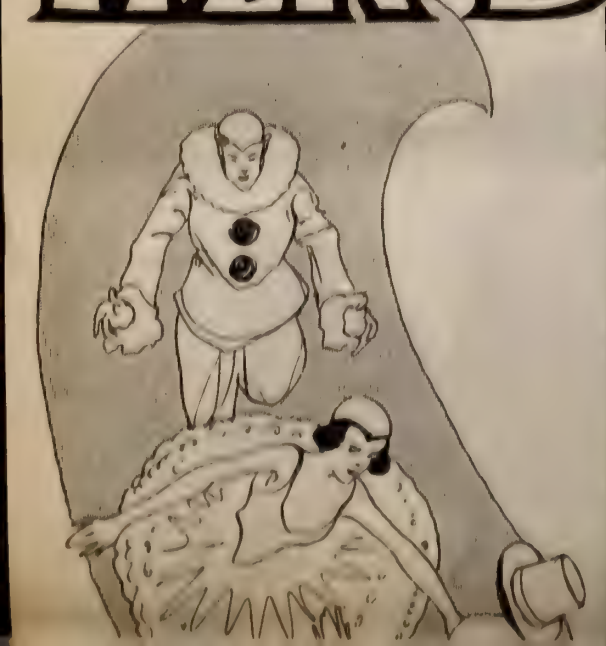
MAE MURRAY

in

"HER BODY IN BOND"

A Universal Special Attraction

Directed by Robt. Z. Leonard



Reserve thru your nearest Universal Exchange or Universal Film Mfg Co. 1600 Bwy, N.Y.
Carl Laemmle. President

Bluebird

The audience that saw "Mother o' Mine" was the best pleased crowd that ever left my theatre.

A. E. EVANS, Dixie Theatre,
Goldwaithe, Texas.

All agreed that "Mother o' Mine" was a wonderful production and should be shown in every community.

J. R. CARRIER, Mgr., Carrier Amuse. Co., Decatur, Ill.

In the tender-feeling story of "Mother o' Mine" there is a world of beautiful truth and sentiment.

DOLLY DALRYMPLE,
Age-Herald, Birmingham, Ala.

"The Little Terror" was great, and better than most specials.

CROCKETT BROWN, Mgr.,
Unique Theatre, Nashwauk, Minn.

"The Little Terror"—a five-reel photoplay without one dull moment. Monday is Bluebird Day at the Oklah. Always a full house.

JOHN F. FLINN,
Oklah Theatre, Bartlesville, Okla.

"The Desire of the Moth" is in every way a production of the "Super" type. Perfect in technical detail and unbelievably beautiful in some of the scenic and photographic effects.

W. B. ARMSTRONG, Mgr.,
Strand Theatre Co., Inc., Portland, Ore.

I don't think there is anything to beat Bluebirds.

O. VAN HOUSEN,
Favorite Theatre, Schuyler, Nebr.

As long as I can get Bluebirds I will keep my show running.

W. H. DURHAM,
Grand Theatre, Camas, Wash.

I have been using Bluebird service for sixty days, and every picture seems to get better.

J. E. STRAIN,
Liberty Theatre, LaCygne, Kan.

Bluebirds have given us more consistent satisfaction than any of the others.

JOE GEBRACHT,
Twin Star Theatre, Ames, Iowa.

Everyone said "The Little Terror" was the finest Bluebird picture they had ever seen. This feature would win any theatre man over to Bluebirds.

DR. L. V. WARD,
Spring Valley, Minn.

Just a Few of the Co
ceived on Bluebird

napshots

No exhibitor will go wrong in playing "Mother o' Mine" up to the highest possible point.

LEO S. SCHMIDT, Mgr.,
Alamo Theatre, Atlanta, Ga.

The name Dorothy Phillips has come to mean big results in the box office.

W. B. ARMSTRONG,
Mgr. Strand Theatre Co., Inc., Portland, Ore.

Since I have started Bluebirds I have raised admission and have been able to maintain the advanced price. My only regret is I can't get a Bluebird for every night.

FRED L. LOCKE, Morrisonville, Ill.

"My Unmarried Wife" simply cleaned up Curtis Street, and was the talk of the town.

BLUEBIRD PHOTOPLAYS, DENVER.

Our patrons tell us very forcibly (through the medium of the box office) what they like and what they don't like. Bluebird is a winner over all.

U. S. A. THEATRE CO.,
Vancouver, Wash.

People said "Mother o' Mine" was the finest picture they had ever seen. If a person can look at the picture without thinking of his mother and bringing tears to his eyes, there is something wrong.

L. M. SCRIVIN, Mgr.,
Lyric Theatre, Hawarden, Iowa.

We are increasing our Sunday business wonderfully since taking on Bluebirds for that day.

RIALTO THEATRE, Medford, Ore.

Bluebird a very pleasing and dependable service.

FRANK G. KING, Mgr.,
King Theatre, Ida Grobe, Ia.

Among our feature productions from six different concerns none is giving our patrons more satisfaction than Bluebirds.

E. N. COX, Consolidated Amuse. Co., Ardmore, Okla.

Bluebirds have the backing of the best people in our town.

CARROLL E. KING,
Johnsonia Theatre, Leesburg, O.

I have never in my five years in this business received so many compliments from my patrons as I have today on "The Flashlight."

C. D. HAUG,
Majestic and Rex Theatres, Knoxville, Tenn.

**nts constantly re-
t down to One Reel**

BOOK
and
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The bewitching
Star of such
Successes as
"My Unmarried Wife"
"The Girl in the Dark"
and others
Carmel Myers
in
"The CITY of TEARS"
A heart interest story with an appeal to Mi...s of Photo Play lovers
Book thru your nearest Bluebird Exchange or
Bluebird Photo Plays, 1600 Broadway, New York

See
Franklyn Farnum
in
"The Empty Cab"
The Greatest Mystery Drama of the Season
He followed the cab, risking his neck, every step. Finally it stopped. He jumped off; peered into it and found it—empty. She had been kidnapped by a gang of burly ruffians. Maybe her life was in danger. Would he risk his own to rescue her? She . . . but what's the use . . . See this fascinating drama and get an evening of high pressure photoplay entertainment at—
(Theatre Name Here)

T. C. Cut No. 22—Mat 20c.

Newspaper Advertisement for

FRANKLYN FARNUM in "The Empty Cab"

Get a mat of this ad from Your nearest Universal Exchange

If your Exchange cannot supply you promptly, send to the Adv. Dep't of the Universal Film Mfg. Co., 1600 Broadway, New York City, and enclose 20c cash with your order. 5 cents extra for mailing charges.

PRESS SHEET for MAE MURRAY in "Her Body in Bond"

CAST.

Prologue:

Pierrot ..... Kenneth Harlan
Pierrette ..... Mae Murray
Harlequinn ..... Al Roscoe

Story:

Polly Blondin ..... Mae Murray
Joe Blondin ..... Kenneth Harlan
Harlin E. Quinn ..... Al Roscoe
Mathew Moore ..... Paul Weigel
Betty Coates ..... Maybelle Harvey
"Champagne" Sleeth ..... Jos. Girard

Written by
H. SHERIDAN BICKERS.
Produced by
ROBERT LEONARD.

THE STORY.

POLLY was a vaudeville actress and was struggling at the bottom of the gilded ladder just like hundreds of other girls, only Polly was a little more attractive, a little more talented, a little more ingenuous, and her whole heart was wrapped up in her husband, Joe Blondin. Polly was elected to see Sleeth, the big boss and get the bookings. Sleeth was deeply impressed, not so much with Polly's art as with Polly herself. The act got bookings, but at a small salary. Joe worked so hard to force an increase that his health broke down and he had to be sent away to Arizona. Quinn, a friend of Sleeth's, has taken a violent interest in Polly and tries with might and main to make her come to him for money by intercepting Joe's hopeful letters and inserting requests for large sums of money to pay specialists. Finally Quinn has Polly in dire straits for money, and Joe is suspicious because she sends him so much. She finally promises to give herself up to Quinn after the performance on Saturday night, but her state of mind causes a serious accident and when Quinn, mad with impatience, comes to claim her, he finds Joe there. Polly has seen enough of stage life to want to get as far away from it as possible and both start for Arizona.

RECORD FOR FILM WORK MADE

Mae Murray Rehearsed and Acted 24 Hours On Stretch In "Her Body In Bond."

ROBERT LEONARD claims that Mae Murray, star of her own Special Attractions, recently hung up a new record for continuous rehearsal and filming in producing theatre scenes for "Her Body In Bond," the feature in which she is largely engaged in displaying her talents as a dancer. To make these scenes a Los Angeles theatre was secured, and there was but one week open in which to rehearse and film the requisite scenes.

Miss Murray and her company had gone into their work against time, believing that there would be a day or so to spare, but rehearsals of a large ballet consumed more time and patience than Director Leonard had figured on. There were unforseen delays, retakes and more rehearsals until Friday, when it was seen that calculations do not always work out on schedule.

Saturday ended the troupe's temporary possession of the theatre and stage. A road attraction was due to arrive for Sunday matinee on an early morning train. On the last day at his disposal Director Leonard started activities at seven in the morning with the intention of finishing all the theatre scenes before they called a halt. They made slower progress than they had counted on, and straight through the day they worked without intermission except a few minutes' pause for the meals which were brought in to them. They worked right on through the night and until seven o'clock Sunday morning.

It is probable that Miss Murray would have been "done up" for several days by the strenuous activity save for the fact that she keeps herself constantly in trim for just such things as this by devoting an hour or more each evening to her dancing and to physical exercises.

FOR THE HERALD.

POLLY was at a crisis in her life. No matter which way she turned all seemed black. Joe, her husband and vaudeville partner, was sick and she had sent him to Arizona. All her savings had also gone there to pay his expenses. More money was always needed. Quinn had seen to that, for he had opened all of Joe's letters and inserted the demands for money. Now she had to raise money for an operation, and there was only one man from whom she knew that she could get it. That man was Quinn. He was the master frame-up guy of the theatre set. And Polly had nothing to offer but the last thing an honest woman will part with.

In despair she had made the promise and obtained the money. Now her hour had struck. The viper was waiting. But Nemesis was waiting on his trail, yes, at his very doorstep. For when Polly with trembling hands pushed open his door, she saw..... .....

PUTTING IT OVER

FOUNDED ON FACT.

"Her Body in Bond" Actually Happened to a Friend of Mae Murray, the Star.

ACTUAL experience is a hard thing to translate to the screen, and it was merely an accident which enabled Mae Murray to utilize the experience of an actress friend in "Her Body In Bond" which will be seen at the ..... Theatre on .....

Miss Murray, Mr. Leonard, her director, and H. Sheridan Bickers who writes her stories were trying to unsnarl a dramatic tangle when Miss Murray thought of this experience.

"In our company three or four years ago," she said, "there was a certain young married couple. The husband became ill, so ill that he had to give up his part and go West. The wife—she was an awfully nice little girl—gave up her savings to send him away. Her salary was barely enough to keep herself alone, yet she tried bravely to support her husband in Arizona and pay his medical expenses.

"This was an impossibility, we knew, so several of us who were in more fortunate circumstances arranged with the manager to raise her salary. Her pay was more than doubled and we 'chipped in' each week and turned over to the manager enough to meet the increase.

"She never knew we were doing it, of course, for her pride never would have permitted her to accept the arrangement.

"Her husband finally recovered," she concluded, "but I don't know what she would have done but for our help."

Then, as a relaxation from the mental strain of trying to lead their obstinate plot out of the blind alley it had run into, they started to imagine what the little wife might have done. And as they talked, the story of "Her Body in Bond" grew right under their noses—literally, and for a long time they did not realize it—not until it had become a full-grown plot, in fact.

"Gentlemen," said the star, "there's no use bothering to untangle that other story; we have another and a much better one," and in a minute she had outlined the legend of "Her Body In Bond," based on their imaginings of what the little wife would have done.

WOULD you like to attend a millionaire dinner, where $100 bills are tucked under the napkins as souvenirs? Then go to the ..... Theatre and see "Her Body In Bond." Sit alongside of Mae Murray as she attends one of these golden orgies. No further invitation is necessary.

AT A GLANCE.

Star: Mae Murray.

Previous Hits: "Princess Virtue," "Face Value," "The Bride's Awakening."

Directed by: Robert Z. Leonard.

From story, "The Eternal Columbine," by H. Sheridan Bickers, better known as "Yorick."

Play previously referred to as "The Eternal Columbine" and "Until Tonight."

Scenario by: H. Sheridan Bickers.

Cast: Kenneth Harlan, Albert Roscoe, Paul Weigle, Joseph W. Girard.

Locale: Back of the scenes and in the maelstrom of Bohemian cafe life in an American metropolis.

Thumb-nail theme: The story of a struggling young dancer, who threads her way through the seething whirlpool of the city's vice, and who is called upon to make woman's greatest sacrifice in order to save the life of her husband. How the supposedly dying husband returns at the vital moment to save his bride from the talons of one of society's vultures, makes one of the most terrific climaxes yet seen on the screen.

ADVERTISING PUNCHES OF THE PHOTOPLAY:

1. The name of the star.
2. A gripping, absorbing plot.
3. The high light contrast between the wife in the city and the husband in God's country in Arizona.
4. The fact that Miss Murray was formerly a dancer and plays just the same role on the screen as she used to play in real life.
5. The peep the public is given at life behind the scenes in a big musical girl spectacle.
6. The contrast between the artist's smile as she responds to encores after her dance, and the look of dismay she wears when her husband behind the scenes is having what may be his fatal hemorrhage.
7. The spectacle depicting of the millionaire dinners at which wealthy roues of the metropolis entertain chorus girls, often placing $100 bills under their plates as surprises.
8. The battle scene between the young actor who has regained his strength in Arizona and the "skunk" of the boulevard, who offends all clean minded persons by his very presence.
9. The fact that a whole theatre was bought out for one night in order to stage the big scene where Mae Murray as Peggy Blondin makes her debut in the opening of the elaborate musical spectacle.
10. The poetic justice of falling from a tenth story window by the man, who acting as the tool for the vulture, had come near making the little dancer sell her honor in order to save, as she supposed, her husband's life.

ADVERTISING CATCH LINES

Would you want your life saved at the expense of the honor of your wife? See "Her Body in Bond," Mae Murray's newest drama at.....

Is a wife justified in making the supreme sacrifice in order to save the life of her dying husband? See "Her Body in Bond," Mae Murray's newest drama at .....

Do you want to peep behind the scenes of a great metropolitan musical spectacle, and watch the performers as they appear off the stage? See "Her Body in Bond," Mae Murray's newest drama, at .....

Is there a society leper in your town? If you don't know what we mean, see "Her Body in Bond," starring Mae Murray, at the.....Theatre.

Would you kill a man who had tampered with your letters to your wife, and who, having persuaded her that you were dying for need of funds, had her ready to make woman's supreme sacrifice in order to get the money for you? See what Joe Blondin did in "Her Body in Bond," Mae Murray's latest masterpiece, at the ..... Theatre.

Are you a young girl thinking of a stage career? Don't make the leap until you have seen "Her Body in Bond," Mae Murray's latest triumph, in which she points out the pitfalls of the footlights. Coming to the.....Theatre.

A Pictorial Record of the World's Events that are Making History.

First Again
As Usual

AT Rothapfel's beautiful new Rivoli Theatre in New York City, the house went wild when our U. S. Fighting Marines were flashed on the screen. By the tremendous cheering and applause the populace registered their appreciation in seeing these wonderful pictures. YOU, too, can set your town wild with these great pictures this week, next week and EVERY week by booking and boosting the

UNIVERSAL
Animated Weekly
UNIVERSAL
Current Events

UNIVERSAL Animated Weekly and Current Events are FIRST EVERY WEEK with the latest and greatest news of the world in fascinating pictures. They have been first so often and for so long a time as to have firmly established in Exhibitors minds the greater value of the Universal news weeklies in their priority and higher class of news pictures.

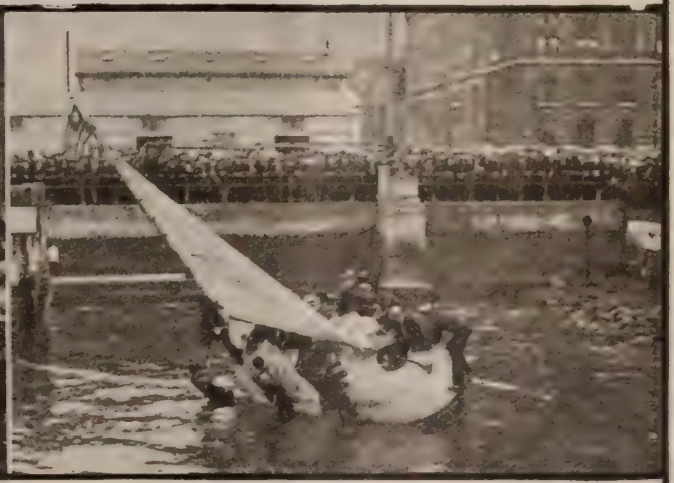
Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Company in the Universe, Carl Laemmle, Pres., 1600 Broadway, New York.

SCENES FROM ANIMATED WEEKLY No. 28.

Polo as exciting at Del Monte, Cal., as ever it was before the war.

President Wilson smiles through the Congressional ball game in which the Republicans won.

"Treat 'Em Rough," is the slogan of the Tank Corps with their imitation tank and cat.



You can rock this unsinkable boat to your heart's content.

Cadets at Naval Academy, Annapolis, graduate a year ahead of time

Pelham Bay rookies carry off honors at N. Y. Athletic Club Travers Island meet.

Watch For It—Wait For It!

A Thriller if there ever was one

The Master-Serial

Coming Soon

THE BRASS BULLET

The Class of this new Universal Serial backed by the fascinating beauty of the brilliant star—

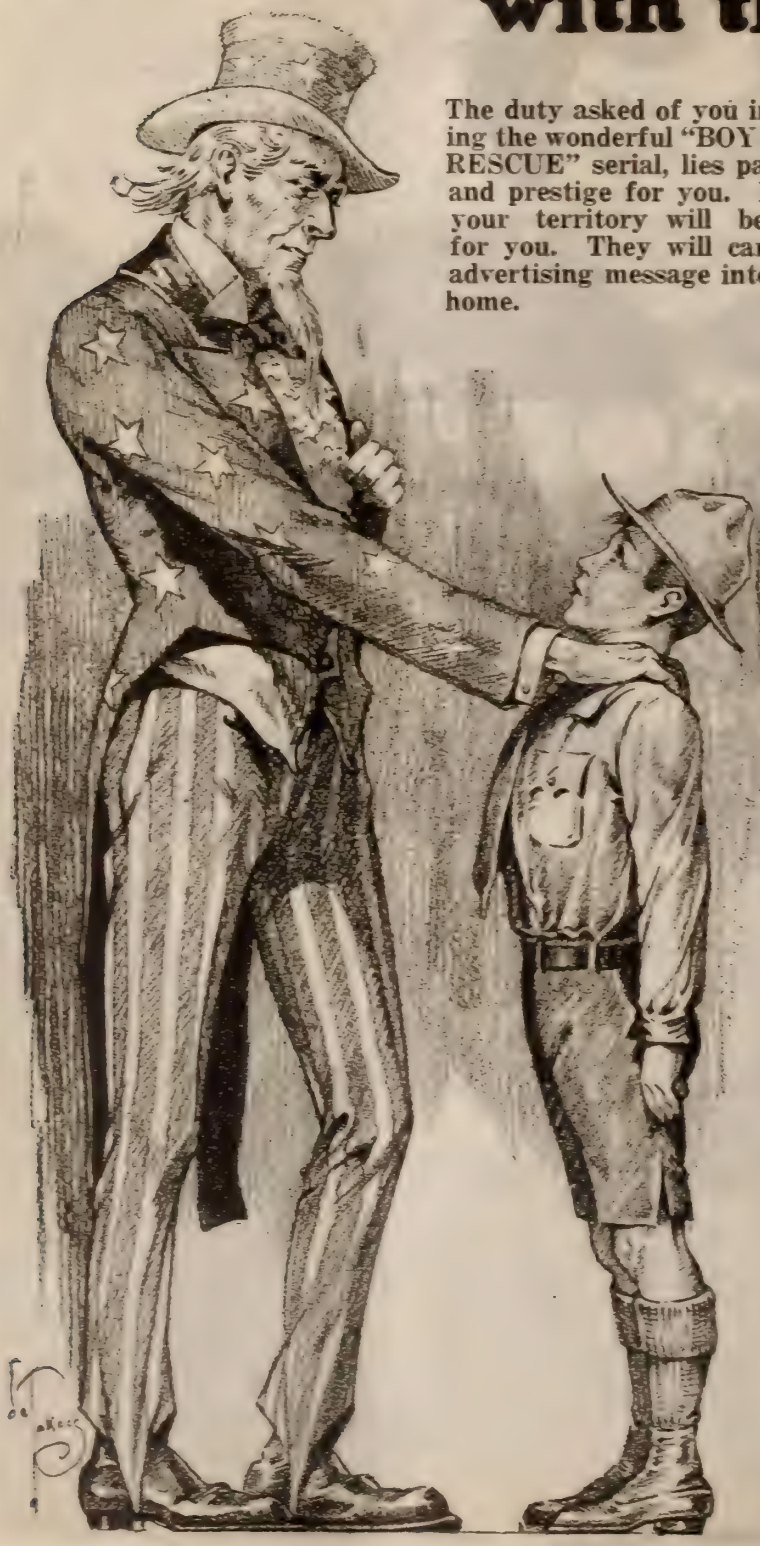
JUANITA HANSEN

—promises bigger returns then ever before Watch and wait

Coming!
"The Geezer of Berlin"
– A Travesty on
"The KAISER,
the Beast of Berlin"

Your Duty

with the Surest Succes



The duty asked of you in booking and showing the wonderful "BOY SCOUTS TO THE RESCUE" serial, lies paved with profit and prestige for you. Every boy in your territory will be plugging for you. They will carry your advertising message into every home.

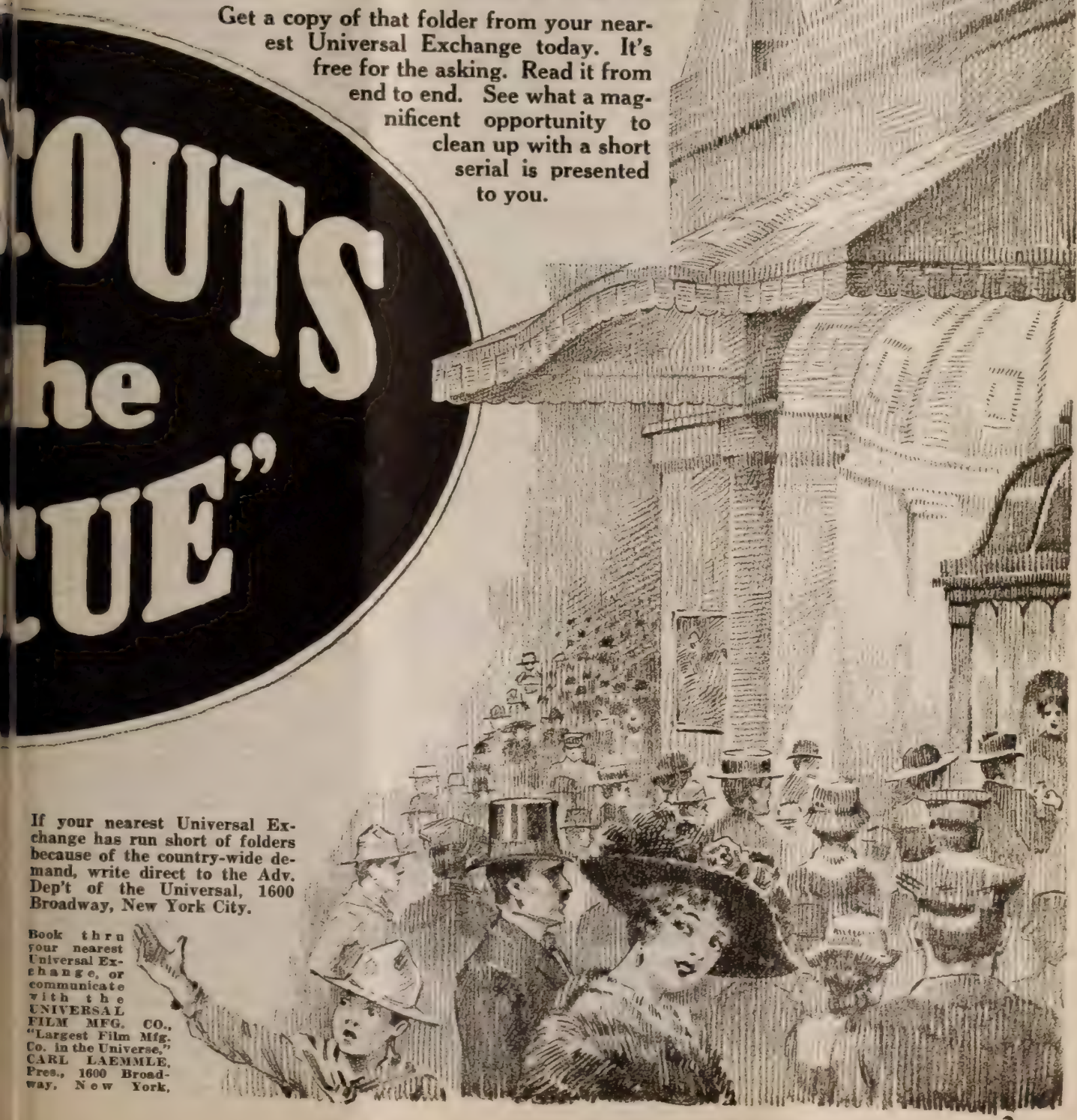
"BOY S
to
RES

Backed by this tremendous "boy power" advertising, your success is certain. Five thrilling episodes. Ten reels of the finest serial photoplay you ever presented in your house. Millions of red-blooded Americans want to see this serial besides the boys. Fathers—Mothers—Sisters—Big Brothers—Aunts—Uncles—and everybody else will see it. Our big advertising and publicity folder tells you how to put this serial over.

Your Reward

Serial of the Season

Get a copy of that folder from your nearest Universal Exchange today. It's free for the asking. Read it from end to end. See what a magnificent opportunity to clean up with a short serial is presented to you.



If your nearest Universal Exchange has run short of folders because of the country-wide demand, write direct to the Adv. Dep't of the Universal, 1600 Broadway, New York City.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, New York.

NAKED FISTS.

Two-Reel Western Drama.

CAST.

"Silent" Barton	Neal Hart
Jim Brown	Dick LaReno
Bess Brown	Eileen Sedgwick
Jack Haynes	Joe Rickson
Miwa	Dark Cloud

SYNOPSIS.

JACK HAYNES, red-blooded foreman of the Arrow Ranch, hopes to win the hand of Brown's daughter, Bess. When he finds he cannot have her, Jack, his Indian blood aroused, vows vengeance. At this time Jim Brown is given a buckskin bag as a present from Miwa, an old Indian friend.

Out of the West there comes one "Silent Barton." One day Taddy, Brown's baby, wanders away from Bess and visits Barton in his small shack. Bess finds the child there, and thus she becomes acquainted with the stranger. When she leaves the shack she is attacked by Jack. Barton rushes to rescue her, immediately gaining the hatred of Jack.

On his way to the ranch Jim Brown is killed by Jack. Miwa sees the shooting, but Jack, realizing this, also fires at the old Indian and leaves him apparently dead. Then Jack rides to Barton's shack, where he takes the latter's tobacco pouch, which is somewhat similar to the buckskin bag, puts the tobacco in Brown's bag and places it on the table. Jack joins the sheriff and the posse when they start out in search of the murdeerr.

The buckskin bag being found on Barton, a stranger, he is immediately condemned as the guilty man. When he is finally caught, through Jack's suggestion, Bess is given the opportunity of shooting her father's murderer. She is about to shoot him when Miwa staggers to the window. The Indian explains. When the sheriff hears the truth, Jack is rushed out to a nearby tree and lynched.

Being offered the position of foreman of the ranch and Taddy's protector, Barton decides to remain a while.

"PHONEY PHOTOS."

Two-Reel L-Ko Komedy.

(Copyright 1918, L-KO Motion Picture Ko.)

GRACE is at the wagon of a fruit vendor and writes a note telling the buyer to communicate with her. The note is seen by Jules, who sends a letter to Grace. The note eventually falls into the hands of Swift. Swift also communicates with Grace. Jules calls on Grace and takes her out driving. The car is overturned, and Swift rescues her.

Swift learns she is the girl who wrote the note. Grouch and his wife are determined that Grace shall marry Jules. They lock Grace in her room and forbid Swift from the house. Swift is on the alert and communicates with Grace by talking through a water pipe to Grace. Swift arranges an elopment with Grace. Mrs. Grouch learns of the proposed elopment and plans to checkmate Swift. She induces the colored servant to masquerade as Grace. The colored servant, heavily veiled, goes forth to meet Swift under instructions from Mrs. Grouch. Jules meets the colored girl and, under the impression she is Grace, takes her to the minister. Swift finds Grace and hurries with her to the office of a Justice of the Peace, where they are married.

Mrs. Grouch, thinking Swift has married the colored servant, is elated. It is all explained, however, when the colored woman removes her veil and Jules and Mrs. Grouch discover that their plans have gone astray.

"THE LION'S CLAWS."

EPISODE No. 14—"Hell Let Loose."

CAST.

Beth Johnson	Marie Walcamp
eal Harris	Neal Hart
Capt. Johnson	Tom Lingham
Rej Hari	Rex de Roselli

SYNOPSIS.

BETH JOHNSON, at the British Post, is unaware that a Moon Man is creeping up behind her. Rej Hari, after having stolen the proclamation, is shot. The guards regain the proclamation.

While most of the men from the Post are gathered about Hari, Beth is carried away by the Moon Men into the jungle.

Neal and Musa discover this, and hurry in hot pursuit. Meanwhile Hari, wounded in the shoulder, has escaped and rides into the jungle. Neal, Johnson and Musa cannot catch up with the Moon Men.

In the jungle is a mysterious village of heathen worshippers. Beth, with the natives, approaches the village, and she is captured by the heathens to be offered as a sacrifice. She is tied to a stake.

Finally Neal, Johnson and Musa, who have been pursuing, are captured by the heathen. Neal rebels, and attempt to rescue Beth, but is also tied to a stake.

Meanwhile a terrific storm has arisen. Several lions, frightened by the wind, run toward the prisoners. The storm rages. The fire burns about the altar. The lions run before the wind, and charge towards Beth—

SYNOPSES OF L-KO, NESTOR. LYONS MORAN STAR COMEDY, WESTERN DRAMA.

"THE BUTLER'S BLUNDER."

Nestor Comedy.

CAST.

Mr. Goodheart	Ralph McComas
His Wife	Eileen Sedgwick
Butler	Milton Sims
Mr. Phil. Anthropist	Chas. Haefeli

THE butler has become suspicious for the mistress of the house is making a baby suit and is talking with a man who has become a very frequent visitor at the place. He tells the cook about it, and she writes a note to the master, Mr. Goodheart, to inform him of the deception.

Meanwhile, Mr. Phil. Anthropist has taken the little suit to a cheap room in which are living a careworn woman and a baby boy. The woman finds that the suit is much too small. So he returns with it to Mrs. Goodheart and takes the child along.

Mr. Goodheart, having read the note, is infuriated and jumps into his Ford with the butler and they rush to the house to catch the criminals.

The careworn woman happens to look out the window as they pass and sees the butler. Astonished and enraged, she immediately begins to run after the machine.

The men have entered the home to find the mistress and Mr. Phil. Anthropist talking and laughing, while the baby is playing under the table. Goodheart berates his wife, but the boy pokes his head out from under the table and, seeing the butler, calls "Hello, papa." Then the woman rushes in and lucidly explains the situation, for the butler is her husband, who deserted her. She now has an opportunity to give him the thrashing he deserves.

"LION'S CLAWS," SCREEN MAGAZINE, CURRENT EVENTS & ANIMATED WEEKLY.

"BAD NEWS."

Lyons-Moran Star Comedy.

CAST.

Wright M. Upp	Eddie Lyons
Walker Beate	Lee Moran
Fuller Bulle	Harry Nolan
Mark Blue	Fred Gamble

LEE gets hold of the engagement ring that he has given to the Chief's daughter and sells it to a pawnbroker. The Chief, who is in love with the daughter of a newspaper owner, buys the ring from the pawnbroker and gives it to the girl.

Eddie is sent out to get a story about police neglect. He photographs Lee flirting with the daughter of the owner of the newspaper. When the paper comes out he proudly shows the paper to the owner, who recognizes his daughter and throws him out. Lee sees the notice and is much peeved, but Eddie convinces him that it is advantageous publicity and Lee goes to the Chief for a raise in pay. The Chief recognizes the girl in the picture as his daughter and throws Lee out.

Lee meets the girl, who takes him in to meet her father, not knowing about the notice. The owner recognizes Lee as the cop in the picture with his daughter and throws him out.

Eddie meets the daughter of the Chief of Police, who asks him to accompany her to meet her father. The Chief recognizes Eddie and complications continue until Lee is accused of selling the ring and Eddie wins the Chief's daughter instead of Lee.

UNIVERSAL SCREEN MAGAZINE NO. 78.

THE new self-contained sea diving apparatus enables a man, supplied with an oxygen tank, to go to the bottom of the ocean without lines, air or other aid, and stay from one to two hours. The process of American cheese-making is given in detail. It looks very odd in the making, but it tastes very good in the eating. A collection of odd little animals, mostly of the lizard family, obtained from every corner of the globe, are exhibited in this issue of Screen Magazine. This nature study subject will prove very interesting to both young and old alike. Ty Cobb, the world-famous baseball player, through the Screen Magazine tells of the value of baseball to a soldier as a recreation and as a developer of mental alertness and physical agility. Willie Hopkins' Miracle in Mud closes the reel. It is entitled "The Beast of Berlin."

ANIMATED WEEKLY, No. 28.

"Middies" Graduate For U-Boat War.—Secretary of the Navy Daniels awards diplomas a year ahead of time to Naval Academy cadets who soon will be taking active part in the campaign to suppress the sneaking submarine.—*Annapolis, Md.*

Naval Boys Are Feature of Big Athletic Meet.—Pelham Bay Training rookies in landing drill and skirmish attack carry the crowd at the annual games of the New York Athletic Club. —*Travers Island, N. Y.*

"Sit Down, You're Rocking the Boat!"—But you can rock to your heart's content in this unsinkable, non-capsibazle life-boat, for it has crossed the ocean and is at home in any sort of a storm.—*New York City.*

Every Care To Be Given Our Boys "Over There."—While America's casualties thus far have not been great, a hospital train costing $400,000 has been prepared against that day when a great offensive shall bring the inevitable flood of wounded.—*London, England.*

Orphan "Kiddies" Learn Thrill of "Joy Riding."—Wealthy automobile owners lend their cars for use of little ones on annual "Outing Day."—*New York City.*

Fast Riding Wins Polo Match.—Del Monte scores decisive victory over "Grizzlies" in exciting contest developing remarkable horsemanship.—*Del Monte, Cal.*

"Treat 'Em Rough," Is Slogan of Tank Corps.—Imitation tank and the black cat insignia of the service aid in recruiting crews for Uncle Sam's land battleships.—*New York City.*

President Watches Congressmen Cross Bats.—The world will be made safe for Democracy, but baseball is not a safe game for Democrats, as evidenced this contest in which Republican Congressmen whip their Democratic colleagues, 19 to 5.—*Washington, D. C.*

Yankees In First Big Attack Capture Town and Rout Huns!—French general decorates Americans who in brilliant advance drove the Germans out of the village of Cantigny, took several hundred prisoners and held all gains in the face of repeated counter-attacks.—*On the American Front In France...* (Official French War Film.)

Italians Move To Halt Expected Hun Drive.—King Victor's masses of reserves advance to reinforce the armies facing the Austrians on the mountainous battle front in Piedmont.

Cartoons by Hy. Mayer, World Famous caricaturist.

CURRENT EVENTS, No. 58.

"Blue Devils" Leave To Raise the Devil With the Huns!—Chasseurs Alpines, famous French fighters, bid "au revoir, but not good-by" to America, shaking hands with Secretary of War Baker and Ambassador Jusserand of France.—*Washington, D. C.*

Giants of the Forest Make America's Fleets of the Air.—Million feet of choice spruce are cut by soldiers at great saw-mill from which Uncle Sam's victory aeroplanes will be made. —*Vancouver, Wash.*

Zionists Organize Medical Unit To Work In Palestine.—Hadassah, the Women's Zionist Organization of America, to send staff of physicians and nurses to Holy Land.—*New York City.*

Hold Military High Mass for St. Louis Men In War.—More than 30,000 persons, including priests, soldiers and Knights of Columbus, take part in impressive ceremonies, Archbishop John J. Glennon officiating.—*St. Louis, Mo.*

West Point Cadets Ready for Action In France.—Graduating a year ahead of time, the class of '19 is awarded diplomas by Secretary of War Baker.—*West Point, N. Y.*

Sub-Title.—Cadet John Paul Dean, honor man of the class, who should be able to show the Huns a thing or two.

"Teufelhunden."—This is a German "Devil-Dog" and is the nickname applied by the Huns to the U. S. Marines who have torn the German lines open to a depth of more than two miles on a five-mile front northwest of Chateau Thierry.

Sub-Titles.—The Spirit of 1918! Col. P. F. Bishop, Secretary of the General Staff at Paris, said: "High official at Ministry of War, who has just returned from Verdun sector, stated to me that in passing a regiment of U. S. Marine Corps he found them in his opinion the finest body of fighting men he had yet seen in the war." "We are coming, Uncle Samuel, 75,000 strong! "America won't fight!" said the kaiser. "Won't, hey, Bill? Tell it to the Marines!"

Giving the Ha-Ha To Bill!—A Spring Offensive in One Drive. By Leslie Elton.

Providing laughs for America's millions every week. Book them and boost them.

ALICE HOWELL COMEDY
"Choo Choo Love"

(A Century Comedy Production)

"CHOO CHOO LOVE," featuring ALICE HOWELL and the famous L-KO Beauty Girls, is a feast of fun and riotous action on the seashore with the "peachy" Beauty Girls in bathing costumes, a la Parisienne—on top of swiftly moving trains, in the hotel, and everywhere. Boost ALICE HOWELL as the world's greatest Comedienne. "CHOO CHOO LOVE" is a live wire comedy.

"The Pursuing Package"

With Harry Mann and Kathleen O'Connor

This NESTOR is the kind you've banked on in the past to "get over" ahead of all competition. Harry Mann and beautiful Kathleen O'Connor with the mysterious package just pack this release with gobs of laughs. Put the joy in your show with both these Comedy attractions. People want comedies now more than ever. Cash in on that country-wide demand.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "The Largest Film Mfg. Co. in the Universe." CARL LAEMMLE, President, 1600 Broadway, N. Y.

Watch!
Wait!
"For Husbands Only"
LOIS WEBER'S
coming fascination
for the whole family.
Starring MILDRED HARRIS
The COMING JEWEL SUPER SENSATION
As TANTALIZING as a WINK

Any One Who Could Not Make Money

MADE RECORDS LOOK SICK.

John Guthrie Had More Business the Fourth Day In Grove City Than On First.

Independent Film Exchange,
Pittsburgh, Pa.

Gentlemen:—I believe it is right that you should know that we have had a very satisfactory experience in running "The Kaiser, the Beast of Berlin."

I have been operating a motion picture theatre ever since 1907, and in all that time there have been very few times when I have felt that it was up to me to congratulate somebody on producing a picture or selling me one.

We have never had anything in the theatre which proved so much of a demonstration on the part of the audience, neither have we shown anything that nearly approached it as a business-getter, even though we raised our admission prices. We not only broke all records, but we made them look sick, and not only that, but the people were as a general thing better pleased with the picture than they have been with anything we have ever shown them.

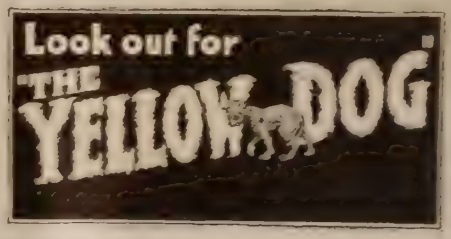
While the population of Grove City is less than five thousand, we had more business in sight on the fourth and last day of the run than we did the first day, and the only thing I have to kick about is that I did not take it for a week.

With best wishes for your success, I am,

Sincerely yours,
(Signed) JOHN GUTHRIE,
Majestic Theatre,
Grove City, Pa.

USED A LOT OF CLEVER ADVERTISING.

Half-page adv. in The Enid Morning Times, Akla., for "The Kaiser, the Beast of Berlin."



DESTROYED ALL HIS ADVERTISING.

Gerbrackt Attributes Part of Work to Pro-Germans.

Jewel Productions, Inc.,
New York.

Gentlemen—In answer to yours of the 10th in regards to the destruction of my advertising matter for "The Kaiser, the Beast of Berlin," I have laid this to both the pro-German and the patriotic citizens here.

Some of the signs I had on delivery wagons, which did not have a thing on them to cause any trouble were torn off during the night and signs put up—"Better keep these off," and the like put up in their places. This was pro-German work, trying to block the advertising I was doing to get the American people to see it.

The billboards were painted up very nicely. That is, the whole face o fthe kaiser was painted out, in some places cut out. Now, this was done by some of the students here after seeing what the New York boys did with the posters there. I suppose they thought it would be smart to do this kind of a thing. I don't believe this painting was done by pro-Germans, and did not report this at all.

In several cases people were in-

THANKS FOR "KAISER."

Jewel Pictures Corporation,
Minneapolis, Minn.

Dear sir: We wish to thank you for your kindness in booking "The Kaiser, the Beast of Berlin" photoplay in the series of pictures through Mr. Redline of the Airdome Theatre for the benefit of the local Red Cross, and will say that everyone who witnessed the production was well pleased, and although it rained hard all afternoon and evening, still we showed to over 700 paid admissions.

We trust that the "Man Without a Country" will be as great an attraction, and, thanking you again, we are,

C. J. Krogfoss,
H. P. O'Connor,
Committee "Granville (Minn.)
Red Cross."

With "THE KAISER" Better Retire

formed that a picture of that kind should not be shown anywhere during the war and how bad it was and so on. This I believe was pro-German, and I reported this to the officials and kept advising the people through my advertising to watch out for any remarks against the picture and report the person giving them.

I received one piece of news that might have scared out some exhibitors who were a little afraid. In my mail one morning about five days before the showing of the picture I received a letter on old paper and, in an envelope, telling me that if I did not stop advertising and stirring up hatred against their Imperial leader as "The Beast of Berlin," I would die and that I would never see that picture shown in Ames, signed Deutschland Uber Alles. Now this was certainly by pro-Germans, and I turned it over to the chief of police and he had a couple of secret service men here during the showing, but no one said a word.

Some of these things were very good advertising for me, and helped to put the picture over big. I suppose if we had put an article in the papers about the letter, it too would have been attractive, but the police wanted to keep it quiet.

Just go to it and put out some more pictures with drawing power like this one.

J. B. GERBRACHT,
Twin Star Theatre, Ames, Iowa.

BIGGER CROWDS—MORE PROFIT

Film Supply Co.,
Portland, Ore.

Gentlemen: Well! We have just played the kaiser picture and have rebooked it for second run. We showed this picture to more people—bigger crowds—and made more profit than any picture we have ever played since being in business, not excepting "Birth of a Nation."

Please let me have line-up on your future Jewel Production as soon as possible, for I want to put another one over just as big as "The Kaiser."

U. S. A. THEATRE,
By (signed) A. P. Kiggins, Mgr.,
Vancouver, Wash.

ADVERTISED OLD KAISER LIKE A CIRCUS.

AND MADE MORE MONEY THE FIRST DAY THAN HE DID ON "THE BIRTH OF A NATION."

Jewel Productions (Inc.), Portland, Oregon.

My Dear Mr. Baum:—I received your letter, saying that up to the present I have not returned certain advertising matter on Kaiser Bill. I wish to say in reply, that I have myself packed the photos, slides, cuts, two flags and everything else I had from you on this show, in the same package with the four framed pictures, which were returned with films, and if you got the framed pictures, you got the rest. Now, please inquire in your department who unpacked this package and you will find out that I am correct.

I trust you will investigate this right away and let me know, as I do not want you to think I kept some of the stuff. I am not quite meschuga or under the influence of wood alcohol, although I would like to see you again, seeing you always remember your friends with little refreshments.

Now, I will tell you how I did on the old Kaiser. I advertised it like a circus. Spent $65.00 on newspaper ads, besides all the paper I got from you, and my house was jammed the first day at 50c and 25c plus war tax.

In the evening the main street was jammed with cars two blocks each way from the show, took in more money the first night than the "Birth of a Nation" when they played here, bringing their 12-piece orchestra with them, and altogether it looked like a circus day in town. I kept a big safe in the outside lobby for a week before the showing, with a sign above it, saying that the films had to be guarded by an armed guard and locked up in the safe at night. All these little things helped, and we kept them guessing. Now "The Kaiser" has come and gone, and I am getting ready for "Over the Top" which I have here for three days, June 26, 27, 28.

Hoping you are well, and that I will see you soon, I am as ever,

R. KUHN. Kuhn Theatre,
Lebanon, Oregon.

HITCHED UP THE BOY SCOUTS TO HIS SHOW

The Link Theatre, Walkertown, Ind., and the Boy Scout band which helped the theatre put over "The Kaiser, the Beast of Berlin."

—made a new record —then broke that record on return by almost two to one

In Salt Lake City, at the LIBERTY, a 1200-seat house, "The KAISER, the Beast of Berlin," as usual, established a new record. But on its return engagement, "The KAISER" broke this new record by almost two to one! And now the LIBERTY has booked "The KAISER" for a third time, all within five weeks—which establishes still another record!

"THE KAISER"

The Beast of Berlin

is incontrovertibly the very biggest money-getter ever given the Moving Picture Industry. If you don't get your share, it's your own fault. Put everything else aside till you've got this wonder nailed down tight.

JEWEL Productions Inc
1600 Broadway, New York City

—more than a dollar a head from every resident !"

Small towns furnish no exception in breaking records with "The KAISER the Beast of Berlin." In La Salle, Colorado,—a town of 270 people, C. L. Miller took in $301.00 in only one day, or an average of more than a dollar a head from every resident. He says:. "I am going to play a return engagement. I charged an admission of $1.00 all over the house—I will also charge $1.00 the next time. Let me have a print as soon as possible."

"THE KAISER"

The Beast of Berlin

packs the Small Town theatre just as full as the Big City house. In the middle-western farming communities "The KAISER" is pulling in from 30 miles around. How can you hesitate in such a situation? Prompt action in booking is only common sense.

JEWEL Productions INC
1600 Broadway, New York City

6 N

JEW

"The DOCTOR and the WOMAN"

"SIRENS OF THE SEA"

"The CO-RESPONDENT"

THE reason why we consistently advertise these Jewel productions is because they have proved themselves the biggest money-getters of the past ten months. When they stop making money for the Exhibitor we will stop advertising them, but at present they are, each and every one, bringing in bigger box-office receipts than when first released. And that's the true test of a picture!

Jewel Productions, Incorpora

TIONAL
ELS

GO see all six of these Jewels at your nearest Jewel Exchange. You'll not only see the most satisfactory pictures you've viewed for a long time, but you'll also ee a profit for yourself which a good many ther concerns would never allow on pro- uctions of so high a character. Do this ithout fail, for it will be money in your ocket.

6) Broadway, New York City.

Mildred Harris

"The PRICE of a GOOD TIME"
Lois Weber Production
What more do you want than the picture which has been a Box Office Bonanza without a single exception in every Theatre that has shown it ?
JEWEL Productions

JEWEL PRODUCTION
Dorothy Phillips
in
"A SOUL FOR SALE"
JEWEL PRODUCTIONS
1600 BROADWAY NY

—punch!
—and pep!
—and new stuff!
—without the slap-stick!—or the seltzer bottle!—that's why these clean breezy, up-to-the-minute

LYONS-MORAN STAR ★ COMEDIES

have them hanging on the Ropes

PAST RELEASES

"A Pigskin Hero"
"The Tail of a Cat"
"The Guilty Egg"
"Mum's the Word"
"Whose Baby Are you?"
"The Dodgers"
"The One Horse Show"
"A Ripping Time"

BIG LAUGHS COMING

"There Goes the Bride"
"Stepping Some"
"The Knockout"
"Berth Control"

See them all at your nearest Universal Exchange, or communicate with "The Largest Film Mfg. Concern in the Universe," Carl Laemmle, President, 1600 Broadway, N. Y.
UNIVERSAL FILM MFG. COMPANY.

Vol. 6 – No. 20 Price 10 Cents June 29, 1918

The Moving Picture Weekly

Ethel Percy in "The Empty Cab"

"The City of Tears"

featuring

Carmel Myers

¶ Pathos and exquisite sentiment and the perfect romance which all ages love—that's "The CITY OF TEARS."

Book and Boost This Play

¶ A great, big overflowing measure of human-ness, made delightful by a pinch of humor's salt.

Book and Boost This Play

¶ A picture in which Carmel Myers is so utterly charming as to deserve no other name than "the lovable minx."

Book and Boost This Play

¶ All in all, a life drama so absolutely satisfying that not one of your audience will ever forget where they saw it.

Book thru your local BLUEBIRD Exchange, or communicate with BLUEBIRD Photoplays, (Inc.), 1600 Broadway, New York City.

Frantic over her capture by the four mysterious natives, Beth decides to die fighting –
"THE LION'S CLAWS"

Safely lowered from the Harem window, Beth is stopped by a silent watcher—

"THE LION'S CLAWS"

While the British relief forces scale the walls of Bonda, Beth helps to stand off the lurking enemy — "THE LION'S CLAWS"

In terror Beth woke to find a frightful being hanging over her bed—
Episode 13
"THE LION'S CLAWS"

The head hunters prepare Beth and Captain Harris for horrible tortures on the sacrificial altars–

"THE LION'S CLAWS"

A Feast for the Eye and High Speed —

Alice Howell

and Famous L-KO Bathing girls

As big an eye feast as the snappiest Musical Comedy ever staged. With ALICE HOWELL, greatest Comedienne in pictures, backed by the famous L-KO Beauty Bathing Girls, this release is a corker.

Boost it harder than you've boosted any comedy in a long time. It will make good like four aces.

Entertainment for Millions

in

"Choo Choo Love"

Go see it at your nearest Universal Exchange. You won't be able to resist it. Same with your patrons. BOOK IT BY WIRE TODAY.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

Monroe Salisbury

in

"The EAGLE"

Elmer Clifton's Thrilling Western Melodrama
Staged amid the Royal Magnificence of the
Rocky Mountains—

Book thru any
Bluebird Exchange
or BLUEBIRD
PHOTO PLAYS INC.
1600 Broadway
New York

"Shoot 'em in the pants Your Majesty" —

(one of the Killing scenes in)

The GEEZER OF BERLIN

A TRAVESTY on "The KAISER, The Beast of Berlin"

Watch for Release Date

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
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Vol. 6. JUNE 29, 1918. No. 20

"SINKING OF THE LUSITANIA" WILL BE RELEASED BY JEWEL

WHÁT is declared to be the highest price ever paid for a single reel subject has just been paid by Jewel Productions, Inc., for the world rights to Winsor McCay's amazing pen picture, "The Sinking of the Lusitania."

The announcement from the Jewel organization telling of the acquisition of this one-reel film is notable for three reasons. First, it is the first animated serious cartoon; second, without the slightest attempt at embellishment it places before the world an absolutely accurate account of the crime that shocked humanity; third, it is the first short production acquired by Jewel and is considered by that company to possess such big feature quality as to merit being listed with the company's other patriotic releases, "The Kaiser" and "The Man Without a Country."

It is one of the ever regrettable facts that in this day, when the moving picture camera has reached its present high state of efficiency as a recorder of important events that no actual film story of the sinking of the Lusitania should have been made. The historical value of such a film would have been enormous.

Realizing this, Winsor McCay, easily the foremost draughtsman in the country, set out to supply, insofar as his pen and the facts at his command could do so, a film showing the great disaster. In this work he was aided by Augustus F. Beach, a noted war correspondent, who was the first newspaperman to reach the coast of Ireland and to obtain detailed stories from the survivors; Lieutenant Commander J. H. Barnard, U. S. N., who worked out the mathematical problems necessary to make the picture absolutely accurate, and W. Apthorpe Adams, Mr. McCay's assistant.

Aside from its historical value, "The Sinking of the Lusitania" represents a great step forward in the filming of the pen picture. Where the average drawn picture is trying to the eyes because of its jerkiness and flicker, the Jewel Production is said to be remarkable for its absolute freedom from either of these defects. In fact, its movement is declared to be as natural and as easy to follow as the best examples of moving picture film photography.

Mr. McCay is the authority for the statement that to complete this thousand foot film twenty-five thousand separate drawings had to be made and photographed one at a time. This, of course, accounts for the smoothness of all movement. The draughting was done by a staff of six men and required eight solid months of labor. The work was particularly arduous, because Mr. McCay departed from the accepted method of drawing

(*Continued on page* 34)

MOST EXPENSIVE PICTURE EVER MADE FOR ITS LENGTH.

TITLES FOR SCENES FROM CURRENT EVENTS. No. 59.

1. American bird men driving Liberty motor airplanes, fly in battle formation for the Red Cross.

2. Doing her best to obey Hoover's injunction to raise more hogs.

3. A submarine chaser, her guns manned by marines, scouring the coast for the kaiser's pirate craft.

4. Cargo carrier "Liberty," nine-thousand ton steamship, launched at Kearny, N. J.

5. Harvard gives up riot day and seniors parade in a solemn march.

6. This may not get first prize in the shipbuilding posters contest, but no one can mistake the author's attitude toward the kaiser.

Don't Miss It!
One of the season's Biggest Thrillers
Kingsley Benedict
Claire Du Brey
in
"The HUMAN TARGET"

Come--
and See How
Spies are
Captured

SEE the tricks, schemes, plots and counter plots used in capturing spies. See how one man thru his sheer cleverness routed the blood-thirsty foe.

See one of the most stirring pictures of the entire season, a picture that will hold you spell-bound, that will fascinate you—thrill you in every nerve and fiber.

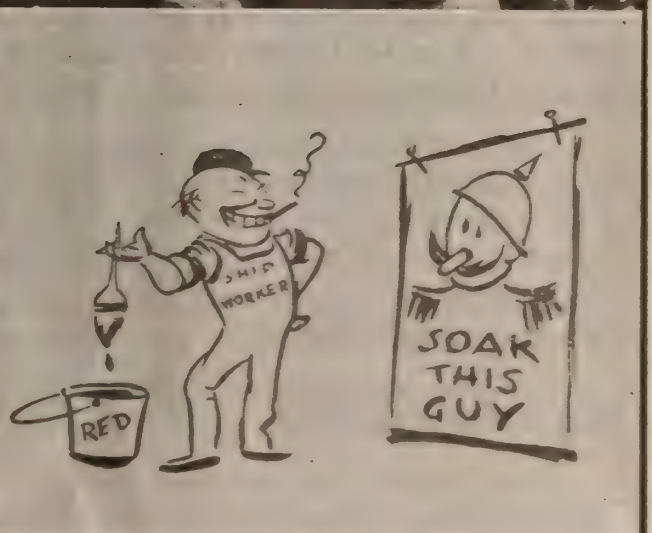
Reprisal to the enemy with a few extra good solid smashes thrown in for good measure.

You'll enjoy this picture as few others in many months. See it at—

(*Theatre Name Here*)

T. C. Cut No. 24—20c

SCENES FROM CURRENT EVENTS No. 59.



(For titles see page opposite)

TO SLACKERS:

No. 213 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

EVERY theatre owner who closes his house for the summer—no matter for what reason he closes—is dealing a body blow to himself and to the whole moving picture industry.

Right now when it is imperative that we demonstrate that moving pictures are ESSENTIAL, imagine the effect it must have on the minds of government officials to learn that theatres are closing for the summer "because it is not profitable to keep open!" or for any other reason.

Government officials have openly said that moving pictures are an essential to help win the war. They have admitted that the people must have a certain amount of entertainment and that no form of entertainment is so inexpensive as moving pictures.

Not only are moving pictures essential as entertainment, but they are the best medium in the world for disseminating government propaganda to help win the war.

But how can the government derive any benefit from the theatres if they close for the summer?

If you close, you will help to blacken the name of the whole picture industry. You will class this industry with the slackers and the profiteers and the pro-German propagandists who infest every part of the country.

The Universal has so many negatives ahead that we could stop producing for six months without falling behind on release dates. But we're not going to shut up shop, because it would have a bad effect everywhere. The same is probably true of the other producers. In scores of ways the war is causing us all to suffer hardships and losses, but, good God, gentlemen, we are at war and we have certain duties to perform.

Are you going to do your part or are you going to play the slacker, the slicker, the pussyfoot and the pollyfox?

Keep open this summer if for no other reason than to give the government a living screen on which to flash its win-the-war propaganda! But if you want the picture industry classed as a non-essential, shut up!

REPRODUCTION OF THREE SHEET POSTER

THIS 6th release—of the big 2-reel specials is another picture just packed with punches. As we have said before, and as we repeat again now. These 2-reelers are practically 5-reel features boiled down into two tremendous reels of photoplays, and besides that —they are—

All Brand New Pictures

Don't forget that fact. ALL BRAND NEW PICTURES. Never released before. Never announced before. Never shown before even to our Exchanges and never advertised before. The very cream of hundreds of short subjects, chosen and picked, yes, hand picked from all the best short subjects ever made. One release each week, as demanded by hundreds of Exhibitors who realize the tremendous value of an extra fine short photoplay. SPECIAL PAPER FOR EVERY PRODUCTION.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, New York, N. Y.

The Maid in The Moon

Or An Echo of the Recent Eclipse at Universal City

MOST everyone at Universal City is crazy.

That is, if the word crazy means the same as the word lunatic.

Old Doc Yak, professor of ancient languages and polygamy at the Young Ladies' Seminary of Sitzbath, says in his recent expose of ingrowing brains that the word lunatic comes from the Latin word Luna, meaning moon, and that a lunatic is one who becomes cuckoo from looking at the moon.

But to get back to our story.

When the eclipse cast its shadow over Universal City, the film capital of the world, all hands swarmed to the hurricane deck and stared the poor old moon out of countenance through strips of film.

Therefore they were all lunatics—and may be yet.

But wouldn't it drive you mad to see such an exquisite profile when you looked at the big eclipse?

Who is the Maid in the Moon?

FRANKLYN FARNUM
in "The EMPTY CAB"
One of the most fascinating mystery dramas of the season
Book this and other current Universal Exchange
UNIVERSAL FILM MFG. CO.
1600 Broadway, N.Y.

Nailing A Black Lie

A competitor's salesmen are telling exhibitors that hereafter the Universal Animated Weekly and the Universal Current Events are not to have any official war films and that such war films are to be distributed "exclusively" through the medium of this competitor's exchanges.

This, of course, is a black lie. It should not be necessary to deny it. But unfortunately we have already learned that many exhibitors believe it. To settle the matter, we publish the following extract from a letter received by the Universal from Charles S. Hart, Director of the Division of Films, of the Committee on Public Information:

"Each week beginning the week of June 3rd we will place at your disposal OFFICIAL WAR

foot for each foot of the film used by you."

The arrangement outlined in Mr. Hart's letter, took effect the week of June 3rd, as stated by Mr. Hart, and so continues. In our news weeklies, we use as much of the war pictures as the exhibitors seem to want, carefully mixing in other interesting news events to avoid giving your public an overdose of "war stuff."

The Universal Animated Weekly and the Universal Current Events always have been and always will be the best in the business. We admit it. They are always first to show important events, whether concerning the war or other things.

We warn exhibitors, for their own good, not to be tricked by lies or half-truths. Our news reels are not seeking to profiteer by means of public interest in the war. We have an "exclusive" contract with the Committee on Public Information to produce and distribute single reel pictures pertaining to the war and "The wonders of our War Work," but at no time have we intended to use it as a club to grab your profits or to make you believe that we had the United States Government tied up in our vest pocket.

We suggest, in conclusion, that any company that lies to you is a dangerous company with which to transact ANY business whatever.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President 1600 Broadway, New York

The largest film manufacturing company in the Universe

PRESS SHEET for EDITH ROBERTS

IN THE BLUEBIRD PHOTOPLAY

"The Deciding Kiss"

THE STORY.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

ELEANOR HAMLIN, a forlorn little orphan, lives with her grandparents in a Cape Cod village. For her own good they accept the offer of a wealthy New York woman to adopt her.

Beulah Page, the woman, desires a child only to relieve the monotony. She does not love the child and is disappointed at her tattered dress and tear-stained face.

But when the little fondling wins the love of Beulah's aristocratic friends she feels an absence of the spot-light and railroads the child to a fashionable finishing school up the Hudson.

After a year or two at the school, in which little Eleanor's Cape Codishness is whittled away by prim tutors, she is sent home; a radiant and cultured young woman.

Adapted by Bernard McConville from the Novel by Ethel M. Kelly.
Directed by Tod Browning.

CAST.

Eleanor Hamlin.....Edith Roberts
Beulah Page.....Winifred Greenwood
Jimmy Sears.....Hal Cooley
Peter Bolling.....Thornton Church

At once she is besieged by Peter Bolling, a young man whom Beulah has set apart for herself. Beulah tells Eleanor that she has first claim upon Peter; that he is pledged to her. Eleanor runs away and returns to her old home on Cape Cod. Peter follows. Eleanor's grandparents, at her plea, tell him that she is not there. He returns to New York and learns from Beulah that Eleanor has been deceived.

On Christmas day Eleanor returns, resigned to her sorrow at losing Peter. She learns the truth and they are happy.

FOR THE HERALD.

ELEANOR HAMLIN, a woe-begone little orphan, is sent from her poverty ridden home on Cape Cod to a palatial New York home as the adopted daughter of a wealthy young woman.

She is unpopular and unloved by the woman into whose care she has been placed. As a plan to get rid of her she is sent to a fastidious finishing school on the Hudson.

She returns in two years and sweeps through New York society like a bird of paradise.

But worse than that, she makes a regular Foch-Pershing dent in the front line of her guardian's rich admirers.

And in the end—but that would be taking the edge off a mighty keen photodrama.

To know how that poor bedraggled little urchin made an exclusive circle of mentally unemployed New Yorkers sit up and take notice, you must go to the..... Theatre tonight where Edith Roberts, as Eleanor Hamlin, will win your love in her new Bluebird photoplay.

MARRIED FIFTY TIMES

TO have married the same man fifty times is the sensational connubial record of Edith Roberts, the naive little Bluebird star. Now don't get all excited and think that Edith, who is now only sixteen years old, has been doing a shuttle marathon back and forth from the divorce court to the marital altar. It was only in the pictures, of course, and during the time when Miss Roberts was feminine lead with those two popular comedians, Eddie Lyons and Lee Moran.

She has played in fifty-seven comedies with the two clever funsters, and in fifty of these she ended her career by marrying Eddie Lyons. In one of the stories the producers married her to Lee Moran, but then divorced her, and re-married her to Lyons.

In twelve comedies she has been a country lass wooed and won by Eddie; in twenty funfests she eloped with him; twice she played an Italian girl and was married in true wop fashion; eight times she vamped him into marriage; she participated in seven western weddings; was a leap year bride and did the proposing herself in five pictures; and once, oh, horror of horrors, she married Eddie Lyons in jail.

She can't count the marriage kisses given and received, or the number of children she has borne pictorially, and she's got a wonderful trosseau at home, but her mother says sternly that means nothing in the life of a sixteen-year-old girl.

Edith started in with the Universal as a girl of twelve. Her director started right in marrying her off, much to her childish disgust. Once they cast her as a boy, and she thought "here is where I don't have to be a blushing bride," but the scenario was rewritten so that Edith was made a girl in boy's togs, and later had to wear the wedding veil in spite of herself.

She will be seen in her first Bluebird production, "The Deciding Kiss," from Ethel M. Kelly's well known novel, "Turn About Eleanor," at the .....Theatre tonight.

A KISS TURNS CHILD INTO A FULL-GROWN WOMAN.

AN eerie little girl of that age when little girls are mostly arms and legs, romped along the heights at Cape Cod and danced with her shadow on the stretches of sand.

When an offer came from a rich New York woman to adopt the child, they bundled her up in her best bib and tucker and sent her alone to the metropolis.

"The Deciding Kiss," a Bluebird Photoplay, adapted from the Ethel M. Kelly's novel, "Turn About, Eleanor," depicts vividly how the little orphan blossomed into a beautiful and cultured woman and took New York by storm. You just must see Edith Roberts to-night at the ..... Theatre in "The Deciding Kiss."

AT A GLANCE.

STAR: Edith Roberts.
PREVIOUS HITS: Famous as the dainty little ingenue who has appeared in most of the funny Lyons-Moran comedies.
DIRECTED BY: Tod Browning.
SCENARIO BY: Bernard McConville.
SUPPORTING CAST: Hal Cooley, Thornton Church, Winifred Greenwood, Lottie Cruze.
LOCALE: Today, Cape Cod, N. Y.
THUMB-NAIL THEME: Eleanor, a spidery little orphan, lives with her grandparents in a little Cape Cod village. She is adopted by a rich young woman in New York who wants a child around to relieve the monotony. Unloved by the woman who adopted her, Eleanor wins other friends by her sweetness and is overshadowing her guardian who requires all of the spot-light. Eleanor is railroaded to a fashionable finishing school. After a year or two she emerges a beautiful and cultured young woman and promptly wins the love of a man whom her rich guardian has set apart for herself. With a barrier of lies hurled in her path, Eleanor wins the man and finds happiness.

ADVERTISING PUNCHES.

1.—The fact that Edith Roberts has "arrived" and as a star gives the center of the screen an unusually pretty face backed up with good dramatic work.
2.—The star's widely known work in support of Eddie Lyons and Lee Moran in comedy.
3.—The appearance of a new leading man, Thornton Church, who arrived at the Bluebird studios direct from the Irving Place Theatre in New York to support the new star. Church is known for his work on the speaking stage here and on the continent.
4.—The appealing age at which the photoplay catches the star. The spectators see her first as a spidery little urchin and witness the evolution into a beautiful young woman; possibly only because of the star's physical versatility.
5.—The locale which changes rapidly from a Cape Cod fishing village to New York; then back to the village by way of contrast.
6.—The unusual feature of a girl "cutting out" her fashionable guardian and thereby incurring her lasting animosity.

DANCED INTO SUCCESS.

In Four Years Child Actress Becomes a Star at Sixteen.

EDITH ROBERTS, starring in "The Deciding Kiss," a clever Bluebird photodrama, adapted from Ethel M. Kelly's novel, "Turn About Eleanor," entered the movies on her toes; that is to say, the dainty little star danced before the camera to success. Four years ago she played extra parts for the old Imp Company at New York City, after her vaudeville season was finished. In one play she was called upon to do a little dance. The director liked it so much that he ordered a close-up. When the film was projected for the studio manager he at once put the little girl on the payroll as a regular actress.

About six months ago Edith wearied of the movies and started for New York to do a fling with the Ziegfield Midnight Frolic. A telegram from the Bluebird studios beat her to it. "Come right along home, young lady, and be a star." It said:

Edith took a good look at Mr. Knickerbocker's well-known village, and another at the telegram, and started out of the Grand Central on the Sunset Limited at 5:15. Besides, she had been greatly disallusioned by the sight she had had of the bald-headed row back of the scenes.

After a few pictures as the leading lady for Lyons and Moran, Edith decided that she could not afford to laugh herself to death, so she called for time.

Now Edith Roberts is a real star. If you don't believe it see "The Deciding Kiss" at the ..... Theatre to-night.

FORGET THE WAR.

"The Deciding Kiss," a Bluebird To Refresh the Tired Mind.

YOU have heard of the Pied Piper of Hamlin who led the children dancing into the mountains to the lilting of his pipes.

He has a namesake in Eleanor Hamlin who arrived in Gotham from a small village on Cape Cod as an orphan in rags and tatters and led her rich guardian's suitors into the fastness of her heart by laughter.

Eleanor Hamlin wanted to be loved, but had what is technically known as a fat chance when her foster-father shipped her off to a oarding school to get rid of her Eleanor returns and just naturally runs away with the love of a man whom her wealthy guardian had reserved for her own heart's delight.

Edith Roberts, pretty to distraction and lovably winsome, plays the role of Eleanor in "The Deciding Kiss," her first Bluebird photoplay.

If you are tired of photodramas that make you feel as though you were carrying the white man's burden, go to the ..... Theatre this very night, follow the wife and kiddies into the twilight house of the silent drama and see this new beauty of the screen in her appealing Bluebird masterpiece.

TURN ABOUT, EDITH.

Bluebird Star Mistaken for Child In Short Dresses.

"WHEN I was a little girl of twelve they insisted on marrying me off as a grown woman. Now that I have attained the mature age of sixteen they insist on putting me in short skirts, and making me play a little girl's role." Such is the wail against the pervesity of fate set up by Edith Roberts, Bluebird's newest star, who comes to the ..... Theatre to-night in "The Deciding Kiss," a photoplay version of Ethel M. Kelly's well-known novel, "Turn About, Eleanor." In the greater part of this story she appears as a little girl. The other night she was working late and went home in her make-up and little girl costume. Several of the ten and twelve-year-old youngsters of the neighborhood saw her enter the house, accompanied by her mother. Being well up in social etiquette they knew that when somebody moves in the neighborhood it is up to the old-timers to make the first call. So they called in a body, and when they discovered that it was their grown-up "actress lady" friend, "Edie," as they call her, insisted that she come out and play games with them.

So the girl who has had fifty gold bands slipped on her dainty fingers by husbands, played blind-man's bluff, hide-and-go-seek, and drop the handkerchief with the kids.

ADVERTISING CATCH LINES

Love Thy Guardian as Thyself, But Leave Her Man Alone.
He Thought She Was a Child Until He Kissed Her.
A Dowdy Little Wren Has Been Known to Shame a Peacock.
Her Child Heart Absorbed Love as a Miser Hoards Sheckles.
"And a Little Child Shall Lead Them."
Watch That Spidery Little Brat—She May Be a Vampire.
She Never Learned That Caper on Cape Cod.

DIRECTED BY JACK FORD

A **FEATURE production that stands "aces high" among UNIVERSAL SPECIAL ATTRACTIONS. GO SEE IT at your nearest Universal Exchange. You'll book it when you see it. One of the best winners of the season.**

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, New York, N. Y.

Dashing Harry Carey in "HELL BENT"

A mighty Western Production that matches up with the biggest Western ever screened.

Dorothy Phillips Production

"The Mortgaged Wife"

Directed by Allen Holubar

"For this little woman's sake, I'll save you from the shame of stripes--but your wife stays here as security!"

Get this big opening scene! The forger husband—the trustful young wife—the big business man who tried to help them both—then found he didn't want to give up the precious security he'd demanded! Scene by scene "The MORTGAGED WIFE" mounts to the very topmost peak of drama—Dorothy Phillips, as the self-sacrificing wife tortured by the new love and her sense of duty, makes a picture you won't soon forget. Book this big production sure!

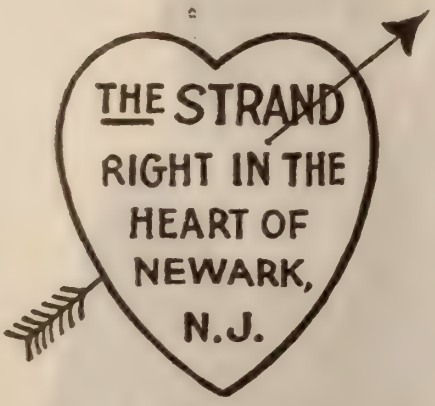
And use this copy in your advertising

Reserve now thru your nearest Universal Exchange, or communicate with UNIVERSAL FILM MANUFACTURING CO., CARL LAEMMLE, President, 1600 *Broadway, N. Y.*

UNIVERSAL SPECIAL ATTRACTION

Bride's Awakening Improved Business

TELEPHONE MARKET 4751



Strand Theatre

NEWARK, N. J.

JUNE 22.

Universal Film Exchange of N. Y.,
1600 Broadway,
Gentlemen:-

After playing "The Brides Awakening" four days during extremely hot weather I am pleased to tell you that the picture attracted a great deal of attention and improved our business noticeably.

Mae Murray is charming and her supporting company splendid. The production, photography and direction all help to make "The Bride's Awakening" a very high class feature

Yours very truly,

Chas. A. Wurz.

Strand Theatre,
Newark, N. J.

Steel—Nerved

Herbert Rawlinson

IN

Elmer Clifton's Daredevil American Drama of Love and a Gold Mine.

"SMASHING THROUGH"

UNIVERSAL SPECIAL ATTRACTION

HE was a red-blooded young American with only his brains, two fists and a gold claim. And she was a hard-working stenographer who couldn't see him robbed right in front of her eyes. So when they stole her, as well as his mine, he cut loose like a Kansas cyclone. Yea, boy! Some picture! Some romance! Some thrills! Get this—and hear 'em howl with delight at the ending!

Your nearest Universal Exchange, or communicate with UNIVERSAL FILM MFG. COMPANY, 1600 Broadway, N. Y., Carl Laemmle, President.

Mae Murray
in
"Her Body
She loved him so that she put her body in pawn to bring him back to life—and then she had to face the inevitable bill.

—a Sensational Picture of Bohemian Back-Stage and Cabaret Life specially written by H. Sheridan Bickers, the famous London Critic and directed by Robert Z. Leonard

"in Bond"

A throbbing drama of stage life and stage temptations which everyone will love for the heart-touching appeal with which Mae Murray portrays the pure-souled young dancer wife in the clutch of fate

Reserve today for this superb Universal Special Attraction thru your nearest Universal Exchange. Or communicate with UNIVERSAL FILM MFG. CO. — 1600 Broadway, New York.

Carl Laemmle PRESIDENT

Get this. "The LION'S and only wild animal se It is packed with thri ing, dangerous to life "movie stuff". It has action and more punch the most timely serial up the Kaiser's malig a Holy War between t of Africa. Your nearest show you what we've told y LION'S CLAWS" after seeing

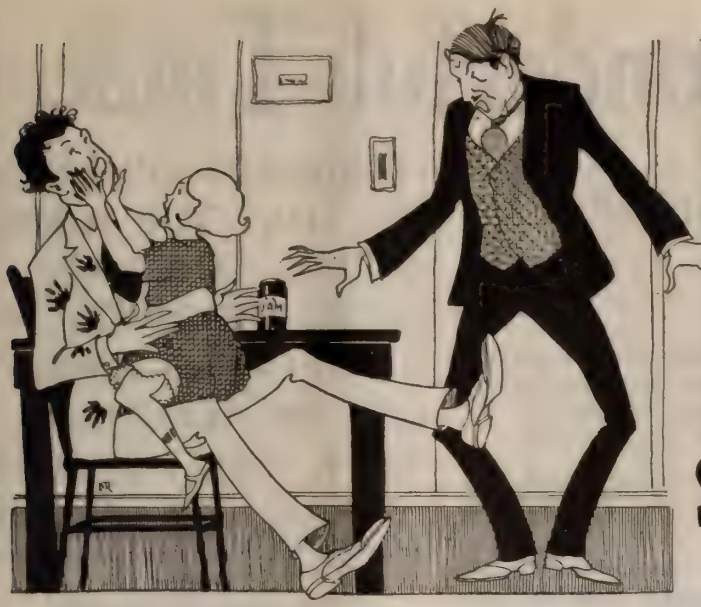
S CLAWS" is the one
rial now on the market.
lls, genuine, hair rais-
and limb thrills, not
bigger scenes—sets—
than any serial. It is
NOW because it shows
nant attempt to start
he whites and blacks
Universal Exchange will
ou here. You'll book "The
—it's your biggest bet today.

COMING

Kingsley Benedict
in the Big, New 3 Reel Special
"The HUMAN TARGET"

WATCH for this extraordinary 3-reel special. Make arrangements to see it at your nearest Universal Exchange (Release date announced later). The average 5-reel feature you ordinarily consider packed full of punch and action, if condensed and boiled down to the very limit would just about equal this release for fast action and intensity. ASK YOUR EXCHANGE ABOUT IT.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FLIM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, New York.



LYONS MORAN STAR COMEDIES

EDDIE LYONS and Lee Moran—welcomed everywhere with a yell of relief for the simple reason that their fun is clean, bright, up-to-the-minute and as full of class as the classiest thorobred. You simply can't do without these two enormously popular boys if you want your comedies to give you a reputation. Show them in all their past releases and make a host of new friends.

PAST RELEASES—"A Pigskin Hero," "The Guilty Egg," "Whose Baby Are You?" "The One Horse Show," "There Goes the Bride," "The Tail of a Cat," "Mum's the Word," "The Dodgers," "A Ripping Time," "Stepping Some," "The Knockout."

IN PREPARATION—"Berth Control," "Bad News," "Shot In the Dumbwaiter."

Book thru your nearest U. Exchange, or UNIVERSAL FILM MFG CO., 1600 Broadway, New York. Carl Laemmle, Pres.

Serials a Wonderful Tonic in

HOUSE IS TO SMALL FOR UNIVERSAL SERIALS.

Consolidated Film & Supply Co.,
New Orleans, La.

Gentlemen:—We feel as though we wanted to write you, in reference to the very excellent service we have gotten from you for the past year. For promptness and correctness, it is not excelled by any of the Exchanges, and is far ahead of the general run of them.

It is a source of satisfaction to do business with an exchange upon whom you can depend in all cases, to do what they promise and to do it promptly, as you do.

We cannot speak too highly of your serials. As you know, we have run all of them, and must say that we have seen none that can compare with the last four you released, namely, "The Voice on the Wire", "The Gray Ghost", "The Mystery Ship", "The Red Ace"—all of which are surely money-getters, and we recommend them to any one in want of serials.

We enlarged our house about a year ago, and find it still too small on the nights we run your serials. We ran the "Bull's Eye" and are now using "The Lion's Claws". From all we can learn, they are fully as strong or stronger than any of the older ones.

We have also used your five-reel features, besides all of the short stuff you made, up to the time you ceased to make it, hence we feel perfectly competent to express an opinion that is worth something, and we want to congratulate you upon the excellence and consistency, not only of your product, but of your management and treatment of your customers.

With all good wishes for your continued success,

Yours very truly,
(Signed) A. F. GORDON,
Owner and Manager Star Theatre, Shreveport, La.

HUNDREDS OF EXHIBIT IZE THAT THE SUMMER SERIAL. THEY ARE TU OF ESTABLISHED DRAW NOT PLAYED THEIR TO CAN BE REBOOKED. W TERS, WRITTEN SOME T ABOUT THE OLDER S

HAD TO BEG PEOPLE NOT TO ENTER CROWDED HOUSE.

Consolidated Film Co.,
Dallas, Texas.

Gentlemen:—My house records broken. I have just finished running the third episode of "The Bull's Eye" and I must say that it is the greatest money getter I have ever run, and I have been in the picture game since the beginning of time.

I have to stand outside in the lobby and beg the people not to go into the crowded theatre, but they run over me to get in to see Eddie Polo.

Assuring you that I am well pleased with my booking of this serial, I am,

Yours truly,
H. G. COTTAR, Mgr.,
Blue Mouse Theatre,
Fort Worth, Texas.

OVERCOMES ANY OPPOSITION.

Universal Film & Supply Co.,
St. Louis, Mo.

Gentlemen:—Give me a Universal serial, put Eddie Polo or Ben Wilson in it, and I will overcome any powerful opposition. "Mystery Ship," "Liberty" and "Red Ace" made my money and established a popular reputation for my house. For real winners give my Universal serials. In the above list I forgot to mention Marie Walcamp, whose presence on the screen at any time is the unanimous signal for a loud, noisy send-off. I find it very successful and popular when showing serials by interesting school children. I have found this to be wonderful advertising. Every youngster in Staunton is my guest at certain periods. It pays.

Sincerely yours,
OTTO BLUME,
Playhouse Theatre,
Staunton, Ill.

ONE GREAT PICTURE.

Independent Film Exchange,
Pittsburgh, Pa.

Gentlemen:—"The Mystery Ship" was one great picture. Did a fine business with it, but "The Bull's Eye" is bringing me a bigger crowd.

Sincerely,
M. AKSELRAD,
Mars Theatre,
McKees Rocks, Pa.

SUPER SERIAL.

Consolidated Film & Supply Co.,
Dallas, Texas.

Gentlemen:—With reference to "The Bull's Eye," want to say that I always run two or three serials, and would suggest that you bill "The Bull's Eye" as a super-serial. It's above them all, and a money-getter. Will boost it to my friend exhibitors. Regard.

Yours very truly,
M. POIS,
Gem Theatre,
Wichita Falls, Texas.

EXCELLENT SERIAL.

Independent Film Exchange,
Pittsburgh, Pa.

Gentlemen:—"The Mystery Ship" is an excellent serial—one of the best produced by Universal. Plenty of action and thrills. It compares very favorably with the average serial and is pleasing Lincoln patrons. Have shown fifteen episodes and it appears to be getting better all the time.

Yours very truly,
H. W. GUADING,
Lincoln Theatre,
Pittsburgh, Pa.

the Good Old Summer Time

ARE COMING TO REAL-
EST TIME OF ALL FOR THE
IG TO THE OLDER SERIALS
POWER, WHICH HAVE
OR WHICH THEY KNOW
RE HERE SHOWING LET-
AGO, FROM EXHIBITORS
LS OF THE UNIVERSAL.

CAN'T SLEEP AT NIGHT.

Consolidated Film & Supply Co.,
Dallas, Texas.

Gentlemen:—We only lack two more chapters of finishing the "Mystery Ship," and we want to tell you right here that it has been one of the best serials we have ever shown. Our people just can't wait until the time comes to show it, for they are so stirred up over it they all tell us they can hardly sleep at night for thinking about it.

We are also on the ninth chapter of "The Red Ace," and if the rest of the chapters are as good as the ones in the past, we will have to get into an airdome in order to hold the crowds. If we couldn't get your serials we certainly would have to close up, for they sure do get the crowds for us.

Very respectfully,
JOHN R. RUNNELS,
Yale Theatre,
Groesbeck, Texas.

SURPRISINGLY LARGE.

Universal Film & Supply Co.,
2116 Locust St.,
St. Louis, Mo.

Gentlemen:—I take this opportunity in expressing much satisfaction over the results I am obtaining in running the "Mystery Ship" serial. Despite the fact that I did not use any special efforts in advertising this picture, my attendance has proved surprisingly large. Personally "The Mystery Ship" is a picture that would help increase any exhibitor's business. It demonstrated as much for me, and my patrons are, I believe, among the most critical in St. Louis.

Yours truly,
FRANK G. ROOT, Mgr.,
Broadway and Peerless Theatre,
St. Louis, Mo.

"THE BULL'S EYE" SERIAL HAS THEM ALL SKINNED.

Independent Film Co.,
Pittsburgh, Pa.

Gentlemen:—I have run every serial the Universal ever put out with the exception of "Peg o' the Ring," and in my opinion, as a box office attraction, "The Bull's Eye" has them all skinned.

In my particular section Eddie Polo is the idol of both old and young, and to have him in a picture of this kind is joy supreme. No joking, we have to station an usher down among the children, especially, or they'd tear the house down. We thought when we ran the "Red Ace" that it had reached the topmost pinnacle of perfection, but for popularity the "Bull's Eye" beats them all.

Have run serials from other companies, but they cannot compare with this wonderful picture. I believe in letting people know if I like a picture and I am most happy to write this letter of appreciation for a money-getter.

Any exhibitor can't go wrong in booking this picture, as it will surely bring in the money.

Yours truly, A. J. Keller, Mgr., Gem Theatre, Monongahela, Pa.

TUESDAYS UP 25%.

Independent Film Exchange,
Pittsburgh, Pa.

Gentlemen:—Wish to advise you that "The Bull's Eye" serial is a winner from every standpoint. In action, plot and box office returns it has brought my Tuesdays up at the Grand at least 25%. This I consider wonderful, for I truly believe that no one made any money yet in Beaver Falls on a serial. I have already contracted for "The Lion's Claws" and expect it to go over fully as good or even better. Universal seems to have the right idea of this serial stuff and I want to say that "The Bull's Eye" was my best so far this year.

Trusting that all is well with you, I beg to remain,

Yours very truly,
SAMUEL GOODMAN, Mgr.,
Colonial Theatre,
Beaver Falls, Pa.

BIGGER EACH WEEK.

Independent Film Exchange,
Pittsburgh, Pa.

Gentlemen:—I'm only on the fourth episode now, but "The Bull's Eye" is drawing a bigger crowd every week. I've run serials from other firms and cannot compare them with yours.

Yours very truly,
Ferro Theatre,
Bentleyville, Pa.

DRAWS FULL HOUSE.

Independent Film Exchange, Inc.,
Pittsburgh, Pa.

Gentlemen:—"The Bull's Eye" is the best serial ever shown in my theatre. Draws a full house.

Yours truly,
GEORGE JOHNSTON,
Family Theatre,
DuBois, Pa.

WILL GRAB IT.

Independent Film Exchange, Inc.,
Pittsburgh, Pa.

Gentlemen:—"The Mystery Ship" is a very good serial, and your stars are well liked in my town. Any live exhibitor will grab this for a box office attraction.

Yours sincerely,
L. FERRO,
Ferro Theatre,
Bentleyville, Pa.

SURE WINNERS.

Independent Film Exchange, Inc.,
Pittsburgh, Pa.

Gentlemen:—"The Mystery Ship" is a very fine serial production, with plenty of action and suspense. "The Mystery Ship" is a sure enough winner.

Yours truly,
F. K. O'KELLY, Mgr.,
Imp Theatre,
Uniontown, Pa.

PRESS SHEET for DOROTHY PHILLIPS in "The Mortgaged Wife"

Story by Frank Howard Clark.
Produced by Allen Holubar.

CAST.

Ralph Carter.....Albert Roscoe
Gloria Carter.....Dorothy Phillips
Jerome Harris.....Wm. Stowell
Myer .....Sam De Grasse
Darrel Courtney.....Edwin August

THE STORY.

RALPH CARTER, in order to supply the inordinate demonds of a very blonde chorus girl had embezzled $50,000 from the bank of which he was cashier. In desperation he went to his wife Gloria, who had had a hard time making up her mind between Ralph and Jerome Harris, president of the bank. She went to Harris now and this man whom disappointment had made bitter, released her husband on a note with Gloria herself as security. Instead of going West to raise the money, Ralph joins his blonde. Running short of money he goes to Harris' home and tries to get it from Gloria, who sees now what she has to expect in the way of deliverance. By accident, she discovers that Harris' secretary is a German spy, but does not proceed against him until her brother, who in the meantime has placed $50,000 to her credit to buy a certain stock, sails for Europe and is submarined. Knowing all his affairs, the secretary has succeeded in greatly impoverishing Harris and now Gloria raids C. M. Q. stock making him a poor man, while she makes enough money to pay her bond. Just as she is about to leave him her brother, who always thought her married to Harris and Ralph, her real husband, arrive, having been rescued from the wreck. There is a final accounting.

WHICH DOROTHY PHILLIPS DO YOU LIKE BEST?

WHICH Dorothy Phillips do you like best?

Would you rather see her as the queen of a dance hall, where she rules her subjects with the wild abandon characteristic of the great West that has gained fame on stage and screen, or in the emotional role of the wife with the erring spouse, the bride who is ready to make any sacrifice to save her husband from prison?

You can't answer until you've seen "The Mortgaged Wife" which comes to the ..... Theatre this week, Manager ..... having stolen a march on other exhibitors and booked it for ..... Miss Phillips persuaded her director, Allen Holubar, that her theory could be worked out on the screen. To humor the well-known star Holubar did so, and each of the four principal characters is portrayed as an animal.

Miss Phillips as the bride of a defaulting bank teller is seen as "The Lamb"; her sneaking, worthless husband as "The Coyote"; the master financier, to whom she is mortgaged to make good her husband's $50,000 defaulting, as "The Panther"; and his secretary, who is in reality a German spy, is designated as "The Fox," because of his shrewd cunning.

New York critics who saw this picture in pre-view have commented favorably on this sensational innovation, and Miss Phillips is happy over the fact that her theory has been partially proven, on the screen at least.

"The Mortgaged Wife" shows Miss Phillips in an entirely different sort of a role from her past releases, and promises to add greatly to the prestige she already enjoys in the world of films.

"WE ARE LIKE ANIMALS," SAYS DOROTHY PHILLIPS.

Star of "The Mortgaged Wife" Advances Strange Theory of Life.

DOROTHY PHILLIPS, the emotional star, while not a Theosophist, has a pet theory that the human race is not so far removed from its brute ancestors but that in every person, man or woman, can be traced a resemblance to some lower animal.

She does not believe that departed human souls return in the form of beasts of the field or birds of the air, but her idea is that every human being has a series of traits that ties him or her up definitely with similar traits of either some one domestic or wild animal.

In "The Mortgaged Wife," her newest Special release which comes to the ..... Theatre this week, Manager ..... having stolen a march on other exhibitors and booked it for ..... Miss Phillips persuaded her director, Allen

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..... to the ..... Theatre.

The Universal producers want to know just what the public wants and then make the pictures to please the public, for the fans are the real critics after all, not the scribes who write for the trade papers.

The producers have instructed Manager ..... to get your opinion of this point. You saw Miss Phillips as "Hell Morgan's Girl" and in "Pay Me," where she was the central figure in dance hall scenes. In "The Mortgaged Wife" she has an entirely different part, that of a bride given as chattel to a former lover by a worthless husband in order to save the latter from prison.

Manager ..... will provide you with ballots to vote which you like best and your opinions will go direct to the production manager of the Universal studios. Dorothy Phillips' next picture will be guided by what you say.

You'll find "The Mortgaged Wife" one of the most sensational pictures in which Miss Phillips has ever appeared. It has just as many thrills as have been jammed in her Western pictures, but of a different sort. See which you like best, and make Manager ..... the post office through which the studios can receive your opinions.

HERALD.

THE guns of fate thundered at beautiful Gloria Carter, volley after volley. The shock of finding that her husband was a thief was followed by the most disconcerting proposition a woman ever encountered from one who had been her most persistent suitor, and was now president of the bank in which her husband worked. Through tears of consternation, rage, betrayed virtue and utter hopelessness she saw in her hand a promissory note for the amount her husband had stolen, and in the lower left-hand corner, under the heading of collateral, her own name with this short memorandum: "To be held until redeemed."

But worst of all, her craven husband on his knees urged her to accept the humiliating condition. With a last vain hope in her leaden breast that her husband would redeem the note, she gave her assent, and became a collateral for honor's sake.

Could she have known that her husband would get off the other side of the train which was to take him West and a new start, she would have—but what she did do was even better.

AT A GLANCE

Star: Dorothy Phillips.

Previous hits: "The Grand Passion," "Pay Me," "Hell Morgan's Girl."

Directed by: Allen J. Holubar.

From story by: Frank Howard Clark.

Scenario by: Allen J. Holubar.

Cast: William Stowell, Edwin August, Sam De Grasse, Al Roscoe.

Locale: New York City.

(Thumb-nail Theme)

The story of a wife who allowed herself to be mortgaged for $50,000 in order to save her husband from prison, who later found out that the husband was spending his ill-gotten gains on other women, and who came to love the man to whom she was mortgaged.

Advertising Punches of the Photo-play.

1—Name of the star.

2—Unusual plot.

3—The sex appeal of a bride being mortgaged to her former lover.

4—The idea that each important character is designated as some animal—the husband as the Coyote, the former lover and mortgagee as the Panther, the bride as the Lamb, and the spy-secretary as the Fox.

5—The elaborate and fashionable costumes both outdoor and indoor negligee that Miss Phillips wears when she is held as collateral by Jerome Harris.

6—The sinking of a ship at sea.

7—The battle in Wall Street waged by telephone between a man and woman in the same house.

PUTTING IT OVER

FOR putting over "The Mortgaged Wife," bear in mind the productions which have made Dorothy Phillips famous, and associate her name with them. The picture deserves all of the advertising which you can do for it, and a full set or advertising mats and cuts has been devised by the Advertising Department for the picture, with extremely striking posters and lobby display photographs.

Advertise the idea of the character designation of each of the persons of the drama. There is a ram, a coyote, a panther, a dove, etc. This can be carried out in the advertising after you read the synopsis of the picture. Use the body of the animal in question with the head of the actor or actress stripped in. This can be obtained from stills. Inasmuch as the wife in this picture permits herself to become the collateral for a mortgage of fifty thousand dollars, a mortgage deed with a stripped-in photograph of Dorothy Phillips would make a good advertising lay-out for any size space. The spy element, and the sinking of a ship at sea, should be handled carefully, for frequently these things keep people away from the theatre rather than ttract them to it. It all depends on the neighborhood.

Here are four concrete suggestions for advertising designs and stunts:

SUGGESTIONS FOR LABOR ADS WITH HAND-DRAWN LAYOUTS.

1—Photograph a deed of mortgage and strip in full length photo of Miss Phillips in boudoir attire. (The stills on this picture show several.)

2—Photograph a pawn ticket with Miss Phillips' head picture stripped in, using type line "A Bride In Pawn" to carry the idea.

3—Write out a promissory note between Carter and Harris, to run lengthwise of the page; then take a head and bust photo of Miss Phillips in evening dress, low as possible, and photograph the note, bust and head together. The result would show the bare neck and shoulders of the star just above the note and suggest that this piece of paper gave Gloria Carter's body and soul to Jerome Harris.

4—The idea of a stock market quotation sheet might also be used, showing that "Wives, Preferred," were quoted at $50.000.

IS YOUR WIFE WORTH $50,000

Ralph Carter secured a loan on his for that amount and escaped going to prison. See the answer in Dorothy Phillips' latest Special "The Mortgaged Wife" at the

BROADWAY

"A BRIDE IN PAWN"

That's the latest and greatest role that Bluebird's photo star de luxe Dorothy Phillips plays in "The Mortgaged Wife." She is collateral for a $50,000 loan to save her husband from prison. See it all at the

BROADWAY

THE FASHION SHOW IS HERE

You'll see New York's latest modes in feminine apparel for boudoir and boulevard on the fair form of

DOROTHY PHILLIPS

as the

MORTGAGED WIFE

A new drama coming to the

BROADWAY

——SUPPOSE YOUR HUSBAND GAVE YOU AS SECURITY TO A FORMER LOVER FOR $50,000 TO ESCAPE GOING TO PRISON

and you later found him drinking wine with chorus girls

What Would You Do?

See what Gloria Carter did in

"THE MORTGAGED WIFE,"

Dorothy Phillips' latest Special, coming to the

BROADWAY

MUSIC CUE SHEET

By JAMES C. BRADFORD

For "The Mortgaged Wife"

A DOROTHY PHILLIPS SPECIAL PRODUCTION

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	2¼	At Screening	2-4 Allegretto	March Miniature—Lacome
2	3	T. The Panther	3-4 Tempo di Valse	Valse Boheme—Lacome
3	1½	T. Show Them In	4-4 Molto Moderato	Dramatic Andante—Berge
4	1½	T. You Beast	3-4 Agitato	Appassionato No. 40—Borch
			REEL II.	
5	2¼	D. Coyote Writing	6-8 Andantino	Oriental—Cui
6	1¼	T. The End of Week	2-4 Polka Grazioso	Pas De Deux—Rubner
7	1½	D. Panther Enters Gloria's Boudoir	2-4 Moderato	Dramatic Agitato No. 38—Minot
7	1½	D. Gloria Falls On Sofa	3-4 Valse Lente	*Will You Remember—Romberg (Theme)
9	1¾	D. Light Flashing Over Water	2-4 Lento	*Rouet D'Omphale—Saint Saens (From J to K)
			REEL III.	
10	2	T. Darrell Courtney	2-4 Allegretto	Serenade—Aitken
11	2¼	D. Cafe—Dancing	2-4 Allegro	Sinbad—Romberg (One Step)
12	2½	T. Is This the Way?	3-4 Andante	Andante Dramatic No. 15—Herbert
13	1¼	D. Meyer At Safe	2-4 Lente	*Rouet D'Omphale—Saint Saens (From J to K)
			REEL IV.	
14	1¼	D. Gloria At Window	6-8 Allegretto	*Will You Remember—Romberg (Theme)
15	2¼	T. This Is Second Shipment	2-4 Lente	Gondoliera—Moszkowsky
16	3¾	T. There Are Other Ways of Getting Money	4-4 Allegretto Grazioso	*Rouet D'Omphale—Saint Saens (From J to K)
17	2¼	T. Come To Library	3-4 Valse Lente	Dans Les Roses—Barthelemy
			REEL V.	
18	1½	T. You Are	3-4 Allegretto Grazioso	*Will You Remember—Romberg (Theme)
19	1¾	T. The Next Morning	4-4 Maestoso	Serenade—Frommel
20	3	T. The Adriatana	4-4 Maestoso	Hail America—Drumm
21	1¼	D. Boat Passes—Submarine Following	2-4 Andante	Agitato No. 5—Langey
22	1¼	T. Dawn	2-4 Andante	Cradle Song—Neruda
23	1½	T. Unable To Stand Losses	4-4 Maestoso	Exhibitors March—Andino
			REEL VI.	
24	3	T. That Afternoon	2-4 Allegro	Perpetual Mobile—Bohm
25	1½	T. You Know Market Closes	2-4 Allegro	Land of Joy—Valverde (One Step)
26	1½	D. Harris At Desk	3-4 Valse Lente	*Will You Remember—Romberg (Theme)
27	2½	T. So You're the Spy	2-4 Allegro Vivace	Hurry No. 2—Langey
28	1¾	T. The Payment	3-4 Valse Lente	*Will You Remember—Romberg (Theme)

* Repeated Selections.

"SINKING OF THE LUSITANIA" WILL BE RELEASED BY JEWEL.

(*Continued from page* 10)

upon paper and had every one of the twenty-five thousand separate pictures drawn upon celuloid sheets.

It will be remembered that the Lusitania carried more than two thousand passengers, of whom two hundrew were Americans, when it sailed from New York for Liverpool, England, May 1st, 1915. Warning had been published in the New York newspapers by the German Embassy, but because they were absolutely in defiance of well-defined and established principles of international law, these omens of what was to come were regarded lightly and all on board felt safe.

Although Germany realized the stern condemnation which her colossally brutal act would evoke from all civilized nations, she sent her instrument of crime, the U-39, to carry out orders of her All-Highest.

At noon, on May 7th, the Lusitania sighted the coast of Ireland. Two hours later she was struck almost directly under the captain's bridge by the first of two torpedoes fired by the U-39. After the first death missile struck began the scenes of pitiful partings; 1,150 persons perished, one hundred and fifteen being Americans.

Among the men of world-wide fame who went down with the Lusitania were Elbert Hubbard, modern philosopher and author; Charles Klein, the distinguished American playwright; Alfred G. Vanderbilt, multi-millionaire and sportsman, and Charles Frohman, the world's foremost theatrical manager, who faced death smiling and uttered to those about him just before the end came, his immortal observation that "Death is but a beautiful adventure of life."

Fifteen minutes after the first torpedo had struck, the Lusitania had disappeared beneath the waves.

It is the belief of Jewel officials that no film of actual sinking—had any been taken—could possibly have proven so absolutely hypnotic in its interest mantaining qualities as the product of McCay's pen. Not only has he shown all that transpired above the water, but he has also undertaken to show the action beneath its surface. The result is the utmost realism.

The release date for "The Sinking of the Lusitania" is August 15.

SCENES FROM ANIMATED WEEKLY No. 29.

First in War! First in Peace! his spirit still leads us to Victory.

Marching down Broad Street to rally on the steps of the Sub-Treasury Building.

President Wilson leads The Star Spangled Banner at Washington Monument Flag Day celebration.

Baby mermaids in bathing suit contest won by Juanita Hansen, Universal Star.

Camp Fremont boys reviewed in Stanford University Stadium.

The Drums of Oude were like Desert Silence compared to the Sound of this Drum.

The fascinating beauty of bewitchi
swiftly moving serial, played by a p
than ANY Universal serial releas

Shrewd Exhibitors who know the pulling power of Big Stories backed by the powerful personality of such a beauty as Juanita Hansen will reserve this serial NOW!

Note

All Universal Exchanges have a few of the episodes on hand. Ask them to project these reels so that you may see the class and character of this smashing big new serial winner.

Reserve NOW! thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Company in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

g Juanita Hansen, in this great big cked cast, promises greater returns d in the past several seasons—

"THE BELLES OF LIBERTY."

Directed by James Davis.
Two-Reel L-KO Komedy.

CAST.

TRIXIE.....Eva Novak
PIXIE.....Caroline Wright
HAROLD HATBAND.....Frenchie Bianchi
SAMMY SPATTS.....Capt. Peacocke
SILASS PATTS.....Rube Miller

(*Copyright* 1918, *L-KO Motion Picture Ko.*)

IN the beautiful garden of girls there grew two poppies who ceased to bloom ever since the Civil War was over, only they didn't know it. They still considered themselves lady killers. Two of the most beautiful flowers in the garden were Trixie and Pixie. Old Hatband and Spatts saw them, and no effort seemed too great on their part to win them. Even a liberal contribution to the Liberty Loan was cheerfully forthcoming. But the finances of the two Liberty Belles happened to be the respective sons of the gay old boys, and much as they disliked it, the fathers became a party to the marriages of their respective sons, just when they fondly thought that they were teaching them the lessons of their young lives.

"OH, MAN!"

Nestor Comedy.

CAST.

FLO TILLA.....Eileen Sedgwick
HAROLD DUBB.....Ralph McComas
UNCLE HENRY.....Milton Sims
NEIGHBOR'S WIFE.....Dolly Ohnet
HER HUSBAND.....Ed Baker
MANDY.....Anna Hernandez
RASTUS.....Charles Haeffli

WHEN Harold Dubb returns home after having been told "Yes" by his sweetheart, he finds a telegram waiting for him. Said telegram is from Uncle, upon whom Harold has imposed many times. Uncle tells him that he is making a business trip and will drop off for a little while. Now, for obvious reasons, Harold had written Uncle that he was married, and had a family. Harold needs must procure a wife. He sends a message to Flo, but Flo has gone to the country, and Rastus, Harold's messenger, forthwith sets out on foot to deliver the message. Uncle arrives and wants to see the wife. Harold persuades the wife of his next door neighbor, who has quarreled with her husband, to act as his wife while Uncle is about. Then Uncle wants to see the baby. Out goes Harold to get a baby.

Rastus finally delivers the note to Flo and she makes haste to return to the city. She arrives while Harold is out, and announces herself as Harold's wife. Uncle does not believe her. By a trend of circumstances Flo is led to believe that the darky cook is Harold's affianced.

Then Harold returns with a baby carriage and baby. His baby is dark, too, for in his haste he did not think to look. Flo is convinced that what Mandy told her is true.

Then the neighbor returns, and finding his wife in the arms of the Uncle, he makes it hot for Uncle. At last Harold succeeds in explaining to Flo. They return to the room and satisfactory explanations are made. Uncle believes that Harold has had his lesson, and gives him his blessing.

"SHOT IN THE DUMBWAITER."

Lyons-Moran Star Comedy.

MR. EDDIE UPZ.....Eddie Lyons
MR. JACK DOWNS.....Lee Moran
MRS. UPZ.....Edith Roberts
MRS. DOWNS.....Gertrude Astor
POLICE OFFICER O'BRIEN.....Harry Nolan

MR. and Mrs. Upz and Downs occupy the apartment directly over Mr. and Mrs. Downs, but the families have never met.

One evening Mr. Upz starts off to his Club and Mrs. Upz goes to bed. Mr. Downs goes to bed and Mrs. Downs starts off to the Red Cross meeting.

Heavy rain comes on and both Mr. Upz and Mrs. Downs seek shelter under the same awning. Each decides to return home. A taxicab drives up and Mr. Upz gallantly sees Mrs. Downs into the taxi, and learning that they both live in the same place, drive home together.

In the meantime, the cat in Mrs. Upz' apartment makes such a terrible noise that it wakes Mrs. Upz up, and she thinks it is a burglar. She runs screaming from the apartment, unwittingly locking the door. Her screams attract the attention of Mr. Downs, who in his pyjamas rushes out into the hall. She urges him to get his gun and shoot the burglar. Squeezing into the dumbwaiter, they haul themselves up to the kitchen above.

In the meantime, Mr. Upz and Mrs. Downs have arrived home. Both are surprised and alarmed at finding their spouses not home, Mrs. Downs runs up to tell her newly found friend, Mr. Upz, about her husband being missing. Mr. Downs peepes in from the kitchen and seeing a strange man shoots at him.

Police Officer O'Brien, on his beat, has heard the shooting and rushes into the hall. Mr. Downs and Mrs. Upz, both in their pajamas, tell him about the burglar. They send the Policeman up in the dumb-waiter. He arrests Mr. Upz and Mrs. Downs, leads them down to the couple below. Consternation and explanations follow, and all ends happily, with the rightful husbands and wives in each other's arms, and Policeman O'Brien left scratching his head, trying to imagine how it all happened.

SYNOPSES OF L-KO, NESTOR. LYONS MORAN STAR COMEDY, WESTERN DRAMA.

"THE BRANDED MAN."

Two-reel Western Drama.

CAST.

JOHN EWING.....Donna Kee
HELEN EWING.....Helen Gibson
JIM CALVERT.....M. K. Wilson
VAL HEYWOOD.....G. Raymond Nye
TROVIO VALDEZ.....Noble Johnson
SHERIFF.....Hoot Gibson

VAL HEYWOOD and his confederate, Trovio Valdez, are caught rustling cattle, and Heywood, branded on the chest as a punishment, vows vengeance on John Ewing, the leader of the avenging cowboys.

Heywood and Valdez again join forces, but are ordered out of the town by the sheriff. They send word to Ewing that he is wanted urgently at his ranch. Then ambushing Ewing, they leave him bound and gagged while they hold up the stage. Ewing is finally unbound and left in a weakened condition with a mask and enough of the loot to incriminate him. Heywood and Valdez escape to a deserted hut in the hills.

Helen, Ewing's daughter, becomes worried over the disappearance of her father and with her sweetheart, Jim Calvert, foreman of Ewing's ranch, sets out in search of him. The sheriff is informed of the hold-up of the stage and also starts out with the posse. Sometime later Ewing is discovered in the underbrush and the sheriff is ready to believe him guilty. Helen forces the sheriff to delay his decision. After the others have left with Ewing, Helen and Jim notice a deserted hut. They investigate and find the loot—the men have been frightened away.

Valdez rides away to catch Heywood, who dashes to the ranch and threatens Ewing. The posse approach the ranch and begin firing at Heywood, who quickly snatches up Ewing's little daughter, Sierra, and rides away. The men don't dare to shoot because of the child. Jim is slightly wounded. Heywood finally thinks himself out of danger and releases the child, and as he starts to depart, Helen lassoes him, yanking him so sharply from his horse that he is killed. Valdez is killed by Jim.

"LION'S CLAWS," SCREEN MAGAZINE, CURRENT EVENTS & ANIMATED WEEKLY.

"THE LION'S CLAWS."

No. 15.

"The Bridge of the Beast."

CAST.

BETH JOHNSON.....Marie Walcamp
REJ HARI.....Rex De Roselli
CAPT. HARRIS.....Neal Hart
CAPT. JOHNSON.....Tom Lingham
MUSA.....Frank Lanning

THE post to which Capt. Harris is tied is carried away by the terrific wind and he finds himself transported to the heavy brush behind the temple.

Beth manages to escape, and flees from her captors. She takes the proclamation from the hands of a dead guard and with Neal's revolver, which she finds on the ground, manages to defend herself as she makes her escape.

After the storm, however, Beth finds herself hopelessly lost in the jungle. She is attacked by some lions, but runs from them, climbing a vine. Then she sees that on the vine above her lurks a leopard, while the lions crouch below. She is in despair.

Meanwhile Rej Hari with his guards has gone in pursuit. Neal, with Capt. Johnson and Musa are also searching for Beth.

Both parties come upon her as she is hanging to the vine, and a furious fight ensues. In the excitement Beth escapes and runs through the tunnel. Coming out of the tunnel, she discovers a bridge, and starts to run across it. Approaching from the opposite end of the bridge, however, is a ferocious lion. Beth turns, frightened, and sees Rej Hari blocking the entrance to the tunnel. Hari calls to her that he will save her if she will give him the proclamation, but she refuses.

The lion comes nearer and Beth shoots at it. It falls from the bridge into the water but is not killed.

Hari has set fire to the bridge and it collapses, Beth falling into the water. Almost drowned, she clings to a piece of wreckage. Then she sees the lion swimming towards her.

SCREEN MAGAZINE, No. 79.

PATRIOTIC citizens of Newark, N. J., have spent years in training marvelous Belgian Police Dogs to save lives, find lost articles and attack burglars. They are now offering them to Uncle Sam for Red Cross and war work. These dogs are amongst the best-known champions of the country. A wonderful new wire-cutting device has just been invented by H. W. Romanoff, Russian citizen of New York. This enable a soldier to cut through barbed wire like so much string. A new wonder has just been built. The wonderful electric fountain of West End, New Orleans, is controlled by electricity, and each one of the fifty thousand separate and distinct designs can be brought into being by the mere push of a button. A few striking varieties of birds from every part of the world are also shown in the Magazine. This week's Animated Interview is with Maud Ballington Booth, famous head of the Volunteers of America, and engaged in prison reform work for twenty-one years. Her subject is the moral value of the "children's hour. The reel closes with a Miracle In Mud by Willie Hopkins, entitled "Come Across."

CURRENT EVENTS, No. 59.

Cargo Carrier "Liberty" Is Launched In Freedom's Cause.—Mrs. Elbert H. Gary christens 9,000 ton steamship built for Emergency Fleet Corporation as it glides down the ways; another vessel ready to defy the kaiser's "war zone" decree.—*Kearney, New Jersey.*

Harvard Gives Up "Riot Day" For Duration of the War.—Formerly the ceremonies were attended by much hilarity, but war has a sobering effect and the solemn march of the Seniors is attended only by a confetti "battle."—*Cambridge, Mass.*

Young Men Learn Where They Can Best Serve Uncle Sam.—Mayor's Committee on National Defense establishes offices where army, navy and marine corps officers give advice on various branches of the service to prospective recruits.—*New York City.*

Schoolgirl Wins Prize With Busts of Great Americans.—Miss Irene Jones, of Manual Training School, models in clay figures of Abraham Lincoln and General John J. Pershing.—*Denver, Colo.*

Outdoor Games Aid Wounded Canadians On Way To Health.—The more strenuous the sport the more the convalescent soldiers at the Manitoba Military Hospital like it.—*Winnipeg, Can.*

New York Factory Blaze Threatens Big Sky-Scrapers.—Firemen battle valiantly against flames and smoke when thousands of dollars in damage is done by fire which for a time menaces the heart of the Metropolis.—*New York City.*

Uncle Sam Would Like More Hogs To Help Feed Soldiers.—Food is necessary for the success of our own boys and the armies of our gallant allies—Raise pigs and help bring about victory. Here are some porkers at the State Agricultural Experiment Station.—*New Brunswick, N. J.*

Daring Flyers In Battle Formations For Red Cross.—Scores of airplanes are photographed for the first time maneuvering amid the clouds, as Lieu.-Col. Duncan reviews flying cadets and artillerymen at Kelly Field.—*San Antonio, Tex.*

With the United States Marines On Land and Sea.—"From the land of Montezuma, to the shore of Tripoli, we fight our country's battles on the land as on the sea," says the Marine Corps Hymn. (Released thru the Marine Corps Publicity Bureau.)

Offer $1,000 In Prizes For Shipbuilding Posters.—United States Shipping Board starts competition among ship workers for best drawings that will tend to speed up production. Here is a sample of "somebody's work."

ANIMATED WEEKLY, No. 29.

Star Golfers Compete To Aid Red Cross.—"Chic" Evans wins by one point against Hagen and Barnes in game followed by large gallery, including one of Uncle Sam's aerial postmen who gets a bird's-eye view from the clouds.—*Washington, D. C.*

Old Man Neptune Hasn't Got Over It Yet!—Fairest beauties of the beach competing in bathing suits parade believe in the "freedom of the sea," but they "don't go near the water."—*Venice Cal.*

Feed Tiny Baby With Eye-Dropper.—Future suffragette at the University Hospital is one month old, weighs one and a half pounds, has a daily diet of three teaspoonfuls of milk and has a hot water bottle for a pillow.—*Baltimore, Md.*

Camp Freemont Boys Ready To Sing or Fight.—10,000 of them in a remarkable review in the Stanford University Stadium stack arms and hear Mme. Schumann-Heink sing "America."—*San Francisco, Cal.*

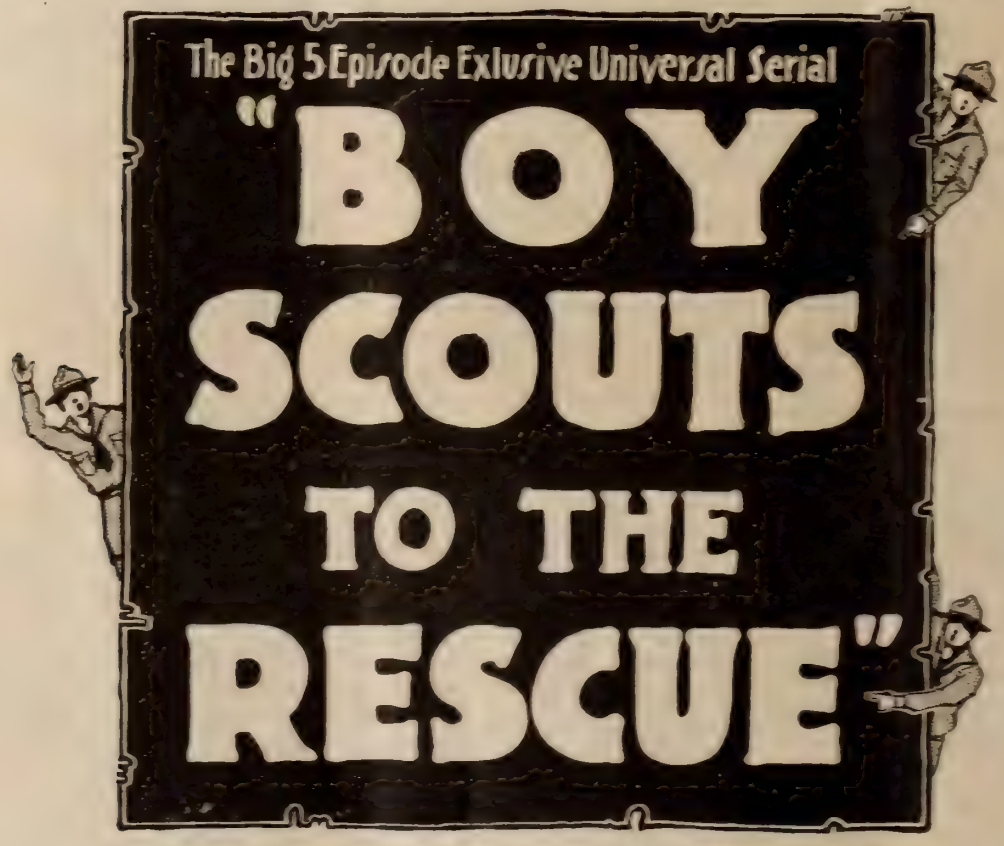
Greatest "Smoke Fire" Chokes Metropolis.—New York has a good sample of a gas attack when billows of sooty vapor from blazing furniture warehouse sweep over entire lower half of city, overcoming firemen and half-strangling pedestrians.—*New York City.*

"The Star Spangled Banner; Oh, Long May It Wave."—President and Mrs. Wilson join in singing the National Anthem at ceremonies honoring the Flag held in the shadow of the Washington Monument.—*Washington, D. C.*

Huns Fail In Great Drive On Paris!—Hindenburg's mighty push along the Marne, threatening the French Capitol is brought to a standstill by masses of Allied troops and reserve artillery thrown into battle at the critical moment.—*With the Armies of France...* (Official French War Film.)

Cartoons by Hy. Mayer, World Famous Caricaturist.

Wonderful
for summer business



Going Like A-House-

afire is the "BOY SCOUTS TO THE RESCUE" serial all over the country. It's the serial backed by the mighty force of millions of enthusiastic, patriotic boys, their parents and relatives. THEY want this serial. That demand has built a tremendous ready-made audience for your house.

Our Great Advertising Folder

gives you the complete details of how to put this winner over in your territory to big summer business. Big idea plans and schemes all prepared for you, ad cuts and stunts. "BOY SCOUTS TO THE RESCUE" is a winner. Your nearest Universal Exchange will give you more facts and figures. Endorsed by the Boy Scout Organization of America and backed by their huge power. Get in touch now with your Exchange. BOOK IT and BOOST IT TO THE LIMIT. Universal Film Mfg. Company, 1600 Broadway, New York City. Carl Laemmle, President.

Mildred Harris

in Lois Weber's

Box Office

Triumph

"The PRICE OF A GOOD TIME"

JEWEL

City, town, village, I
Avalanches of Money
Cyclones of Applause

"The KAISER - the Beast of Berl

The only legitimate reason you can giv
for <u>not</u> booking this stupendous winn
is that your House has just burned dow

mlet-everywhere
JEWEL
Productions INC
1600 Broadway New York City

Mattoon, Ill., May 14, 1918

Dear Citizen:—

A REMINDER

Three years ago last Tuesday, May 7, 1915, the Lusitania was wantonly and willfully torpedoed, MURDERING 120 American citizens.

This was two years after the war started and one year before America threw her hat into the ring.

AMERICANS—REMEMBER THE CRIME

SEE THE FIEND who committed this beastly, frightful act; see him being decorated by the Kaiser himself (three days before it happened), see him go mad, in this great war time drama.

"THE KAISER, THE BEAST OF BERLIN"

Next Thursday, Friday, Saturday, Majestic Theatre

A sensational exposure of "Iron-Blood" Rule.

(File for future reference.) Yours, MAJESTIC THEATRE.

Postcard which was used effectively in Mattoon.

"Kaiser"

ter, matrixes and all including the "word to the mouth" advertising of the Bond Salesmen, all combined to put it over. Last and best of all the opening date "cinched" it all for every one who attended the first day boosted the picture to the sky. The calibre of the production and the genuine merit sustained throughout is really what put it across, for without merit it could not have broken our record for attendance as it did.

Yours very truly,
HIEHLE BROS.,
Parkersburg, W. Va.
(Signed) Edw. J. Hiehle.

CALLED OUT POLICE.

(*This photo was published last week on page* 43)

Universal Film Exhcanges,
Chicago, Ill.

Gentlemen—Enclosed you will find a card, and I will tell you how I advertised. These boys are all boy scouts and two leaders. One leader is a minister of the Methodist church. The other leader is the assistant leader as the master had to be out of town. He is also a minister of the Methodist church here.

Four or five days before I took six boy scouts all in uniform in my auto and covered the country for fifteen miles around. The car was decorated on both sides with some old three-sheets with your one-sheet posted on it, and the name kaiser on the back of the car was a large piece of white oil-cloth giving name of town and play. If I had thought it would go over so big, I would have had a picture of the car in trim. Well, Wednesday we had all we could take care of. Thursday is always a dead night in a town of this size. At 7:30 my house was full. At 8:30 the street was full, and the beauty of it was they all wanted to see "The Kaiser." We have a day police and a night police and they were both busy in the lobby because people could not get out.

If any one thinks "The Kaiser" is no money-getter, tell them to have a little pep, and it will go over big.

Yours truly,
H. A. GILES.
Link Theatre Walkerton, Ind.

LIKE A SHOT.

Cincinnati Buckeye Film Co.,
Cincinnati, Ohio.

Gentlemen—"The Beast of Berlin" went "over the top" like a shot, and we are grateful to you for the able manner in which you backed us up with the press matter and all, which was used to good advantage.

Our special private showing Sunday before show date to the 300 Liberty Loan Workers, along with the beautiful photos which we put in the windows of the leading stores instead of the lobby, along with the press mat-

94% OF THIS TOWN SAW "THE KAISER."

Central Film Service,
Indianapolis, Ind.

Gentlemen—"The Kaiser" is sure *some* show. It beats all house records here. I showed it to 1500 in a town of only 1600. Prices 25 and 35c.

Yours truly,
A. Z. SLEEPER,
Dreamland Theatre Fowler, Ind.

The attractive front of the Royal Theatre, St. Louis, Mo.

Money Stunts

Lobby display for the Garden Theatre, Electra, Texas. E. N. Collins, proprietor, and a close-up of the grave for the kaiser which he featured in the center of the lobby.

A CLEVER ADV. BY MISSOURI MAN.

F. A. Flader, lessee of the Rigney Theatre, of Albany, Mo. took a new way to advertise his showing of "The Kaicer, the Beast og Berlin." Though it had the tell-tale word (adv.) at the bottom it had all the appearance of a frank letter at the top. Here it is:

AN OPEN LETTER.

Friend: I believe that I have good news for you—news you will appreciate.

You undoubtedly have taken note of the fact that The Rigney Theatre, Albany, Mo., since being under new management, is giving the biggest and highest grade motion picture productions. I, therefore, am mighty pleased to tell you "The Kaiser, the Beast of Berlin." the smashing photo-drama which has startled the whole country, will be shown at the Rigney Theatre as follows:

Wednesday and Thursday, May 29 and 30 (Decoration Day... Both days from 2 p. m continuous to 11:30 p. m. Special Children's Matinee Thursday, 10 a. m to 12 M.

This will be the first showing of the picture in Gentry, Worth, Harrison, Daviess, DeKalb, Andrew, Nodaway and Atchison counties, and while it is a production that played in Kansas City for 25c, 50c and $1.00, the management believes that enough people in this territory will see it to make possible the prices of 30 and 60 cents —this price including War Tax.

I am not going to tell you a great deal about "The Kaiser." Suffice to say that it shows the real issues of the war and why we must win.

The showing will be featured with an augmented orchestra and with the smashing song photoplay "Over There," featuring Franklyn Farnum, and sung by Joe Williams, Jr., and I feel you will not be one to miss it.

Trusting you will find the kaiser picture just what I have promised and that you will be good enough to tell your friends, I remain,

Very truly yours,
F. A. FLADER,

Lesee Rigney Theatre, "The House of Excellence," Albany, Mo.

NOT BAD.

Universal Film Exchanges, Inc.,
Des Moines, Ia.

Gentlemen—We showed "The Kaiser, the Beast of Berlin," to 756 people in two shows here last night at a gross of $224.10. We don't think this is bad at all, in view of the fact that the thermometer registered over 90 degrees in the shade.

Yours very truly,
W R BLAKE, Mgr.

Clermont Opera House,
Clermont, Iowa.

This is the inscription on the headstone:

HERE LIES THE KAISER,
THE BEAST OF BERLIN.

His Soul Is In Hell
Filthy With Sin
For Women And Children
He Ruthlessly Slew
So Cover Him With Pitch
And a Coating of Glue
And Stick His Damned Head
In a Fire That's So Hot
That Never Again
Will He Say
"ICH UND GOTT!"

CLASS BY ITSELF.

Jewel Productions, Inc.,
St. Louis, Mo.

Gentlemen—"The Kaiser, the Beast of Berlin," which I showed two days to the largest crowds that have ever taxed the capacity of my theatre, is not only a timely, patriotic picture, but a production that will do more to infuse the fighting spirit into the breasts of Americans than anything of like kind I have ever seen. For earning power it stands in a class by itself. The drawing and pulling qualities are so great that it will stand a repeat in any town.

Sincerely,
G. M. LUTTRELL.
Luttrell's Majestic Theatre,
Jacksonville, Ill.

The Old Showman says:

"People ask me how I banked such a big wad this past year. My answer is—I've given first call to a line of pictures that had to earn the best brand name on the market before they got it.

"Now—these pictures are made by several different producers—Tom, Dick and Harry—but when they're taken in under that brand name they're the very best pictures on the Screen. When I'm offered a Jewel Production, I know it's a money-getter, simply because Jewel doesn't produce—doesn't gamble—doesn't have to sell me if the production's a fizzle. Jewel waits for a winner—if they have to wait six months—then they grab it. And I grab it, too.

"And look how it works out. The first Jewel, 'way last summer, was 'COME THROUGH,' a perfect whale of a melodrama by George Bronson Howard, starring Herbert Rawlinson. A whole year hasn't produced a single thing that can even approach 'COME THOUGH' as a coin and crowd-getting crook play.

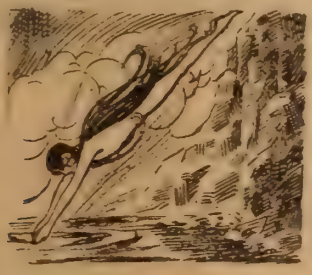
"Then Jewel looked around and bought from Thanhouser a perfect peach of a patriotic picture, called 'THE MAN WITHOUT A COUNTRY.' Gave it to me just at the time the draft was calling up the soldier boys—the timeliest show I ever put on and a dandy production. I've repeated once already and last week booked to shoot again.

"Next—Jewel picked up somewhere a regular cyclone of a Western Drama, called 'PAY ME,' directed by Joe De Grasse. I booked it blind, because the other two had put me wise to the fact that Jewel judgment is all judgment—it hasn't got spent money making it cross-eyed. Say!—was Dorothy Phillips in 'PAY ME?' Did they go wild over her? Did I clean up? Old Timer—you never saw anything like it! The biggest picture of 'git thar' revenge that ever lifted you out of your Plymouth Rocks.

"Well, sir—by this time I was ready for anything Jewel wanted me to show, and I booked 'SIRENS OF THE SEA'—a perfectly gorgeous dream of sea nymphs and diving girls in a modern fairy story that hasn't been even nicked by the best little brain-stealers in the

business. All I had to do was to show the stills—the boys passed the word around. A full house for a week? Say! I scraped the paper off the walls to squeeze the last man in.

"What was my next winner? 'The CO-RESPONDENT'—a great, big, Love-and-Business drama that Jewel bought from Lee Shubert and some others, because it was lin-



ing up for a tremendous success. Do you get the point? Jewel hadn't made this picture—Jewel wasn't forced to sell it to me—Jewel bought it (and I bought it), simply because it was one of the season's big winners.

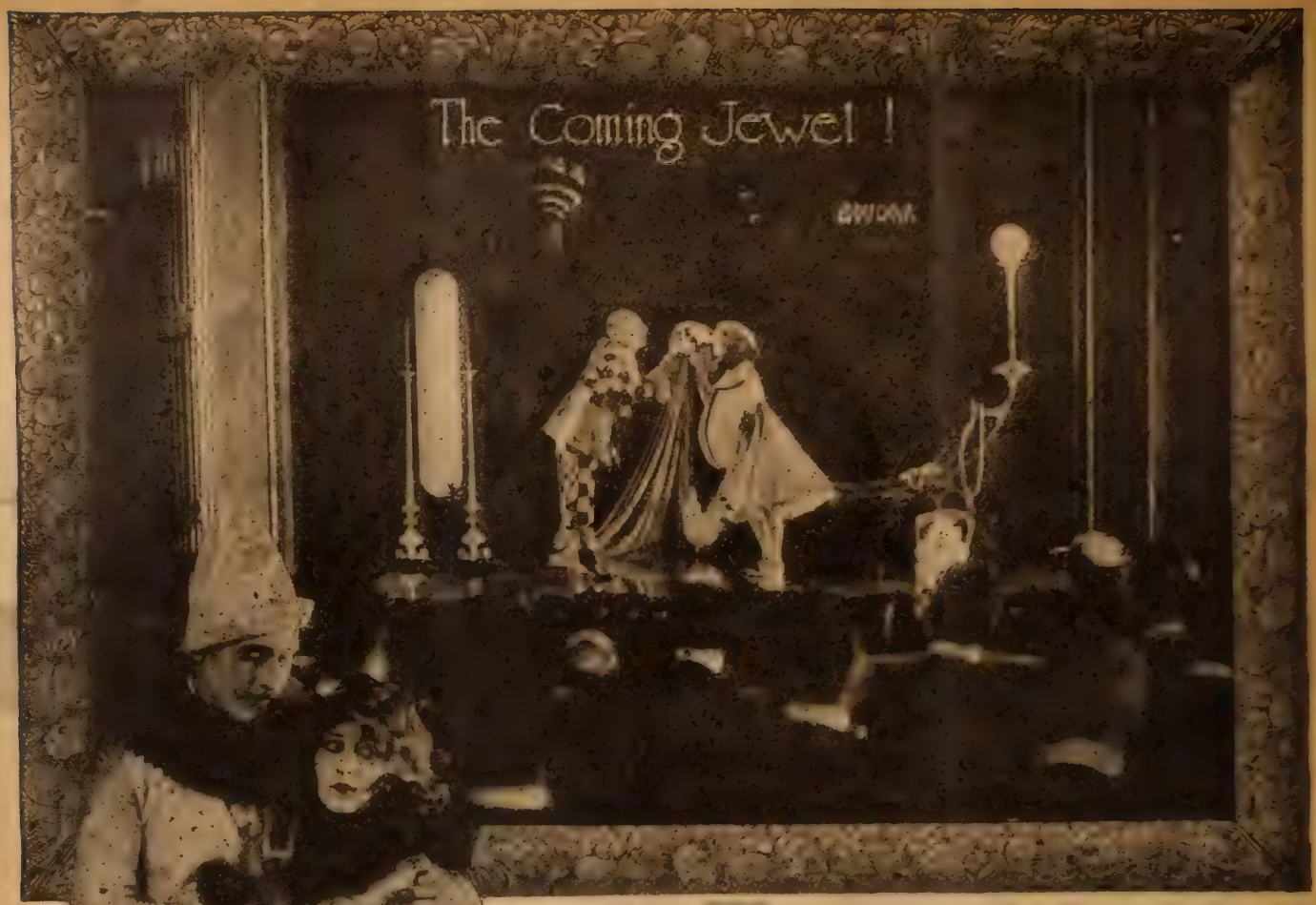
"Then came along a production that Jewel had got from Lois Weber that was a wonder, 'The PRICE OF A GOOD TIME'—starring a little girl I'd never heard of, Mildred Harris. 'Wid' had tipped me off that this would make good, and sure enough they packed my old barn till the walls bulged out to the curb line. And I'd booked it for only three days—me, the old Jewel wise guy—when it would have stood ten!

"Since then I've shown two others—one of them another absolute treat by Lois Weber called 'The DOCTOR AND THE WOMAN,' from Mary Roberts Rinehart's famous 'K'—the other, the greatest money-getter in the whole history of pictures—'THE KAISER, the Beast of Berlin.'

"I'll never live long enough to see the beat of 'The KAISER'—either in net money—or howling applause—or self-advertising. Man alive! I thought the gallery would come down! Just two more repeats on 'The KAISER' and Uncle Dudley retires!

"Book any Jewel that's offered—that's my advice. Because if a picture isn't the very best to be had, you can bet your hand-painted socks it will never, never be a Jewel."

JEWEL
Productions INC
1600 Broadway, New York City



"For Husbands Only"

LOIS WEBER'S COMING SUPER SENSATION-

Starring: Mildred HARRIS

"Daringly French——as tantalizing as a Wink"

JEWEL
Productions

"Your's ..... all the way down to my wicked soul"

"Remember! You're one little piece of my property that's not transferable"

"Say that you took the money Say it for your mother's sake"

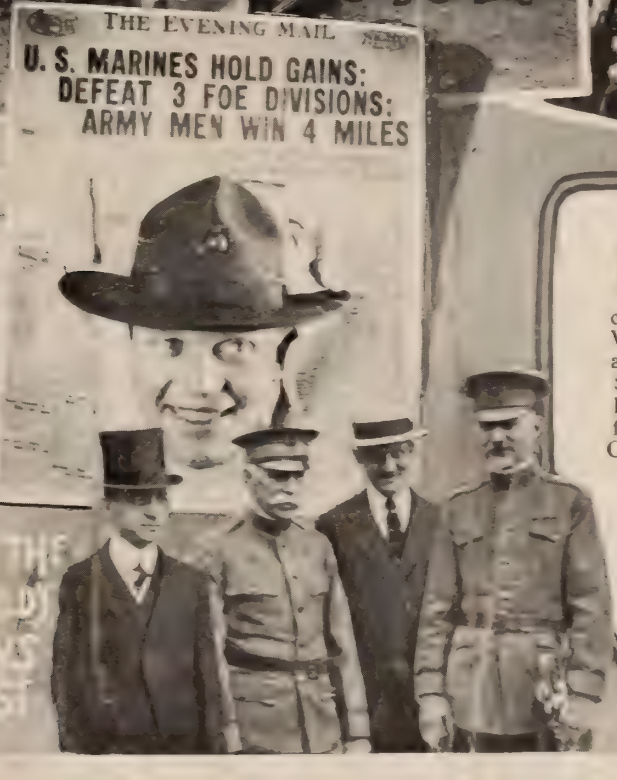
"You'll marry money or..... the streets for both of us"

Dorothy Phillips in

"A SOUL for SALE"

First Again!

UNIVERSAL ANIMATED WEEKLY
UNIVERSAL CURRENT EVENTS



MILLIONS of men, women and children in every state in the Union are intensely eager to see Official War Pictures. That applies to your community and your house. In Universal Animated Weekly and Current Events you get all the biggest and latest news pictures every week. THIS MEANS SPOT CASH MONEY TO YOU EVERY WEEK. How can you ignore that money? How can you fail to heed this tremendous demand for war news? Convincing evidence that Exhibitors everywhere are getting the money with U. Animated Weekly and Current Events proven by the growing list of bookings each week. GET IN LINE YOURSELF.

—o—

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 B'way, New York.

PRICE TEN CENTS

The MOVING PICTURE WEEKLY

VOL. 6 - NO. 21 JULY 6 - 1918

Edith Roberts in "The DECIDING KISS"

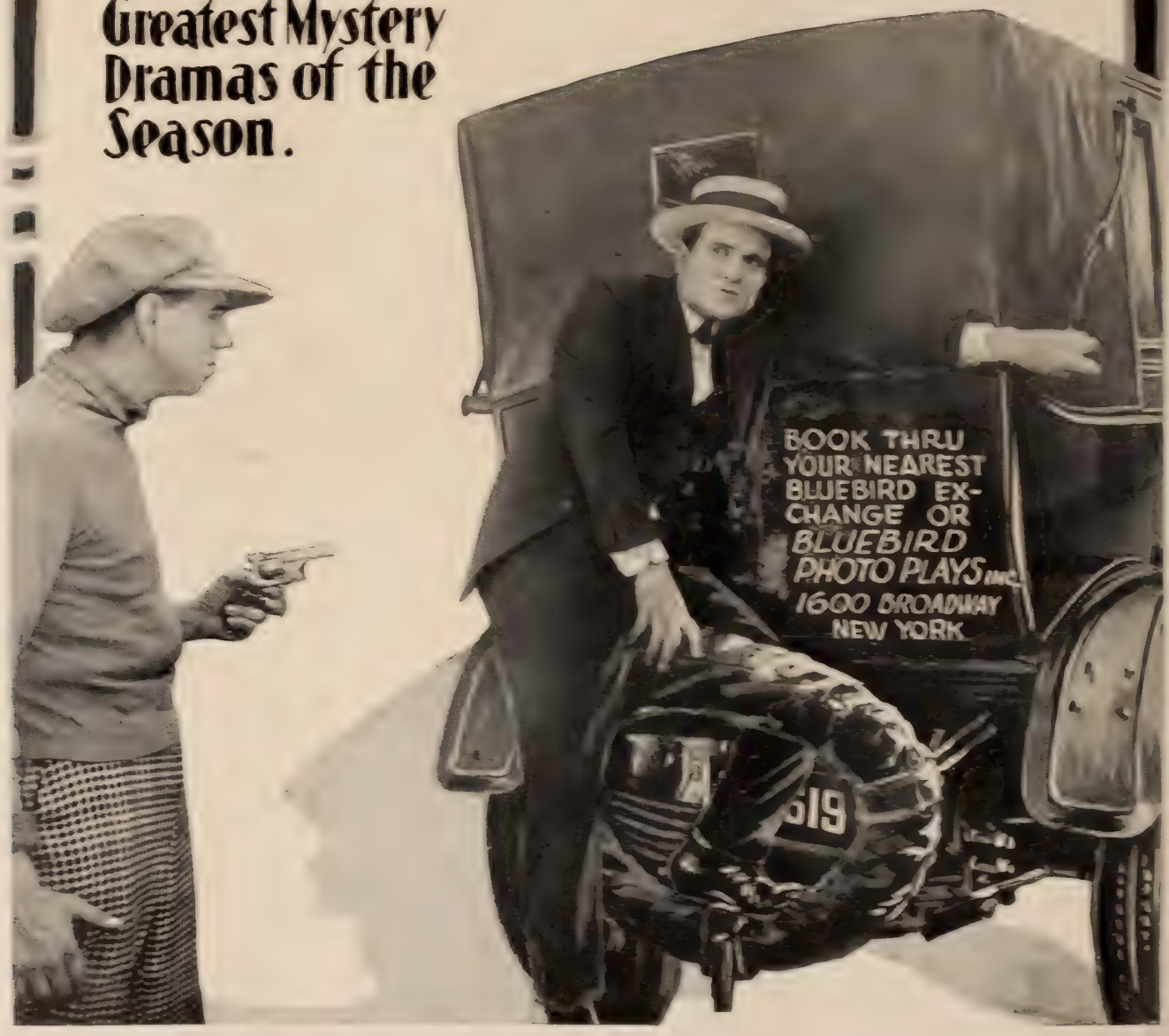
Bluebird Photoplay

FRANKLYN FARNUM

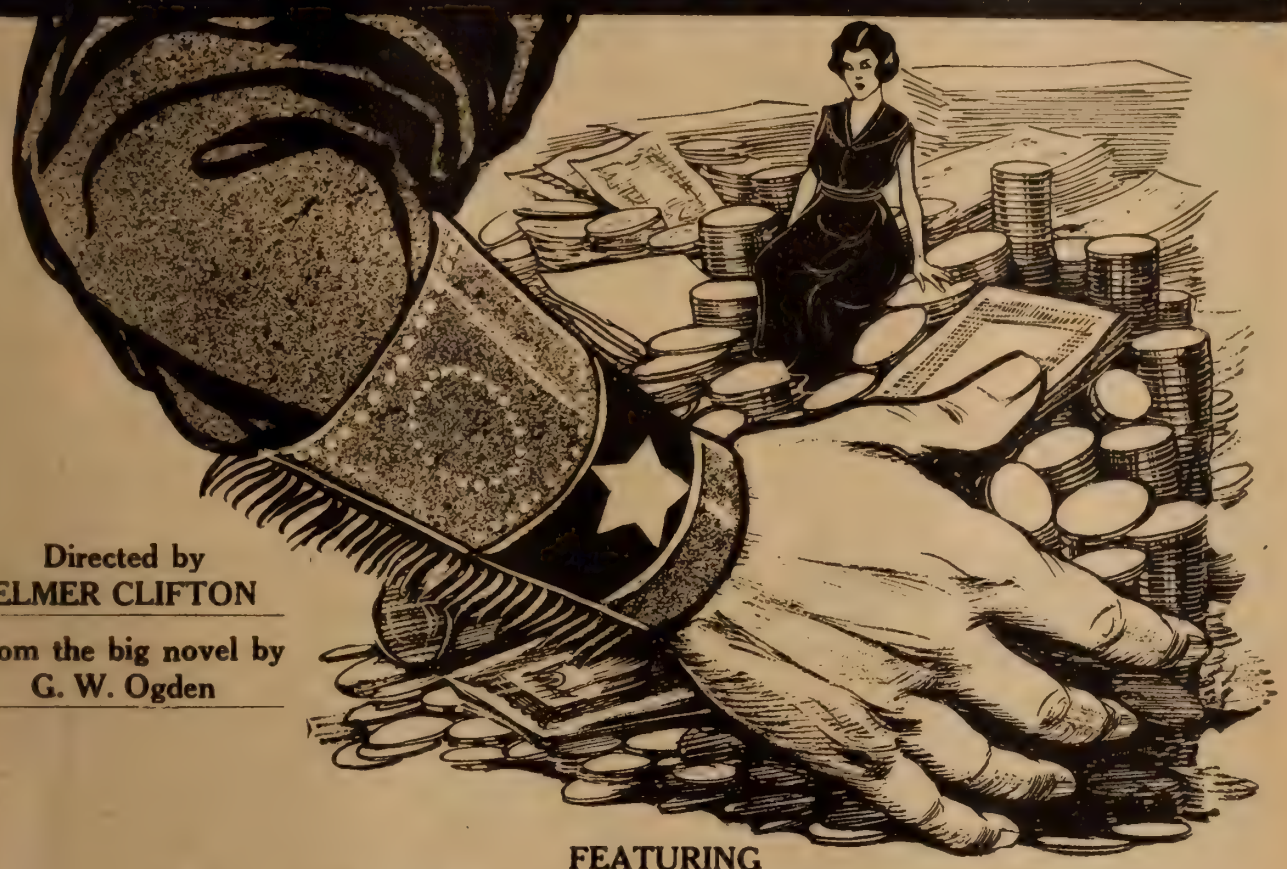
in

"The Empty Cab"

One of the Greatest Mystery Dramas of the Season.



"WINNER TAKES ALL"



Directed by
ELMER CLIFTON

From the big novel by
G. W. Ogden

FEATURING

MONROE SALISBURY

Popular Bluebird Star

FOLLOWING up his big Western successes, which include "THE GUILT OF SILENCE"—"HANDS DOWN"—"HUNGRY EYES"—"THE SAVAGE"— and others, Monroe Salisbury brings to the screen another Western production—"WINNER TAKES ALL." This highly dramatic title, backed by tense action, enables you to book and boost this play. Filmed from G. W. Ogden's novel, and played by a cast including Helen Eddy—Betty Schade—Alfred Allen—Sam De Grasse, it depicts the struggle of one lone man against the powers of unscrupulous big business, with the triumph of right over might. Use the specially prepared newspaper ad when announcing this feature.

BOOK thru your local BLUEBIRD Exchange, or communicate with BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.

Your Biggest Bet For Summer Business

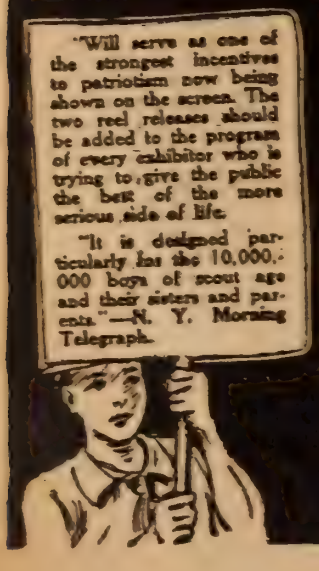
The Universal 5 Part Serial Winner

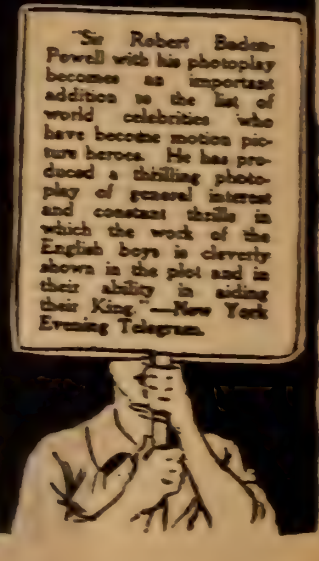
"BOY SCOUTS TO THE RESCUE"

Book this 5-part Serial, with the cast-iron certainty that it's going to get more and bigger free advertising in your town than any picture you ever played or ever will play. Book it with the knowledge that it's going to cost you less to pack your house than you ever believed possible.

Book "BOY SCOUTS to the RESCUE," with the golden fact in front of you that every boy in your town is going to be there for every episode with all his friends and all his relatives, and will keep on talking and hustling for you till your theatre is packed to the limit.

Take advantage of the biggest free advertising force in the country and book this sure-fire 5-part Serial today. Get complete details of how to utilize the Boy Scout help in our big Boy Scout folder at your nearest Universal Exchange. Don't miss this certain clean-up. Act now—today!


"Will serve as one of the strongest incentives to patriotism now being shown on the screen. The two reel releases should be added to the program of every exhibitor who is trying to give the public the best of the more serious side of life.
"It is designed particularly for the 10,000,000 boys of scout age and their sisters and parents."—N. Y. Morning Telegraph.


"Sir Robert Baden-Powell with his photoplay becomes an important addition to the list of world celebrities who have become motion picture heroes. He has produced a thrilling photoplay of general interest and constant thrills in which the work of the English boys is cleverly shown in the plot and in their ability in aiding their King."—New York Evening Telegram.

He thought she was a child UNTIL HE KISSED HER

Eleanor was a spidery little urchin. Just the merest slip of a girl like millions of other American girls, but heavens! how she instantly blossomed into a beautiful young woman when thrown into the society of the handsome young New Yorker. Here's a story of extraordinary charm for millions who love fine photoplays. It is the first appearance of—

Delightful little

EDITH ROBERTS

IN

Filmed from Ethel May Kelly's Charming Story, Read by Millions

"TURN ABOUT ELEANOR"

In the supporting cast is Thornton Church, the handsome young leading man of one of New York's smartest theatres. "THE DECIDING KISS" is unquestionably one of the finest photoplays of the season. It will simply delight you. Don't fail to see it at—

(Your Theatre Name Here)

T. C. Cut No. 25—Mat 20c.

Remember—with the U
traordinary you can l
as the ONLY Wild-An
market. In this sensa
are the most hazardous
far and away the most real
any time—bar none. The th
eous German spy system is the
You can advertise it as "exposing the
attempts to plunge the entire world
up how the terrible Hun works in al
raising scenes of terrifying escapes
words, risking the life of MARIE WA
pictures, dozens of times in order to
witnessed in years—"The LION'S CLAW'S"
of the Union. Get a copy of the great Ad
contained—Ads—Publicity Stories—Stunts—
change and see the Latest Episodes—It's

NIVERSAL Serial ex-
oost it to the very limit
nal serial now on the
ional serial the stunts
-the most thrilling and
ever shown in any serial at
me, dealing with the insid-
kind of stuff the public wants—
side secrets of Germany's atrocious
to a terrible Holy War" "showing
corners of the Earth," etc. Hair
aptures--rescues--thrilling beyond
CAMP—the greatest serial Star in
e the Public something they haven't
playing to crowded houses in every state
npaign book—SEE the big helps therein
c., then go to your nearest Universal Ex-
00 to 1 you'll book it—Get Busy Today

As Big a Drawing Card Each Week as Your Costly Features

UNIVERSAL ANIMATED WEEKLY and UNIVERSAL CURRENT EVENTS

EVERY week, as regular as clock work, the UNIVERSAL ANIMATED WEEKLY and CURRENT EVENTS, proves as big a drawing card in hundreds of theatres as the week's biggest features. And why shouldn't they when millions of Americans are more eager to see what "Our Boys" are doing than to see a story on the screen that's after all, only a story.

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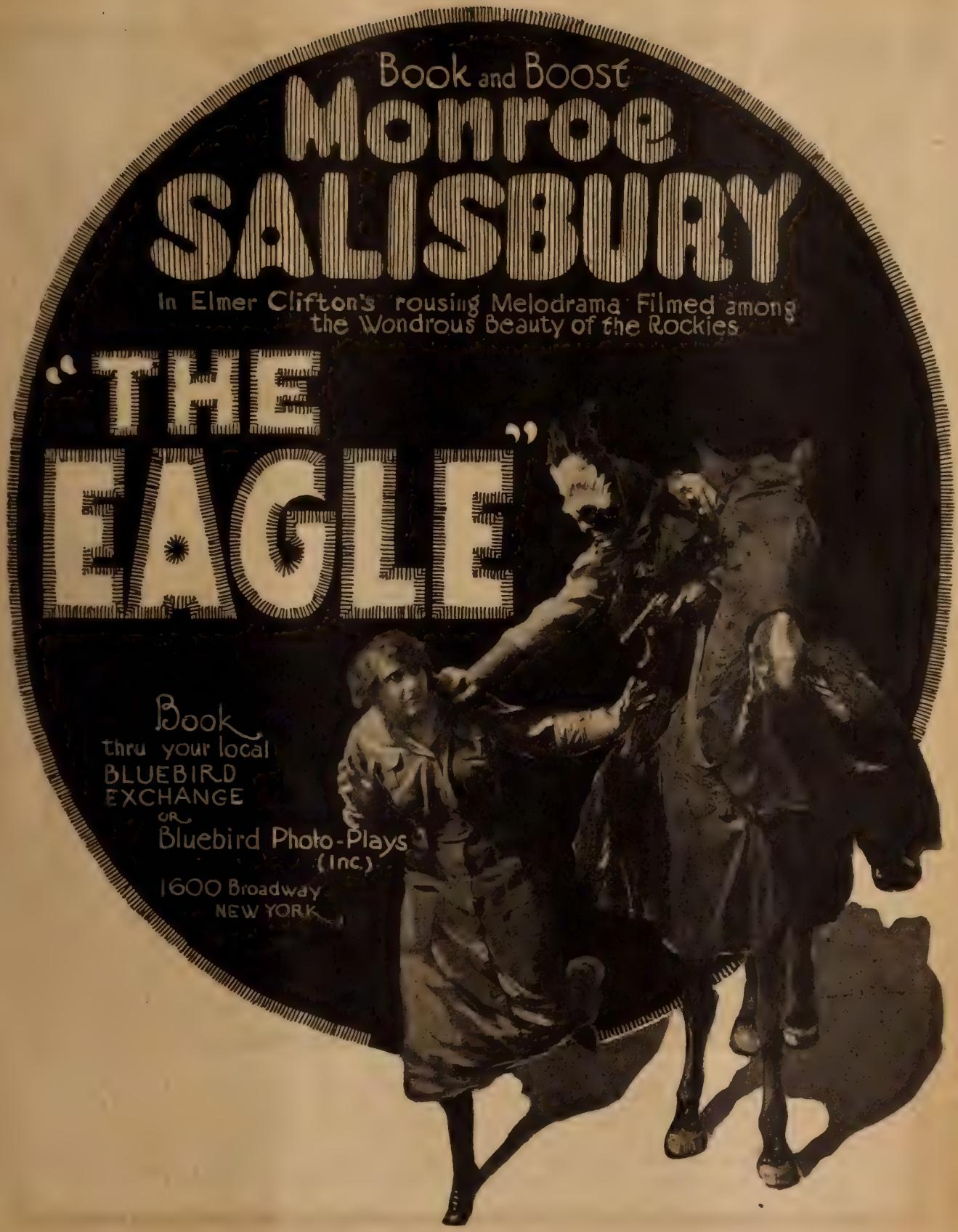
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In Elmer Clifton's rousing Melodrama Filmed among the Wondrous Beauty of the Rockies
"THE EAGLE"
Book thru your local BLUEBIRD EXCHANGE or Bluebird Photo-Plays (Inc.)
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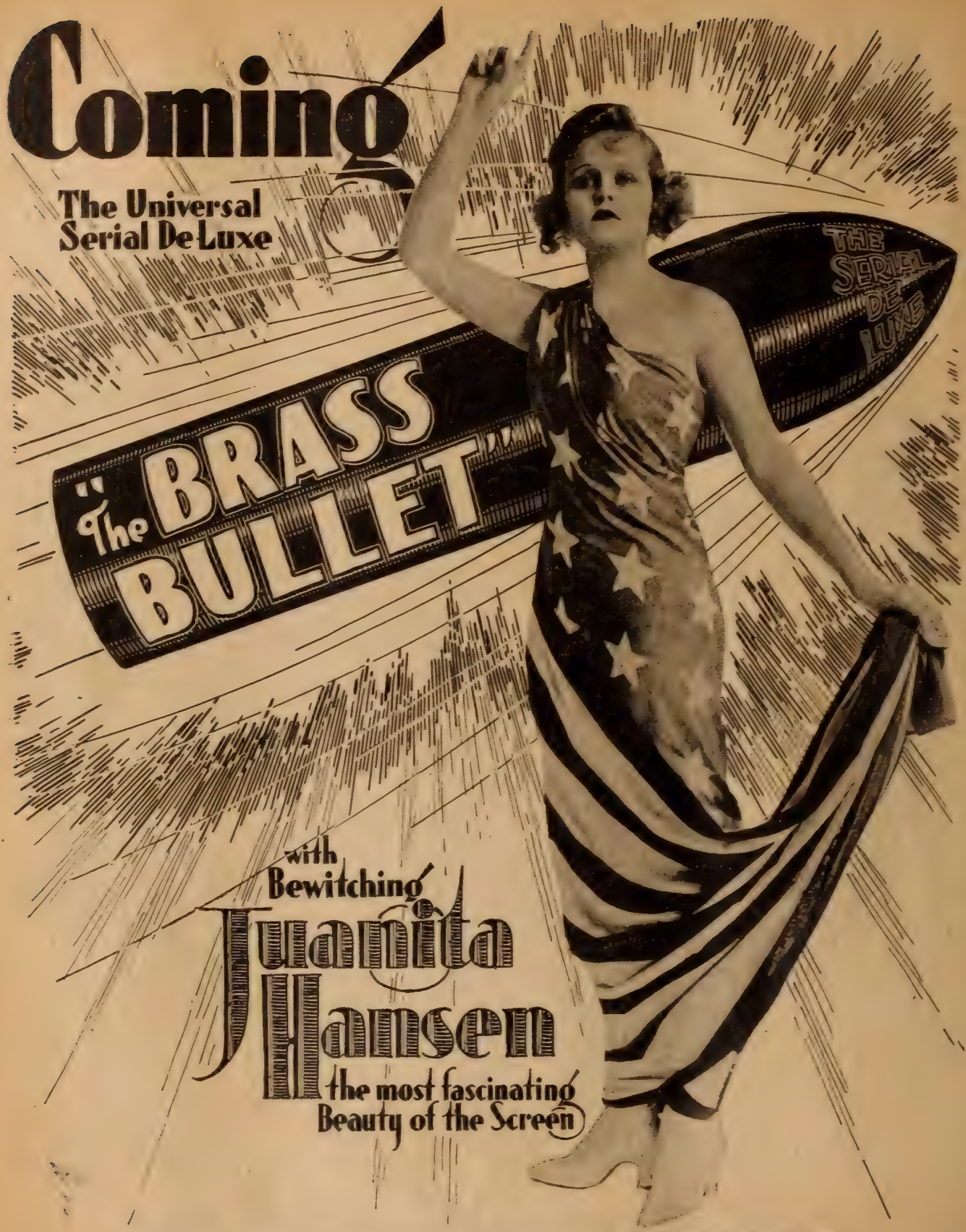
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LYONS-MORAN STAR COMEDIES

MAKE THE WORLD SHAKE WITH LAUGHTER

LYONS-MORAN STAR COMEDIES are propaganda pictures—made and released as a propaganda of joy and happiness for millions of Americans. Devoid of the vulgar "slap-stick" and immeasurably better in genuinely high class comedy, these pictures are the talk of the trade, the hit of the season and the most consistent money-getting comedy attractions yet presented to the Industry.

To book and advertise LYONS-MORAN STAR COMEDIES means to build a solid patronage in your territory among those who love clean humor, sparkling situations, and continuous laughter. The following releases offer you the choice of all Comedy pictures: "A PIGSKIN HERO," "THE TAIL OF A CAT," "THE GUILTY EGG," "MUM'S THE WORD," "WHOSE BABY ARE YOU?" "THE DODGERS," "THE ONE-HORSE SHOW," "A RIPPING TIME," "THERE GOES THE BRIDE," "STEPPING SOME," "THE KNOCKOUT," "BERTH CONTROL." See them all on the screen. You'll understand why we advertise as "The Pick of the Comedy field."

Book thru your nearest Universal Exchange, or communicate with UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, Pres., 1600 Broadway, New York.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*

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Vol. 6. JULY 6. 1918. No. 21

Jewel Announces "The Geezer of Berlin"

Travesty on "The Kaiser, the Beast of Berlin," Filmed by Century Comedies.

THE widely-heralded comedy, "The Geezer of Berlin," has been completed, titled and viewed by the film committee which passes upon all features intended for distribution by the Jewel company, and will be released during the summer by Jewel. "The Geezer of Berlin" was produced by the Century Comedy Company, and is a travesty on Jewel's enormously successful dramatic production, "The Kaiser, the Beast of Berlin."

According to Harry M. Berman, sales manager of Jewel, and Julius Stern, president of the Century Comedy Company, it was directly due to the former organization's success in handling "The Kaiser" that negotiations for the filming of a travesty upon that feature were entered into with the Century company. It was believed—and a questionaire submitted to some of the leading exhibitors who had run the dramatic production tended to bear out this opinion—that virtually every theatre owner who ran "The Kaiser," would want to show "The Geezer of Berlin."

The Jewel official is also the authority for the statement that final arrangements were not completed until the travesty had been shown to the executive members of his company and had thoroughly satisfied them as to its merit. The film was projected for the Jewel committee last week, with the result that immediate steps were taken to announce its addition to the list of films being handled by that organization.

"The Geezer of Berlin," which is in three reels, is said to closely parallel the action of "The Kaiser." Where, however, the latter production sounds the dramatic note throughout, the former is burlesque practically unrestrained. So cleverly has the subject been handled, however, that the members of the Jewel organization are of the opinion it will prove fully as effective from the patriotic standpoint as is the older picture. Ridicule, the most potent of all destroyers, is poked at the Kaiser, and the ideas he represents, with such good effect that it is doubtful whether the photoplay patron who sees this travesty will ever consider the ruler of the German people or his propaganda seriously again.

TITLES FOR UNIVERSAL CURRENT EVENTS. No. 60.

1. Will the Red Cross Hospital Ship "Comfort" meet the fate of the Landovery Castle at the hand of the Hun pirates?

2. Lillian Russell returns to Broadway as a United Marine for recruits. The famous actress makes a fine sailor.

3. Secretary Baker draws first number in second draft lottery, then turns the task over to "Major Billy" Wellborn.

4. Party of landing marines making a practice charge in latest approved style. They capture Baltimore.

5. King George visits huge training camp, where the Canadians are rounding into first-class fighting shape.

6. Louis Chevrolet, the dean of demon drivers, wins hundred-mile auto derby at Chicago, averaging 108 miles an hour.

According to Julius Stern, the newest Jewel release is the most ambitious undertaking ever attempted by the Century Company, and without doubt the most expensive comedy ever produced.

One of the items which entailed considerable expense was the rebuilding of the village streets contained in "The Kaiser." It will be recalled by the exhibitors who presented this picture that these were all destroyed as the result of the bombardment to which they were subjected.

It is the intention of the Jewel executives to give "The Geezer of Berlin" an even greater distribution than was obtained for "The Kaiser." To this end a vigorous nation-wide advertising and publicity campaign is now being worked out.

Recognizing the overwhelming demand for such help as will enable them to properly merchandise the pictures they book, Jewel is also at work on a merchandising campaign which will enable the showmen presenting its newest release to obtain the maximum box office results. In this connection an interesting announcement will be made within two weeks.

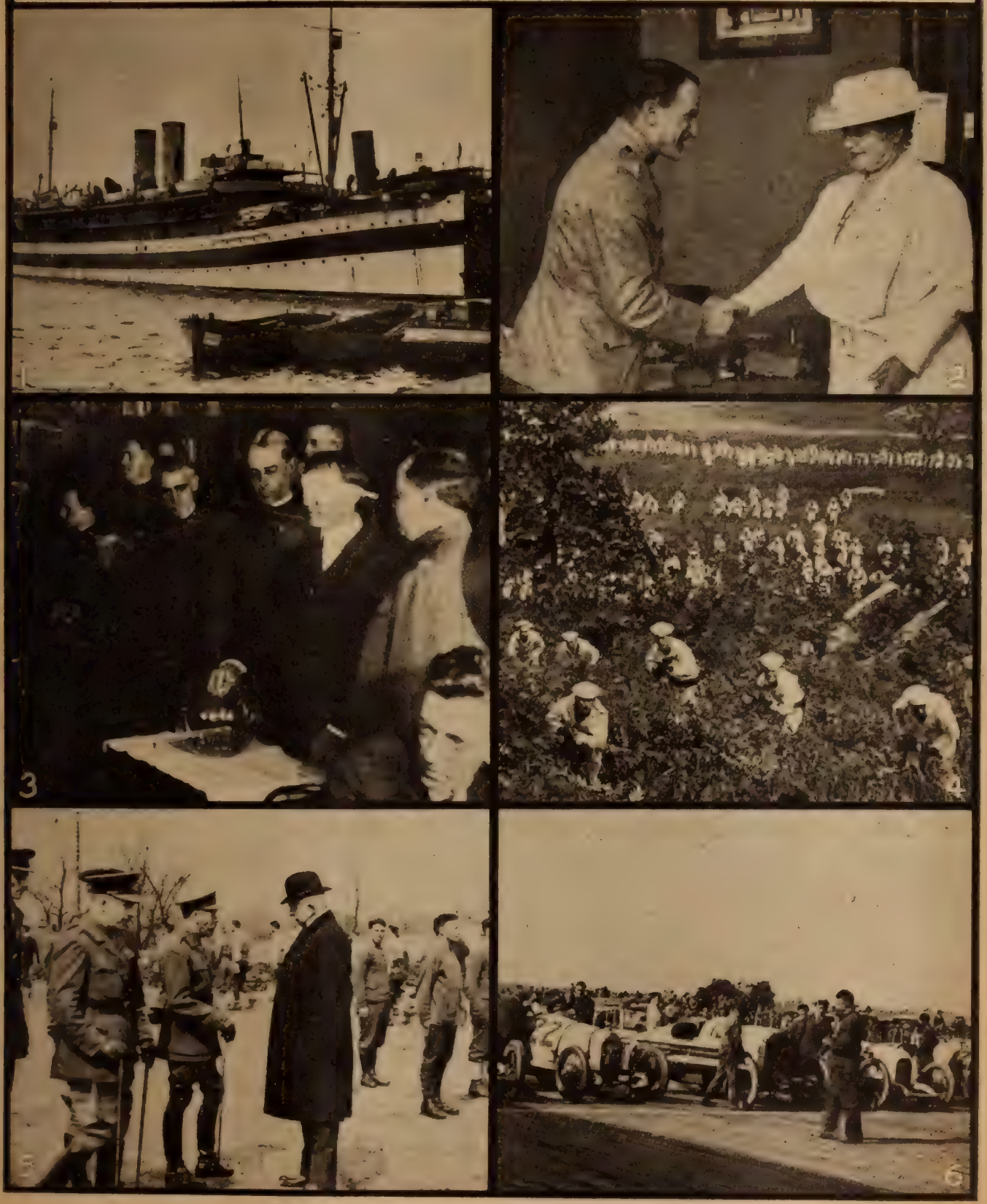
It is authoritatively stated that fully eighty-five per cent. of the important exhibitors of the country have already shown "The Kaiser." To enable these showmen to obtain immediate benefit of the advertising they did in connection with this patriotic feature, Jewel plans call for the release of a minimum of one hundred-and-sixty prints of "The Geezer of Berlin."

Frank Howard Clark prepared the script for the Jewel comedy, while Arthur Hotaling, one of the pioneer directors of the industry, directed the pictures.

The cast is a notable one, the following players enacting the principal

(*Continued on page* 15)

SCENES FROM CURRENT EVENTS No. 60.



(See page opposite for titles)

The Confessions of an Exhibitor

No. 214 STRAIGHT-FROM-THE-SHOULDER TALK BY CARL LAEMMLE, PRESIDENT OF THE UNIVERSAL FILM MANUFACTURING COMPANY.

A STRAIGHTFORWARD, serious-minded, successful exhibitor, who has always given me simon-pure facts about the exhibition end of the moving picture business, read my recent straight-from-the-shoulder talk in which I advised exhibitors to keep their theatres open all summer and then made these interesting comments:

"You take the stand that the theatres should stay open to help prove that the picture business is an essential. That's all right. That's good loyalty to the business and it's good patriotism.

"But there's a still better reason why they should stay open—a reason that will appeal to their pocketbooks as well as to their hearts. And that reason is the fact that THERE IS JUST AS MUCH PROFIT TO BE MADE IN THE SUMMER AS THERE IS AT ANY OTHER TIME.

"Any exhibitor who possesses real showmanship can make just as much money at one time of the year as another, with the single exception of about two weeks in the spring. During the first two weeks of fine weather, it is hard to get the people to enter a theatre. They like the novelty of getting outdoors after being cooped up all winter. But in two weeks the novelty wears off and the good showman can attract them into his theatre as easily as before.

"It is during these two bad weeks, however, that the exhibitor shows his books to the exchange man to convince the latter that he deserves a reduction of film rental for the summer. He takes advantage of the exchange man and gets away with it. It is not a fair practice.

"I figure that the producer has a right to a fair profit and that his negatives, his positives and his selling expense are just as high in the summer as at any other time. That is why I have never asked a reduction in rent, summer or winter.

"It's time for the exhibitor to deal fairly with the producers who have dealt fairly with him. It may be all right for him to use all his buying skill against the unfair producer, the one who has tried to bleed him of his last cent —but not against the producer who has always 'come clean.'

"Poor summer business is the fault of the exhibitor. Therefore the exhibitor who closes during the summer is not only a slacker, as you say, but he has no right to call himself a showman. Why don't you say so in your straight-from-the-shoulder talks?"

Well, gentlemen, I DO say so!

BOOK 'EM NOW

Nestor Comedies are hot weather stuff!

"Repeating the Honeymoon"

WITH EILEEN SEDGWICK

It's one big, long laugh for young and old, and married folks first—bright as a dollar and clean as a whistle. Book it now—then show the whole rollicking string. Nestor laughs and a cool theatre will build a big hot weather business.

SEE YOUR NEAREST UNIVERSAL EXCHANGE TODAY

UNIVERSAL FILM MANUFACTURING COMPANY,
1600 Broadway, New York. Carl Laemmle, President.

Juanita Hansen, The Belle of the Beach

FOR a young lady engaged in a serial, merely on the request of the perturbed press agent to design a bathing suit and to go out and exhibit it to the gaze of the thousands of sharks at Venice, Cal., for a little old silver cup argues a devotion to duty seldom met in this tough world. But that's just what Juanita Hansen, the sorely oppressed heroine of "The Brass Bullet," did. She did more. She copped the cup.

THE Venice Bathing Suit Carnival is an annual event and usually Universal Nymphs take the first prizes. This year Miss Hansen was the only star to answer the P. A.'s desperate call. She did it at a considerable sacrifice of her personal convenience, too. Forty cameras were trained on the dry land bathers and all the News Weeklies took pictures of the event. Do you get the little brass bullet on Juanita's cap? It is her Talisman, but she did not need it to win this prize.

JEWEL ANNOUNCES "THE GEEZER OF BERLIN'

(*Continued from page* 10)

roles: Ray Hanford is "The Kaiser, Little Willie A'Mighty;" Jack Stewart as "The Clown Quince;" Marvin Loback as "Con Hindenburg;" Walter Bytell as "Von Turpentine;" Richard Rennell as "Chancellor Von Bethmann-Bowlegs;" Earl Lynn as the "Official Palace Cop;" Hughie Mack as the "Buxon Village Baker;" Bartine Burkette as his daughter; Monty Banks as the baker's assistant, and Bert Roach as the "German Germ."

"The Geezer of Berlin" is the second short subject to find a place on the list of Jewel releases. The first was "The Sinking of the Lusitania."

In commenting upon this departure from the established policy of the Jewel company, Mr. Berman placed emphasis upon the fact that the organization does not intend to make a general practise of issuing short subjects. The two just named were taken over because of their extraordinary merit from the novelty and production standpoints, and in addition because of their timeliness.

According to Mr. Berman, work on prints of "The Geezer of Berlin" is now being rushed so that his organization's exchanges may be in the position to hold special showings for exhibitors at the earliest possible moment.

SOL BERMAN PASSES AWAY.

HIS many friends will be greatly grieved to learn that Sol. J. Berman, manager of Jewel Production, Inc.'s, New York exchange, passed away on Tuesday morning, June 25th, at his residence 801 West End avenue, New York City.

Although but thirty-two years old, Mr. Berman had already established for himself a reputation as a film executive. Essentially an organizer, he was in a large measure responsible for the success which attended at least two of the film companies which figure importantly in the industry. The first is Bluebird Photoplays, Inc., while the other is Lewis J. Selznick, Inc.

Mr. Berman entered the film industry as office boy at Clark & Rowland's Pittsburgh office. His industry and energy won for him speedy promotion, with the result that he was sent to Des Moines as manager of the company's office in that city. Later, he opened a branch for Clark & Rowland at Omaha.

The opportunity which then existed for film men possessing initiative eventually caused Mr. Berman to open his own exchange in Omaha, and so successful was he in his venture that he attracted the attention of the Mutual Film Corporation to whom he sold his exchange. Greatly impressed with his business acumen, the Mutual sent the young executive to Kansas City where he assumed charge of that office.

Here he attracted the attention of Louis J. Selznick, who sent him to New York where he assumed the managerial reins of World's New York City exchange.

It was to be expected that Carl Laemmle, ever on the lookout for men of promise, should hear of Berman. The negotiations which followed ended with the latter becoming head of Bluebird Photoplays, Inc., then in the process of being organized. The unremitting effort which Mr. Berman gave to his work eventually brought about a physical breakdown.

A few months ago Mr. Berman became manager of Jewel Productions, Inc., New York office.

"WINNER TAKES ALL"

A BIG WESTERN STORY FOR THE WHOLE FAMILY.

IF you love righteousness—if you believe in the "square deal" IF you are in sympathy with a struggling pioneer against the greed of unfair business monopoly, you will certainly like—

The Popular Bluebird Star

MONROE SALISBURY

as Allan McDonald in "WINNER TAKES ALL." In such past successes as "The Guilt of Silence"—"Hungry Eyes"—"The Savage"—"Hands Down" and other big photo dramas, Monroe Salisbury has brought to the screen a number of the most fascinating stories of the season. The tremendous fight between the clean-minded Scotch Homesteader and greedy monopoly will hold you tense from beginning to end. Be sure to see "WINNER TAKES ALL" at—

(Put Your Theatre Name Here)

T. C. Cut No. 26—Mat. 20c.

Press Sheet for Harry Carey in "A WOMAN'S FOOL"

Adapted by George Hively from the book "Lin McLean," by Owen Wister.

Produced by Jack Ford.

CAST.

Lin McLean	Harry Carey
"The Virginian"	M. K. Wilson
"Honey" Wiggin	Ed. Jones
Tommy	Vester Pegg
Katy	Betty Schade
Lusk	Wm. Carroll
Billy	Roy Clark
Jassamine Buckner	Molly Malone

THE STORY.

AT the time Lin McLean saw her, Katy was a biscuit shooter in a Denver railroad restaurant. It was not a delicate job for any woman and Lin's big heart went out to the dissatisfied girl immediately. Had he known that she had a husband acting as assistant to a professional rainmaker, and a curley-headed boy earning his own living by selling newspapers and sleeping on doorsteps, he would have been more cautious. As it was, he offered Katy a home in the great and hospitable West. That part of the country had the great misfortune to experience a drought the next year, and who should turn up but Katy's husband, offering to make it rain for six hours for a thousand dollars, and all of the side bets that he could scrape up. The most wonderful part of it was that the rain actually came, and Lin was stuck for his wad, and all that he could earn the next year. Katy thought she'd better give him up, and go back to the rainmaker, who had the thousand dollars. It took the softening effect of years, and the pretty face of Jassamine Buckner to thaw out his congealed heart after this rough experience. Jassamine had been imported by the railroad to act as station master after several of the tenderest-footed station agents in the world had been shot up, roped and expressed back to headquarters. But Jassamine would have none of Lin when she found out his previous matrimonial experience. A strange act of generosity on the part of Katy, however, set the world right again for Lin.

FOR THE HERALD.

LIN McLEAN was the best hearted man in the west, but a perfect fool where women were concerned. He had attempted to give a poor Denver "biscuit shooter" a chance to lead a better life. In fact, he had married her, and it was not until a year later that he discovered that she had abandoned a baby boy and deserted one husband already. Lin kept the boy, but the shadow of his affair with Katy fell over a new comradship which grew between Lin and the station agent. To protect its property from the forays of the cowboys who resented the cutting up of the trackless plain by the iron horse and his steel path, the railroad had sent Jassamine Buckner to act as agent. Lin promptly fell in love with Jassamine and though she could have had any man in the territory, Jassamine took to Lin from the first day. But some darned fool had to tell her about the wife who was no wife, and life looked mighty black for them both until the night of Broncho Buster's ball. That was a sensation.

NOTES.

Harry Carey caps the series of comedy-dramatic western subjects with which his name has been identified for the past year, with a screen version of Owen Wister's novel, "Lin McLean." It will be seen at the.....Theatre on.....under the title of "A Woman's Fool."

Years ago a feature entitled "Love's Lariat" took the country by storm, and convinced the doubting moving picture Thomases that a comedy western was possible. Harry Carey was the star of this production, and the originator of this type of play, which has grown immensely in popularity since the war started. He will be seen at the.....Theatre in the most recent of his efforts along these lines, a play by Owen Wister, a master of western drama. It is entitled "A Woman's Fool."

Molly Malone, the beautiful little leading woman for Harry Carey in "A Woman's Fool," which comes to the..... Theatre on..... upon the completion of this picture was assigned to a Universal serial, and will next be seen in support of Eddie Polo as a bareback rider and trapeze performer in "The Lure of the Circus."

Every lover of Western fiction is thoroughly familiar with Owen Wister and his work. His novel, "Lin McLean," is one of the best sellers of its year. It has been made into a moving picture comedy-drama, in which Harry Carey will come to the..... Theatre on..... Its moving picture designation is "A Woman's Fool."

Betty Schade, one of the gentlest and sweetest actresses at Universal City, has just completed another chapter of crime in Harry Carey's production, "A Woman's Fool," which comes to the.....Theatre on .....

Do you know what a biscuit shooter is? Betty Schade was one, and if you want to know what it is, you will have to go to the.....Theatre and see Harry Carey's great Western comedy-drama, "A Woman's Fool."

Harry Carey is supported by a wonderful cast, in which comedy and tragedy is skillfully blended, in "A Woman's Fool," which comes to the .....Theatre on ..... The cast includes M. K. Wilson, Molly Malone, Vester Pegg, Ed Jones, Betty Schade, William Carroll and Roy Clark.

Prairie Kitchen makes bow in Carey's "A Woman's Fool"

WITH motor-propelled kitchens for soldiers in the field attracting so much attention in these days of war, it is believed that much interest will center in the promised "flare back" to one of the early devices of frontier days—a "chuck wagon," Harry Carey and his company used in filming "A Woman's Fool," a moving picture version of Owen Wister's novel Lin McLean. It will be seen at the..... Only those who have been on one of the great ranches at round-up time have even a nodding acquaintance with these strictly Western institutions.

Director Jack Ford and the members of Harry Carey's company claim the credit of being the first to show one of these portable kitchens in motion pictures and they pride themselves that every smallest detail is correct—and, most of these Western players are perfectly familiar, through personal contact, with the customs of the cow country.

During the round-up, when the cowboys set out to gather the cattle into the corral, the grub wagon goes along with them, for the animals have strayed so far over the plains that it usually is several days before the herd is brought back to the pens. The wagon, besides providing food for the boys, carries the bedding on which they sleep out under the stars at night.

In addition to supplying the location for a number of scenes of the new Harry Carey feature, it also served an utilitarian purpose, for it was called upon to fulfill all the obligations of the real thing. The round-up scenes were staged in a valley at a considerable distance from the studio and far from any habitation, and the boys remained at the location for three days. A cook was taken along to preside over the culinary department of the outfit and the players "turned in" at night on blankets spread on the ground with their saddles for pillows.

AT A GLANCE.

STAR—Harry Carey.

PREVIOUS HITS—"Wild Women," "Hell Bent," "Love's Lariat," "Bucking Broadway," "The Marked Man."

DIRECTED BY—Jack Ford.

ADAPTED BY—Georve Hively, from the novel "Lin McLean," by Owen Wister.

CAST includes Molly Malone, M. K. Wilson, Betty Schade and Vester Pegg.

LOCALE—The West, before the railroads took away its distinctive character.

THUMB-NAIL THEME—The story of a big-hearted westerner who was a mark for women. His marriage to Katy, a Denver biscuit-shooter, who was already married and the mother of a bouncing boy, so complicated his true affection for Jasmine Buckner, the beautiful station agent, that nothing except a miracle restored his faith in women.

ADVERTISING PUNCHES—

1—The name and reputation of the star.

2—The fact that "A Woman's Fool" is an adaptation of one of Owen Wister's most successful novels.

3—Owen Wister is an author of remarkable vogue, and his Western tales are among the most popular that have ever been written.

4—Jack Ford, a director who has had an unbroken succession of comedy dramatic successes, with Harry Carey as his star.

5—A miracle produced by a rainmaker, which nets him a handsome sum.

DISPLAY LINES

A Fool and His Money Are Soon Parted.
A Harry Carey Special.
Her One Generous Deed.
Woman's Cruelty to Woman.
If I Can't Have Him, You Won't.
Bringing Rain for $1,000.

PUTTING IT OVER.

IN spite of the fact that "A Woman's Fool" is an out and out drama, it has the usual comedy relief which one may expect from a Jack Ford-Harry Carey production. Exhibitors have come to expect this comedy drama treatment in Carey production, and "A Woman's Fool" will be no disappointment to any of them. Be sure to mention, in advertising this production, the names of such plays as "Love's Lariat," "Wild Women," "Bucking Broadway," and "Hell Bent." They have made Carey's reputation, and they will put this picture over like a house a-fire. Also dwell strongly on the fact that the story was taken from a novel by Owen Wister, one of the most famous writers of western stories. The title of the novel was "Lin McLean." Molly Malone, Carey's leading woman in this production, never looked prettier.

NOTES.

Harry Carey, Universal's cowboy star, whose production of "A Woman'h Fool" comes to the.....Theatre on....., was the recipient of a signal honor recently, when he was chosen by the Los Angeles Advertising Club as a grand marshal. The occasion was the parade of the club members from the Southern Pacific Depot to the organization's headquarters in the city, and was staged in honor of the visit of Celestine J. Sullivan, special envoy from President Wilson, to the Associated Advertising Clubs of the World.

Sullivan brought to the Angeleno scribes a message from the nation's chief executive urging every member to attend the convention of the associated clubs at San Francisco July 7 to 11 inclusive.

Carey, with his band of Universal cowboys, welcomed the official emissary with a fusilade of gun shots, and a series of war whoops that would have put a bunch of Comanches to shame.

COMEDY OR DRAMA.

THERE is no more serious actor in pictures today than Harry Carey, who makes his next appearance at the .....Theatre on..... in "A Woman's Fool." His forte when on the legitimate stage was out-and-out melodrama. But since the war started he and his director have never accepted a story for production which has not been relieved by almost as much comedy as drama. That is a policy which a double effect. It heightens the effect of each. "A Woman's Fool" is a frankly dramatic subject, but the comedy relief is so cleverly interjected that you can call it a drama or a comedy, whichever you prefer.

Lion's Claws a Very Good Serial

Ideal Theatre Co.

528 Main St.
E. M. Chapman, Mgr.

Joplin, Mo., June 23 1918.

Universal Film & Supply Co.,
Kansas City, Mo.

Gentlemen:-

In your letter of June 21st, you ask our opinion on "The Lion's Claws." Will say that this is a very good serial, also that Marie Walcamp is liked in Joplin because of her daring stunts. We have run all of your serials, and find that they have always been good, especially those with Eddie Polo.

With best wish es, we are

Yours truly,
Ideal Theatre Co.,
E. M. Chapman, Mgr.
Joplin, Mo.

Marie Walcamp, the Fearless

HOLDING desperately to a slender branch of a tree over a pool in which a score of alligators waited for her to fall into their yawning maws, Marie Walcamp, star of "The Lion's Claws," a thrilling Universal photodrama, again sparred with death and won by the narrowest margin in the filming of a jungle scene.

As Miss Walcamp crawled to the end of the limb it snapped. As members of the company rushed toward the pool to fight off the alligators with barbed hooks, the daring star caught a slender strand of vine hanging from the tree.

Considering only the action of the picture, Miss Walcamp shouted:

"Stay out of the picture and keep shooting! I'm all right."

The cameraman kept his head and recorded the latest exploit of the fearless actress for the thousands who will again marvel at her nerve in "The Lion's Claws."

That is the spirit of Marie Walcamp, the fearless. "The Lion's Claws" has given her a really spectacular opportunity to prove this better than any serial of her experience. The animal trainers and stunt inventors have bled themselves white for "The Lion's Claws," and they declare that the animal stuff in this serial has it on any other ever produced.

Lions, panthers, leopards, chimpanzees, alligators and elephants have all done their bit to make life interesting for the blase Marie, and exciting to the tense pulse of young and old America alike. And now in its fifteenth episode the story is just preparing to unravel its last scarlet bolt of intrigue, suspense and mystery.

The serial portrays with unusual reality fierce riding Arab horsemen, British troopers of the Transvaal, jungle scenes with almost every wild beast extant and brisk hand-to-hand encounters. The top illustration at the left shows the heroine, Beth Johnson, in the clutches of a giant chimpanzee who enters her rooms at night and hangs by his preternaturally long arm from the ceiling directly over Beth's bed. The picture to the right of this one represents a lion shot by trainers just out of the picture at the moment it was making a leap at poor Beth, who had rushed in to save a little boy from the charging lion.

The picture below shows Beth in the clutches of a lion, one of the most remarkable pictures ever made requiring tremendous nerve and confidence in the armed trainers who had the lion covered at all times. The bottom picture shows the gentlest elephant in captivity and one of Miss Walcamp's best friends, who, for purposes of art, acts as though he were a wild and frenzied pachyderm of the primeval jungle. He's a mighty good actor, too.

Dashing Harry Carey in "Hell Bent"

A Genuine Harry Carey Thriller

Directed by Jack Ford

WE ask you to see this SPECIAL ATTRACTION and compare it with ANY Western feature production you ever played in your House. We will withhold descriptive advertising phrases on this production and let you be the judge of how big this feature really is. It's 100 to 1 you'll book it if you see it, and if you do—book it for at least 2 days—and 3 if you have the open time. Book thru your nearest Universal Exchange. Universal Film Mfg. Company, 1600 Broadway, New York.

It's a Universal Special Attraction

DOROTHY PHILLIPS

Coming Production and a Universal Special Attraction

"The MORTGAGED WIFE"

FOR all the vital things additional to acting that make a fine picture—luxurious settings, swift action, really marvelous lighting—you'll go a long, long way before you'll find even the equal of this superb Universal Special Attraction, "The MORTGAGED WIFE."

AND Dorothy Phillips, Idol of Millions, never had a more dramatic part than when she portrays the young, trusting wife who tendered herself as security against a repetition of her husband's sin.

Reserve for this big picture now and get your people ready. It's well worth it. See your nearest Universal Exchange, or

UNIVERSAL FILM MFG. COMPANY,

CARL LAEMMLE, President,

1600 Broadway, New York.

You Do the Same Mr. Exhibitor

My dear Mr. Brandt: *June 26*

Just want to inform you that we have just booked "Liberty" in the Odion Theatre, Colorado Springs, Pikes Peak Theatre, Pueblo, and Colonial Theatre, Denver. The Colonial started the serial yesterday, the other two houses start it next week. All three of these houses ran "Liberty" when it was first released,--of course did a capacity business with it. They decided that it would be a good serial to run and build up business during the summer months, and judging by the opening episode at the Colonial here in Denver, they made no mistake; because the Colonial did about 25% better than their average Tuesday business with this return booking of "Liberty."

Yours very truly
UNIVERSAL FILM EXCHANGES, Inc.
By E. W. Armstrong

and pack *your* House All Summer

Sensational Serials for Summer

EXHBITORS WHO WANT SUMMER BUSINESS NEED UNIVERSAL SERIALS—THEY DO NOT NEED TO BE THE VERY LATEST ONES, EITHER. IF THEY HAVE NEVER PLAYED YOUR TOWN, TRY THEM NOW. IF THEY HAVE, TRY THEM AGAIN.

DOUBLED RECEIPTS.

Independent Film Exchange,
Pittsburgh, Pa.

Gentlemen:—I take it that there are two—and only two—ways of judging a serial. First, is the box office receipts, and second, is the comments of patrons.

As to "The Bull's Eye"—box office receipts doubled over regular run feature, not only for one day, but for every day throughout the run, and I have run ten of them. Patrons more than pleased. Polo is a great favorite in "Liberty" and continues his popularity in "Bull's Eye."

When I carry a serial past the third episode, it's good. If it isn't good, I "chop" it.

Yours truly,
EARLE M. FORSYTHE,
Star Theatre,
Canonsburg, Pa.

MORE THAN THEIR BIT.

Central Film Service Co.,
Indianapolis, Ind.

Gentlemen:—I feel that due to the tremendous business we have done on "The Mystery Ship" that it is no more than just that you should know of our success with this serial. We have played practically all of the serials released, and I can truthfully say that yours have "done more than their bit."

You may follow this up with "The Lion's Claw," and if it is anywhere near as good as "The Myster Ship" we will be more than pleased.

With best wishes, we are,
Yours very truly,
C. M. SPRAY, Gen. Mgr.,
Columbian Amusement Co., Inc.,
Frankfort, Ind.

BULL'S EYE A MAGNET.

Universal Film & Supply Co.,
St. Louis, Mo.

Gentlemen:—"The Bull's Eye" serial is proving a magnet at my theatre. It is the best serial so far shown at the theatre. It pleases the older patrons as well as the children. The children scream with delight at the daring of Eddie Polo. They look upon him as an idol and hero. I can recommend this serial to exhibitors no matter where their location may happen to be.

Truly yours,
GEORGE PLIAKOS,
Marguette Theatre,
St. Louis, Mo.

PLAYED TO STANDING ROOM.

Film Supply Company,
Portland, Oregon.

Gentlemen:—"The Mystery Ship" opened up big. Believe it will outdraw any serial story so far that I have ever shown. Friday night played to standing room only, with very little advance advertising.

Yours truly,
ROBT. MARSDEN, JR.,
Noble Theatre,
Marshfield, Ore.

BEATS THEM ALL.

Universal Film & Supply Co.,
St. Louis, Mo.

Gentlemen:—I would like to say that "The Red Ace" is one of the best serials I ever saw, and is the best business getter I ever had. It is the only picture I ever had to run three shows on. It has picked up every night since the second chapter, and every night beats the last one.

Yours truly,
C. B. WADE, Mgr.,
Terry's Theatre,
Campbell, Mo.

TOO FEW EPISODES.

Laemmle Film Service,
Omaha, Nebr.

Gentlemen:—I sure have a good word for "The Red Ace," which I have just finished showing. This serial is a drawing power for any exhibitor who is lucky enough to book it for his theatre. The only regret I have is that there were not thirty episodes instead of sixteen. Suffice it to say no exhibitor can go wrong in booking this great serial.

Yours truly,
J. H. CORY, Mgr.,
Star Theatre,
Laurel, Nebr.

IN A CLASS BY ITSELF.

Universal Film & Supply Co.,
Oklahoma City, Okla.

Gentleemn:—I've been operating for five years and have worked around a show ever since I was a mere kid, and I can truthfully say that "The Red Ace" has been a serial you might say in a class by itself. I don't remember ever seeing any serial hold up any better, and with a more appropriate ending.

In conclusion I wish to say—we have used this serial, two-reel comedy and Current Events, sixteen weeks, *and not one stop in sixteen weeks.*

You can't say that for a lot of the big companies.

Yours truly,
R. W. VAN ROOK, Operator,
Mission Theatre,
El Dorado, Ark.

TO BE EXPECTED.

Universal Film Exchange,
Des Moines, Ia.

Gentlemen:—"The Doctor and the Woman" went over very nicely in our house, I am pleased to state.

Yours truly,
CHAS. D. WELLS, Mgr.,
Isis Theatre,
Cedar Rapids, Iowa.

BIGGEST DRAWING CARD.

Universal Film & Supply Co.,
St. Louis, Mo.

Gentlemen:—In my opinion the great Universal serial, "The Mystery Ship," is the best serial I have ever seen—one of the biggest drawing cards we have ever had in the line of a serial.

Yours truly,
C. J. BESTERFELDT,
Union Theatre,
St. Louis, Mo.

Mae Murray

—in a great picture of Stage Life and Stage Temptations specially written by H. Sheridan Bickers, the famous London Critic, *and* directed by Robert Z. Leonard.....

"Her Body

"You must get well!—Go to California for sake of the Love we bear each other. I'll get the money—somehow!"

Mae Murray
-as the pure-souled young dancer wife who pawned her soul to save her husband's life, will capture every heart in this throbbing drama of the American stage as it is today
in
Bond"
UNIVERSAL SPECIAL ATTRACTION
Reserve now thru your nearest Universal Exchange or
UNIVERSAL FILM MFG. CO.
1600 Broadway, New York, N.Y.
Carl Laemmle, President

MUSIC SYNOPSES

By JAMES C. BRADFORD.

"A WOMAN'S FOOL"

HARRY CAREY SPECIAL PRODUCTION

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	3½	At Screening	3-4 Tempo di Valse	In the Tavern—Jensen
2	1¾ T.	Off for the Day	2-4 Allegro	Huetamo—Arncliffe (Intermezzo)
3	4 T.	But Lin Only Got As Far As	3-4 Tempo di Valse	Major and Minor—McKee
4	2½ T.	Lin's Coming	4-4 Moderato	Sinbad—Romberg (Fox Trot)
			REEL II.	
5	2½ T.	Tommy Certainly Had a Winning Way	2-4 Moderato	Oriental Dance—Herbert (Indian Selection)
6	1½ D.	Boys Enter Cabin	3-4 Tempo di Valse	Dodola—Frey
7	2¾ T.	It Would Seem Indians	2-4 Moderato	Scalp Dance—Lake
8	2 T.	Not a Drop of Rain	2-4 Allegro	Coquette—Onvlas (Intermezzo)
9	3½ T.	Send the Rain	4-4 Allegro	The Tempest—Lake
			REEL III.	
10	3 T.	Because the Railway	2-4 Allegro	Over the Top—Romberg (One Step)
11	2¼ D.	Boys Leave Table	2-4 Moderato	Un Peu D'Amour—Silesu
12	4½ T.	Soft-Hearted Lin	4-4 Moderato	Stepping Stones—Reeves (Intermezzo)
13	1¼ T.	But Lin's Day Ended	3-4 Moderato	Lullaby—Brahms
			REEL IV.	
14	2 T.	At Separ	4-4 Moderato	Havanola—Frey (Fox Trot)
15	2½ D.	Lin Meets Jessie	3-4 Valse Lente	*Sweethearts—Herbert (Theme)
16	2¼ T.	Again Draught Had Come	4-4 Allegro	Woodland Whispers—Von Blon
17	3 D.	Kate and Lin Meet Again	4-4 Andante	Andante Dramatic No. 62—Borch
			REEL V.	
18	2¼ T.	If He Is Your Lawful Husband	2-4 Allegro Con Fuoco	Agitato No. 49—Shepherd
19	3¼ T.	New Times Came	4-4 Moderato	Jaz-o-Mine—Akst (Fox Trot)
20	2½ T.	Im Going To Sing	2-4 Moderato	Pickins—Kaplan (One Step)
21	1¾ T.	To Be Both	6-8 Allegretto	Canzonetta—Nicode
22	2 D.	Lin and Jessie Meet	3-4 Valse Lente	*Sweethearts—Herbert (Theme)

* Repeated Selections.

"WINNER TAKES ALL"

BLUEBIRD PHOTOPLAY

NOTE: Synopsis for "The Deciding Kiss" will be published next week.

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	1½	At Screening	2-4 Tempo di Marcia	We Are Coming—Sousa
2	1½ T.	The Families	4-4 Agitato	Agitato No. 6—Keifert
3	2¼ D.	Family At Ruins	4-4 Andantino	Berceuse—Godard (2nd Strain)
4	2 T.	Strange Bargaining	4-4 Grave	Dramatic Tension No. 9—Andino
5	2½ T.	Like a True Daughter	2-4 Allegretto	Serenade—Drdla
			REEL II.	
6	2 T.	A Rocky Mountain Canary	6-8 Allegro	*The Campbells Are Coming—Scotch
7	1 D.	Allen Takes Bagpipe From Trunk	6-8 Allegro	The Hundred Pipers—Scotch
8	1 D.	Minstrel Leaves	6-8 Allegro	*The Campbells Are Coming—Scotch
9	2 T.	Chadrons	2-4 Allegro	There's Nae Luck About the Hoose—Scotch
10	2¼ D.	Allen Meets Frances At Staircase	3-4 Tempo di Valse	Blue Danube—Strauss
11	1½ D.	Frances and Allen Enter Garden	4-4 Andante	*Loch Lomond—Scotch (Theme)
			REEL III.	
12	2 T.	You Watch Here	4-4 Moderato	Havanola—Frey (Rag Fox Trot)
13	1¼ T.	Come On, Boys	6-8 Allegro	*The Campbells Are Coming—Scotch
14	1½ T.	The Next Morning	2-4 Allegretto	Babillage—Borch
15	2 T.	A Newspaper Man	2-4 Allegro	Sinbad—Romberg (One Step)
16	3½ T.	Mark Thorne	4-4 Allegro Agitato	Dramatic Agitato No. 43—Borch
			REEL IV.	
17	1½ T.	Quarreling Gentlemen	6-6 Allegro	*The Campbells Are Coming—Scotch
18	1¼ D.	Father Finds Body of Daughter	4-4 Lento	Erotik—Grieg
19	1 T.	There's Banjo	6-8 Allegro	*The Campbells Are Coming—Scotch
20	2¼ D.	Cowboy Starts Shooting	4-4 Allegro Agitato	Agitato No. 2—Langey
21	2¾ T.	Well, Thorne Got Away	3-4 Tempo di Valse	Valse—Grieg (Lyric Pieces)
			REEL V.	
22	1½ T.	You Are		Chanson Triste—Tschaikowsky
23	2½ T.	I Ain't Going To Hurt You	4-4 Molto Moderato	Dramatic Tension No. 67—Shepherd
24	3½ T.	They Have Gone	2-4 Vivace	Hurry No. 33—Minot
25	1½ D.	Allen and Frances Ride Away	4-4 Andante	*Lock Lomond—Scotch (Theme)

* Repeated Selections.
The Scotch Selections in above synopsis will be found in "FROM THE HIGHLANDS" (A selection of Scotch Melodies) by Otto Langey.

SCENES FROM ANIMATED WEEKLY No. 50.

The Marines' "chow" was so good that Uncle Joe Cannon forgot his cigar.

Champ Sylvia Johanna, the bull that made Milwaukee famous, sold for $106,000.

When is a Marine not a Marine? When he's sufficiently camouflaged to deceive Mr. Daniels.

But the genial Secretary of the Navy has a keen eye and it is difficult to fool him.

One direct hit by a shot like this silenced forever one of the long range Paris terrifiers.

War Saving Societies fire first gun in War Savings Drive in City Hall Park.

PRESS SHEET for Monroe Salisbury *in* "WINNER TAKES ALL"

BLUEBIRD PHOTOPLAY.

Adapted by V. H. Porter from the novel, "The Rustler of Wind River," by G. W. Ogden.

Directed by Elmer Clifton.

CAST.

Alan MacDonald	Monroe Salisbury
Saul Chadron	Alfred Allen
Nola Chadron	Betty Schade
Frances Landcrafe	Helen Eddy
Mark Thorne	Sam De Grasse
Banjo Gibson	Jack Nelson

THE STORY.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

ALAN MacDONALD, a Scotch homesteader, is working his land claims under difficulties. He is oppressed on all sides by rich cattle barons who resent his invasion of the great free range. When they fail to dislodge him by persuasion, they place a price on his head and send out a hired assassin to make way with him.

Then they stage a gorgeous masquerade ball to celebrate his riddance. Imagine their surprise when Alan MacDonald, rather indifferently disguised, steps onto the floor and claims a dance with the fair daughter of the host.

He leaves in a shower of bullets and in his flight drops a glove she had given him. In the end he recovers the glove and the girl. Together they fight the men who are relentlessly pressing him to the end of the trail.

Alan MacDonald, as Monroe Salisbury, plays the part in "Winner Takes All," adapted from G. W. Ogden's novel, "The Rustler of Wind River," is of the type of Scotch homesteader who has carried decency to the lawless frontier where the money-wolves held sway in the sheep's clothing of big business.

$500 TO KILL.

This Was Price Set on Hero's Head in "Winner Takes All."

ALAN MacDONALD, the Rustler of Wind River, worked a homestead claim in that part of the country where the cattle barons held sway and made it most uncomfortable for folks who tried to work land that used to be the great free range.

In fact, they made it unusually uncomfortable for Alan MacDonald. With money to save their necks, the cattle barons hired a "killer," who, for a cash proposition of $500, agreed to do away with the man who flatly refused to be lured from his land, either by force or persuasion. Alan MacDonald rather complicates matters by falling in love with the daughter of the man who is his worst oppressor.

How they run away together, fight off a besieging force of ranchers and find peace and happiness after a terrific struggle, is vividly depicted in "Winner Takes All," a forcefully presented Bluebird photodrama, in which Monroe Salisbury is the star. To see a photoplay move along briskly with lots of pep in every scene, take a trip to the frontier with Monroe Salisbury tonight at the .....theatre.

SALISBURY A SCOTTIE.

MONROE SALISBURY, winner of screen laurels for his work in many master Bluebird photodramas, is at the ..... theatre with his latest and perhaps most appealing drama of the great west. Incidentally, he creates a new role to add to the wonderful gallery of characters he has already made famous.

As Alan McDonald, a Scotch homesteader, the star fights the cattle barons who are trying to drive him from his land claim. The wealthy men oppress him in all ways; by persuasion and by force. Finally they resort to a practise made notorious by the recent expose conditions among New York gunmen. They hire a professional "killer," a man who agrees to do away with the troublesome rancher for a cash settlement of $500.

If you like a good scrap, if you are in sympathy with the man of moderate means who is bucking the monoply of big business, you will like Monroe Salisbury as Alan MacDonald in "Winner Takes All," founded on G. W. Ogden's novel, "The Rustler of Wind River," which will be shown at the ..... theatre to-night.

You will recall Monroe Salisbury as the star of "Hungry Eyes," "The Savage," "The Guilt of Silence," "Hands Down," and other successful dramas of the screen.

See him tonight at the ..... theatre in "Winner Takes All."

FOR THE HERALD.

ALAN MacDONALD calmly worked his homestead claim while the cattle barons pressed him hard on all sides. First they tried persuasion, then force, but when a Scotchman decides that he "will na," there seems to be nothing under the light of heaven that will move him. And so Alan MacDonald continued to work his claim with the greatest deliberation while the money and crafty cunning of his rich neighbors was employed against him.

Then came desperation when they hired a professional "killer" to make way with him.

In disguise Alan MacDonald attends a masquerade at the palatial ranch house of one of the men who have placed a price on his head.

How he escapes death and how he wins the love of a girl who at first doubted him is a remarkable story based on frontier history.

To know it you must see Monroe Salisbury, starring as Alan MacDonald in "The Rustler of Wind River," his latest Bluebird master photo drama.

SUPREME NERVE.

MONROE SALISBURY, starring in "Winner Take All," his latest Bluebird screen success, occupies a ranch house in the play which will be a model for a prairie home now being built by a wealthy easterner who chanced to be a guest at the Bluebird studios as the photodrama was being filmed.

As Alan MacDonald, a homesteader, Monroe Salisbury fights a powerful ring of cattle barons who are trying to oust him from the great free range.

With a price on his head Alan Macdonald brazenly attends a masquerade given at the palatial home of one of the prairie princes. He is recognized and escapes in a shower of bullets.

To se a powerful drama of the great west, in which Monroe Salisbury adds to his reputation as a versatile actor with a punch, take the family to the ..... theatre tonight, where "Winner Takes All" is being shown.

AT A GLANCE.

STAR: Monroe Salisbury.

PREVIOUS HITS: "The Guilt of Silence," "Hands Down," "Hungry Eyes," "The Savage," and other successes.

DIRECTED BY: Elmer Clifton.

SCENARIO BY: Verne Hardin Porter.

FROM NOVEL BY: G. W. Ogden, "The Rustler of Wind River."

SUPPORTING CAST: Helen Jerome Eddy, Alfred Allen, Betty Schade, Sam De Grasse.

LOCALE: The American frontier. A palatial ranch house. A mountain cave. Open country.

TIME: When pastoral homesteaders invaded the free range.

THUMB-NAIL THEME: Alan Macdonald, a homesteader, fights a ring of wealthy cattlemen who are trying to drive him from the country. He moves about fearlessly, and with Scotch calm attends an elaborate masquerade given by the cattlemen for a beautiful girl. She discovers that the cattlemen have paid a hired killer $500 to slay Alan and urges him to escape. The girl at first doubts Alan, when another man appears with a glove she had given him on the night of his escape. When she finds that he lost the token in the heat of a furious gun-fight she understands and goes to him. Together they fight off the cattlemen from a mountain fortress. With all difficulties removed, Alan and the girl are happy in their love in a home won by fighting.

1.—The star's drawing power with "Hungry Eyes," "The Savage," "Hands Down," etc., to quote.

2.—The wide popularity and interest stirred up around Scotch homesteaders by Ralph Connor, Arthur Stringer in his "Prairie Wife," and by other writers.

3.—Transplanting the hired assassin of the ghetto to the range where every one is supposed to do his own killing.

4.—A well devised plot in which a bitter business row is used as a cause for fast action, gun-fighting and night riding.

5.—Alfred Allen, who played Morgan in "Hell Morgan's Girl," appears in support of the star with other Bluebird favorites, including Helen Eddy, Betty Schade and Sam De Grasse.

6.—The sensational feature of a man dancing at the house of a cattle baron who has hired a gunman to kill him on sight.

7.—Fact that Helen Eddy, former co-star with George Beban, is Salisbury's leading woman.

ADVERTISING CATCH PHRASES

A Price on His Head and His Heart at Her Feet.
He Dropped Her Glove As He Reached For His Gun.
Love Thy Enemy—But Shoot First.
Love on the Fringe of the Law.
He Blazed His Declaration of Independence.
Across the Frontier With a Six-Shooter.
The Dripping Jowls of the Money Wolves.
The Yellow Streak of Money-Lust.
Death Stalked As Love At Their Betrothal Dance.
The Prairie Princess—A Modern Lochinvar.
Money Wolves in Sheep's Clothing.

HELEN EDDY'S GOAL IS ETHEL BARRYMORE'S PLACE.

THE way a girl's life story begins never makes much difference. It's the way it ends that counts. Helen Jerome Eddy, Monroe Salisbury's leading lady in his forthcoming Bluebird release, "Winner Takes All," which comes to the.....Theatre on ....., did not begin as an actress, and had no intention of ending that way, but she is one of the lovely women of the screen today, and will probably end up as a second Ethel Barrymore.

Born in New York City, Miss Eddy was brought to Los Angeles by her parents when she was four years old and decided at seventeen that she was ordained to elevate the screen by writing the great American scenario. She wrote it and took it to the Lubin studio. It was a lovely thing about Greek maidens, fawns, gods and the like, but the editor was low-brow and couldn't see it. He suggested instead that she accept a six months' contract as a moving picture actress in modern melodrama, and they gave her the lead in something decidedly mellow which answered to the name "As the Twig is Bent."

Since that time Miss Eddy has had a varied career on the screen. She has played everything from mothers to younger sisters, from vampires to ingenues, at the Morosco studios, supporting such stars as Dustin Farnum, Constance Collier, Anna Held, House Peters, and Vivian Martin. Then Beban took hold of her, seeing in her mobile face the languid beauty of Sunny Italy. As Beban's co-star Miss Eddy stayed for seven pictures, gaining for herself the title of the foremost portrayer of Italian women on the screen.

Then, repatriated, Miss Eddy turned her attention again to American roles, playing at the Lasky studio with both Mary and Jack Pickford. Now she is with the Bluebird, and glad of it.

CRYING TO ORDER.

Urchin Shows Perversity of Youth in "Winner Takes All."

A SCENE was being filmed from "Winner Takes All," a thrilling Bluebird photoplay of the big west, in which Monroe Salisbury required the presence of a little chap of six years who was supposed to cry mighty crocodile tears for the camera. You can see the same scene at the ..... Theatre tonight.

The little fellow flatly declined to cry, on the grounds that only babies do such things.

Salisbury and Elmer Clifton, the director, pleaded with him.

"A-ah, ahem," Salisbury began, "little man, please cry."

"I dowanna cry," came the answer.

Plied with candy until his little chest slipped down into an aldermanic bay-window, paddled until his mother's hand was tired and wheedled with all the diplomacy of a sailor trying to borrow money from a marine, the little urchin continued to grin cheerfully.

Again Salisbury took the spokesmanship and resorted to dignified persuasion.

"I say, little chap," he said, "kindly cry."

Enraged at being addressed as "little chap," and annoyed at being pestered, the small person flew into what is technically known as a high dudgeon and burst into a torrent of excellent tears. Before he could see that the camera was at work he had cried sufficiently for the scene desired.

TELEGRAM = Jewel Produc

CARL LAEMMLE,

UNIVERSAL FILM EX INC NEW YORK. SOLD FOR HUSBANDS ONLY TO JENSEN VONHERBERG FOR THEIR COLISEUM THEATRE SEATTLE SEVEN DAYS TWELVE HUNDRED FIFTY DOLLARS NEXT SUNDAY SIMULTANEOUSLY WITH SOUL FOR SALE WHICH IS AT ORPHEUM TWO BIG JEWEL PRODUCTIONS OPENING THE SAME DAY AT TWO SEATTLES BIGGEST THEATRES PLEASE NOTIFY BERMAN.

G. A. METZGER,
SEATTLE, WASHINGTON.

FOR THE SMALL EXHIBITOR.

Jewel Productions,
220 South Street,
Chicago, Ill.

Gentlemen:—I feel that I owe you a letter on "The Man Without a Country."

I did more business on this picture than with any other picture that I have run.

I would advise all small towns to run it, as it will bring them the money without a doubt.

I carried one full page ad and three half page ads on the subject, and I had people come as far as ten miles around to see the picture.

It was a punch.

Yours truly,
W. LUST,
Liberty Theatre,
Libertyville, Ill.

P. S.—Will you please give me a price on "The Kaiser, the Beast of Berlin."

PATRIOTISM EXCELS.

Universal Film Exchange,
1600 Broadway, New York.

Gentlemen:—The large audience of boys who witnessed "The Man Without a Country" on the screen last evening, through your courtesy, wish me to thank you for your kindness. The picture is surely a wonderful, patriotic film, and it certainly deserves the great run that I doubt not that it has had.

The boys were immensely interested in the story, as a whole, and it has stimulated an interest in history, and in this war work.

May I also add my personal thanks to the boys?

Very truly yours,
J. HAMILTON LEWIS,
Assistant Superintendent,
The Boys' Club
New York City.
New Castle, Wash.

A TOKEN OF REGARD.

Jewel Productions, Inc.,
Des Moines, Ia.

Gentlemen:—I wish to compliment you upon the excellence of Jewel Productions, especially "A Man Without a Country" and "The Price of a Good Time," which are money getters and artistic pictures.

I think the fact of my three-day booking of all of your Jewels in a town of less than 10,000 is the best token of my regard for your pictures.

Each one has stood up that length of time and satisfied.

Very truly,
EDMUND MC CRAY,
Oskaloosa, Ia.

ONE IN A MILLION.

Jewel Productions, Inc.,
New York City.

Gentlemen:—Take it from me, "Pay Me" is the biggest money getter I ever ran. Played it the third time and got $285 bucks. There aren't any other pictures that will do that. I expect to play it again.

Yours truly,
Plaza Theatre,
Phoenix, Arizona.

OVER THE TOP.

Jewel Productions, Inc.,
Des Moines, Ia.

Gentlemen:—I used your show last night, "The Man Without a Country." The weather was bad, rain and mud, but it went "over the top" big.

Yours truly,
W. W. HIDDLEBAUGH, Mgr.,
Opera House,
Bayard, Iowa.

Extract from Criticism In Good Words, Published At Atlanta Prison, Atlanta, Ga.

EXPERIENCE TEACHES.

Every once in a while a photoplay is produced which embodies a good story, artistically acted and flawlessly directed. In "The Price of a Good Time," Lois Weber has transferred to the magic ribbon of celluloid a picture that leaves an indelible impression upon the mind of every spectator. Its story has, is and will be enacted in its varied forms throughout life. It teaches a lesson that many have learned through itter experience. The moving picture is not only an entertainer, but an educator. Such a woman as Lois Weber, who can combine an entrancingly interesting picture with a powerfully educational one is, I think, as great a teacher as the foremost pedagogue of our day.

Mildred Harris, as Lennie, is splendid, and Kenneth Harlan as Preston makes an excellent foil for her pathetically true impersonation of that hapless heroine.

tions Praised — TELEGRAM

CAN'T STOP TALKING ABOUT IT.

Jewel Productions, Inc.,
New York.

Gentlemen:—After numerous refusals to book "The Price of a Good Time," I played it, as you know, last week, and frankly I must admit that I did a remarkable business. Packed my house and turned them away before 7:30. The title with a little advertising along the same lines will guarantee you an S. R. O. business, while the picture more than pleases. It's a story of youth, sweet in its sadness, but very true. It's a picture anyone can see; in fact, my patrons are still talking about it.

Thanking you for past favors, I gladly admit taking your advice by playing "The Price of a Good Time."

Yours sincerely,

FOSSIE A. JONES,
Waukesa Amusement Co.,
Waukesa, Wis.

P. S.—Forgot to mention, but I raised my admission to twenty cents on this picture. The house seats 800, so you can imagine the business I did.

WONDERFUL BUSINESS.

Jewel Productions, Inc.,
Portland, Oregon.

Gentlemen:—"The Man Without a Country" was the biggest drawing picture that I ever received from your company. Am doing a wonderful business with it.

Yours very truly,

C. S. (Doc) CREWS,
Liberty Theatre,
Walla Walla, Wash.

H. M. BERMAN,

JEWEL PRODUCTIONS INC N Y RETURNED TO PORTLAND LAST NIGHT CLOSED TODAY WITH JENSEN AND VONHERBERG FOR THEIR LIBERTY THEATRE HERE HUSBANDS ONLY SEVEN DAYS FIRST RUN TWELVE HUNDRED FIFTY DOLLARS SOUL FOR SALE FOUR DAYS FIVE HUNDRED DOLLARS PLEASE SEND SUPPLY JEWEL CONTRACTS.

G. A. METZGER,
PORTLAND, OREGON.

A TRUE JEWEL.

Jewel Productions, Inc.,
405 Davis Street,
Portland, Oregon.

Gentlemen:—"Sirens of the Sea" was a Jewel of a production in more ways than in name only.

I had more favorable comment on it than on anything I have run for a long time.

It certainly was a bear of a picture!

A. S. KOLSTAD,
Electric Theatre,
Hood River, Ore.

PLEASED THE PUBLIC.

Jewel Productions, Inc.,
Milwaukee, Wisc.

Gentlemen:—It may be of interest to you to know that we have just finished a two-day run to capacity business on your Jewel Production, "A Man Without a Country."

The public was very much pleased with the production, and we trust that the other Jewels meet with equal success.

F. H. LUNEMAN, Mgr.,
Majestic Theatre,
Madison, Wisc.

MORE SERIAL LETTERS.

FULL OF PUNCH.

Consolidated Film & Supply Co.,
Dallas, Texas.

Gentlemen:—When can you book me the next Jewel production, "The Doctor and the Woman?" I have played every Jewel issued thus far and I consider them as a whole far above the average. All but one that we have played brought better than average business on a feature and most of them drew crowds that compared favorably with the most expensive pictures that I use. Nearly all of them possess that necessary element of a punch and all possess advertising possibilities which put it up to the exhibitor himself to put them over.

Wishing you and the Jewels continued success, I am,

WILL R. WINCH,
Wigwam Theatre,
El Paso, Texas.

HE WANTS CONTRACTS.

Universal Film Exchange,
Charlotte, N. C.

Gentlemen:—I want to say that "The Red Ace" is the greatest serial picture I have ever used. As long as you continue to make serials like this just send me the contracts.

(Signed) W. E. STEWART,
Pastime Theatre, Concord, N. C.

A BUSY MAN'S SAY.

Film Supply Co.,
Portland, Ore.

Gentlemen:—"A busy man,' but not too busy to find a minute to say a good word for "The Red Ace."

I have run only three episodes up to date, ut as a serial it will beat "The Broken Coin" and "The Voice on the Wire," according to remarks made by my patrons.

I have always had the best of service from you people, so have found no occasion to change from the Universal. Respectfully,

EDWINA HEWETT,
U. S. A. Opera House,
Newcastle, Wash.

"The City of Tears"
featuring
Carmel Myers
A DELICIOUS slice of life dipped in the milk of human kindness and flavored with humor's salt. A play for the whole family. Featuring bewitching CARMEL MYERS, heroine of such successes as "My Unmarried Wife," "Sirens of the Sea," and many other notable photoplays. See it at—
(Your Theatre Name Here)

T. C. Cut No. 23—Mat 20c.

NEWSPAPER ADVERTISEMENT FOR

CARMEL MYERS

IN

"The City of Tears"

An attractive newspaper ad for an attractive production. The kind of ad service that Exhibitors have been asking for—for many months. Take advantage of every ad. Your exchange will furnish you a mat for 20c. If you don't get immediate attention at your exchange communicate with the Advertising Department of

BLUEBIRD PHOTOPLAYS (Inc.),
1600 Broadway, New York City.

WATCH FOR

THE BIG, NEW THREE REEL SPECIAL

KINGSLEY BENEDICT

and CLAIRE DU BREY

IN

"The HUMAN TARGET"

Release date announced later

Synopsis of
CHOO CHOO LOVE
Featuring Alice Howell
Century Comedy

(*Copyright* 1918, *Century Comedies, Inc.*)

Babbling Bessie.....Alice Howell
Her Father.....Russ Powell
Gaspar Goop, her lover.....Billy Armstrong
Edith, her sister.....Edith Kelly
Edith's Beau.....Neal Burns

Babbling Bessie, together with her father and sister, decide on spending a day at the beach and start their sojourn accordingly. Enroute Bessie starts a flirtation with Gaspar Goop, a traveling salesman. But alas for poor Bessie—jealous sister snitches, which starts a lively series of comic situations. The result is that the trio finally hoof to the Plunge Inn—a sealect hotel.

Bessie and sister don their bathing suits for a dip in the ocean, while father lounges on the bench. Bessie meets the loyal Gaspar, while sister meets her beau and each couple camp out under a beach umbrella until discovered by father, who institutes a lively chase that continues on the homeward trip.

Father is almost upon them when Gaspar and Bessie foil father by uncoupling his half of the train. They are now at liberty to enjoy each others company—and do!

"THE PURSUING PACKAGE."
Nestor Comedy.
CAST.

Harry.....Harry Mann
The "Countess".....Kathleen O'Connor
Detective Sharp.....Wm. Carlock

The "Countess," a smuggler, is fleeing with her two accomplices, the "Professor" and Jake. Approaching the wharf to board an outgoing steamer, they see Harry, about to end his life, and decide to take him along for an emergency. Harry is tapped on the head. On the boat he comes to, and through a ventilator he finds the crew's dining room.

The Countess, closely pursued by Detective Sharp, drops a box containing a valuable pearl necklace through the same ventilator. The box lands in Harry's soup. He goes to the deck to find the owner of the mysterious package, and is told that the police are hot on his trail. All attempts to rid himself of the box fail. Up the mast, down below and overboard, but never away from the terrible box—and Detective Sharp. Harry hides it in his state-room, but is found there by Sharp. The ship tilts and they go through the wall into the Countess' state-room. The Countess opens the box. Sharp is bewildered to find that it contains a lady's garter. The Countess slips the necklace into Harry's pocket just as Sharp starts to search Harry. Harry gets the best of them all, and with the Countess and the necklace makes his escape in a lifeboat.

"ALMOST WELCOME."
Lyons-Moran Star Comedy.
CAST.

Lee.....Lee Moran
Ed.....Eddie Lyons
Lee's Wife.....Grace Marvin

Ed, a traveling man, stops to see his college chum, Lee, whom he has not seen since college days, and who has been married five years. Lee is delighted and insists that Ed come out to his house for dinner. Lee hurries Ed out and they reach the street in time to catch a suburban car. After an hour and a half they reach the end of the line. Lee informs Ed that it is just a short mile and a half walk from there. Finally they reach the house in the suburbs.

Lee introduces Ed to his wife, an untidy woman, and his dirty child. The wife calls Lee to the kitchen and tells Lee she hasn't a thing in the house. Lee induces her to go to the next door neighbors for food. At the neighbors the wife succeeds in borrowing an egg, two small pieces of celery and a pickle. After a family mix-up, dinner is served. The child has opened Ed's grip and poured a bottle of booze in the tea-pot.

In the meantime the child has put jam all over Ed's clothes.

Ed pleads that it is getting late, and as Lee escorts him to the door, they note it is raining hard, and Lee insists that he stay over night. Lee's wife consents to allow Ed to use their bed-room, and she and Lee and the baby get as comfortale as they can on the table and settee.

A few hours later the house begins to leak and Lee is very busy with pots and pans trying to catch the dripping water. Finally a cloud burst hits the house, and they are nearly flooded out.

"THE SHOOTING PARTY."
Two-reel Western Drama.

John Norman, cattleman and sheepman, desires to force a match between his daughter Mab and Tex Brandt, a rival sheepman, thereby combining two large industries, but Mab tells her father of her objections. Tex kills Bud, who had attacked him for poisoning a water hole on the cattle-ranch. Nat, Bud's companion, sets out to clean up Woolville, the center of the sheep industry in the adjoining county.

Nat is attacked by the sheepmen, and Mab, to save him, rushes between him and the sheepmen, and forces him to a cabin on the outskirts of the city. The pursuing sheepmen surround the cabin and demand his surrender. Nat finds himself in the embarrassing situation of taking a chance of shooting Mab's father, should he resent the sheepmen's attack. Mab suddenly rushes out, calls to him to follow her. She keeps herself between the sheepmen and Nat. Her father in rage orders his men to fire, but the cowmen from Nat's ranch arrive and rescue Nat.

It naturally follows that there is a wedding at Preston's ranch and John Norman decides to go to the wedding, thereby causing a truce between the imposing factions. Tex determines to get his men to shoot up the wedding party. This is prevented by a timely bullet which cuts short the badman's career, and leaves Mab and Nat to live happily ever after.

SYNOPSES OF CENTURY, LYONS MORAN STAR COMEDY, WESTERN DRAMA.

UNIVERSAL SCREEN MAGAZINE.
No. 80.

Universal Screen Magazine No. 80 opens with a paragraph on nature studies, including beetles, scarabs and crickets, which are the most interesting and unusual members of insectdom. This week's animated interview is in the form of an interesting letter from May Irwin, the celebrated comedienne, who gossips about her island home, her beloved herd of pure-bred Jerseys, and the fun she has making things pay at her Irwin Island farm. In its next chapter Screen Magazine presents a few intimate portraits from the large and entertaining gallery of engaging animal personalities at the Colonial Dog Mart. In these days of strictest conservation, a suggestion for a new economical dish is always welcome. A genuinely inexpensive dish is rice and tuny fish salad, with mayonnaise. It looks very tempting indeed, as prepared by the Screen Magazine Hoover expert. Though a million other things are occupying the attention of the authorities, the babies are not being forgotten. The Child Welfare Department of the Women's Council of National Defense is conducting a baby weighing campaign all over the country for the purpose of improving our nation's physique. The last chapter of this week's issue of Screen Magazine introduces several amusing puzzles by the world-renowned puzzle expert, Sam Loyd.

"LION'S CLAWS," SCREEN MAGAZINE, CURRENT EVENTS & ANIMATED WEEKLY.

"THE LION'S CLAWS."
"The Jungle Pool."
Episode No. 16.

CAST.

Beth Johnson	Marie Walcamp
Neal Harris	Neal Hart
Capt. Johnson	Tom Lingham
Rej Hari	Rex de Roselli
Musa	Frank Lanning

Rej Hari, on the bridge above, promises to rescue Beth from the lion if she will relinquish the proclamation.

She refuses. Finally he departs and Beth dives under the water and the lion passes over her.

Meanwhile Neal, Johnson and Musa are trying to gain an opportunity to rescue the girl. Several Moon men are also upon the shore, and they, too, are trying to reach her.

Neal, on the cliff above the bridge, sees that Beth is lying upon the bridge in a faint. He tries desperately to reach her, and after a struggle with Hari's guard, he manages to get near her.

Just as he is about to rescue her, however, the Moon men crawl out of the brush and draw their revolvers. Neal at last reaches Beth and carries her to the bank at the edge of the cliff.

By this time the Moon Men are upon them. After a terrific battle, they capture Beth and carry her away.

From the shelter of the brush, Neal watches their departure, and then suddenly he sees Hari—also taking note of the direction Beth is being carried.

Hari and his guards start in pursuit. Neal, Johnson and Musa also run out after her.

CURRENT EVENTS, No. 60.

Naval Rookies Get Training In Methods of Open Warfare.—Since sailors are not likely to ever take part in trench fighting the boys at the Pelham Bay Training Station are being drilled in skirmish and landing attack.—*Pelham Bay, N. Y.*

Speed Demons Defy Death In Great 100-Mile Auto Derby.—Louis Chevrolet captures the trophy by burning up the track at 108 miles an hour, Ralph Mulford coming in second and Ira Vail third.—*Chicago, Ill.*

A "Jackie" Can Chase U-Boats Better When He Has a Smoke.—There are many ways you can send cigarettes and tobacco to our sailor lads, but if you don't know of any, why, just ask the nearest recruiting station.

America Trusts Hun Pledge To Stop Sinking Hospital Ships.—Germany's promise that she will effect no more reprisals in the shape of attacks on vessels carrying wounded results in preparations for the U. S. Hospital Ship "Comfort" to sail with Red Cross markings.—*New York City.*

"Yankee Doodle" Marches In London Amid Cheers of British.—All of "dear ol' Lunnon' turns out to welcome each new contingent of "Sammies" despite the fact that American uniforms are a common sight now in all parts of the city.—*London, Eng.*

"Hun Raider" Brought Down In Air Attack Upon Baltimore!—Spotted by observers on buildings, "raider" armed with bombs loaded with thrift stamp literature is shot down after a "battle in the skies" staged to boom W. S. S.—*Baltimore, Md.*

Lillian Russel Returns To Broadway as U. S. Marine.—Famous actress is first woman actually enlisted as one of the "Soldiers of the Sea," a special order by Major-General Barnett having made her a volunteer aid for recruiting.—*New York City.*

King George Watches Canadians Preparing To Smash Huns.—Accompanied by members of his staff and by Brigadier-General H. D. McDonald, commanding the Canadians, His Majesty visits huge training camps when overseas men are rounding into shape.—*Somewhere In England.*

Italians Decorate Americans for Gallantry Under Fire.— Duke of Aosta, Army Corps Commander whose troops played a valorous part in smashing the latest Austrian offensive, honors officers of the American Red Cross.—*With the Italian Armies In the Field.*

Secretary Baker Draws First Number In Second Draft Lottery.—With eyes blindfolded the Secretary of War starts the gamble that will bring the Class of 1918 to the colors to fight for world freedom and democracy.—*Washington, D. C.*

Sub-Titles.—Provost-Marshal General Crowder, chief director of the draft, and his staff. The draft bowl, holding the destinies of the 744,500 young men who became of age after the declaration of war and registered on June 5th last. Secretary Baker draws the first capsule, number 246, which will call young men with that number from every local board district in America.

War Vacations.—Spend your vacation this summer in the ranks of the FIGHTING FARMERS. Be a "PERSHING OF THE PLOW." Drive for war food for our fighters and our allies. Ask at nearest office how you can help.

U. S. EMPLOYMENT SERVICE.
U. S. PUBLIC SERVICE RESERVE.
U. S. DEPARTMENT LABOR.

ANIMATED WEEKLY, No. 30.

Bring Up Reserves for War Stamp Campaign.—More than 720 War Savings Societies are reported organized in metropolis as Mayor Hylan reviewing Thrift Stamp teams at the City Hall fires the opening gun in W. S. S. drive.—*New York City.*

"Doughboys" Help Collect Clothing for Belgians.—They'll soon be helping the Belgians on the firing line, but just at present they're doing all they can by aiding the Red Cross.—*Denver, Colo.*

Sub-Titles.—Gifts are received from all grades of society—from the wealthiest to the poorest, from the haughtiest to the humblest. Shoes and rompers to clothe some little victim of the Hun's brutality.

"Might Monarch" Is An American Born King.—His owner claims he is the best Holstein bull in the world, and judging from his family tree he ought to be, for he is a direct descendant of many famous bulls.—*Pawling, New York.*

Sub-Titles.—"The bulliest bull in the world." Two "ladies of the court," holding records as milk and butter producers. The "bull that made Milwaukee famous." Champion Sylvia Johanna, six months old, just sold in that city for $106,000. Dairymen and stock raisers from all parts of the country came to look at him.

"It Isn't Our Pavement; We Should Worry!"—So said the police when asked to stop the "Human Spider" when scaling the 10-story Equitable Building to boost Thrift Stamps, so the Street Cleaning Department got ready and the "Spider" climbed.—*Baltimore, Md.*

When Is a Marine Not a Marine?—Secretary of the Navy Daniels has to admit that he doesn't know himself as with army officers and members of Congress he watches the "Devil Dogs" in camouflage stunts at their big training camp.—*Quantico, Va.*

Sub-Title.— An innocent-looking field, but it isn't.

Big French Guns Silence Super-Cannon Shelling Paris.—Remarkable pictures of the monster ordnance firing the shots that destroyed the first of the great guns with which the Germans bombarded the French capital.—*With the French Armies In the Field.* (Official French War Film).

Sub-Titles.—One direct hit with such a shell as this destroyed the German super-gun and killed most of its crew. For the Germans to get the range of these guns is almost impossible, as they are moved from place to place with great frequency.

French Engineers Know a Thing Or Two About Bridge Building.—This huge suspension bridge of steel springs into being like magic under direction and workmanship of French troops.

Cartoons by Hy. Mayer, World Famous Caricaturist.

"Is'nt diss chust a lofely war ve are running, Papa ?"

(ANOTHER OF THE HEART BREAKING SCENES from)

"The GEEZER OF BERLIN"

WATCH FOR RELEASE DATE **A Travesty on "THE KAISER - The Beast of Berlin"** WATCH FOR RELEASE DATE

-Will burn in your brain forever

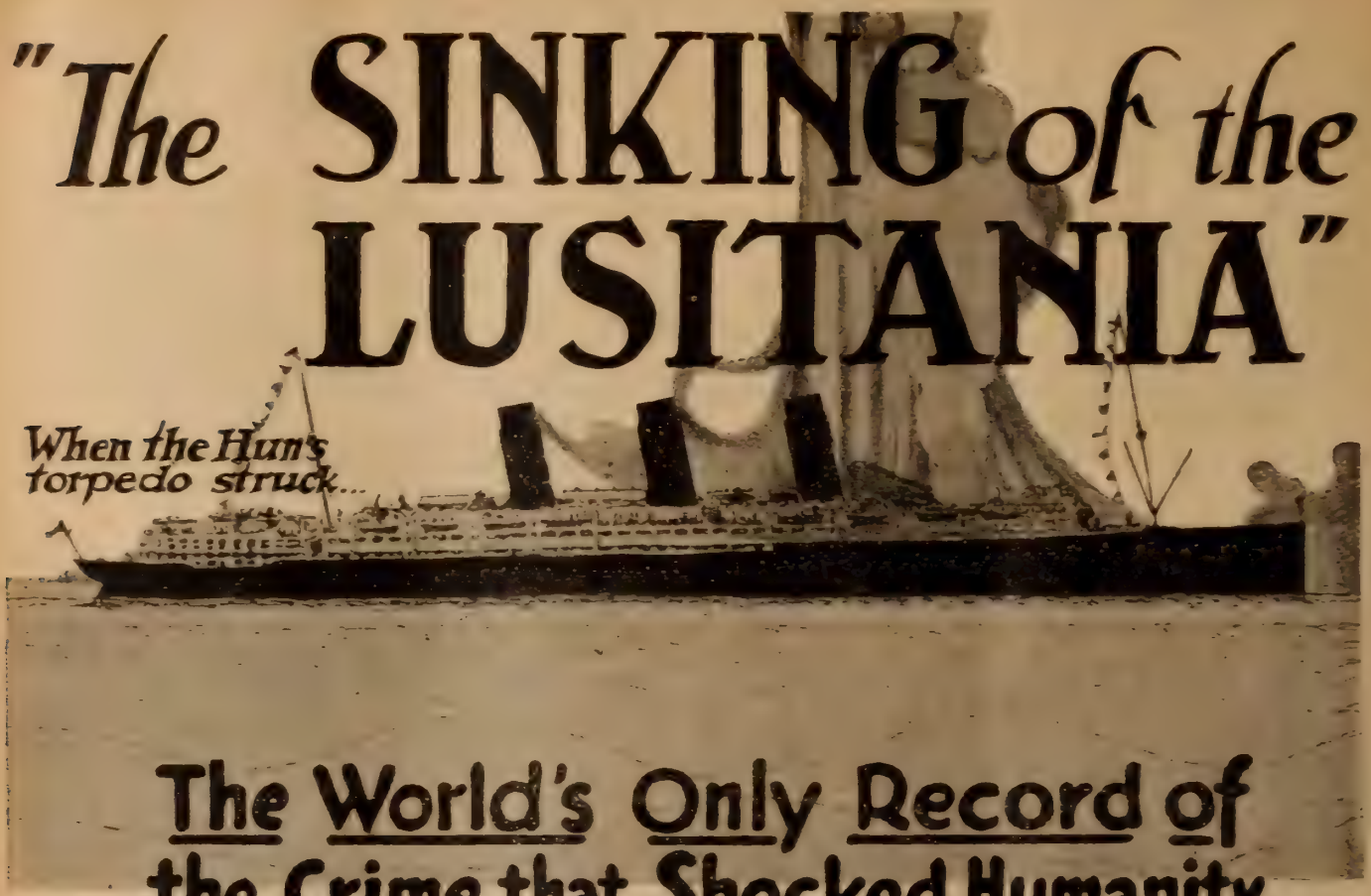
Winsor McCay's Blood Stirring penpicture of the blackest crime of all history

"The Sinking of the Lusitania"

See next pages

JEWEL Productions

"The SINKING of the LUSITANIA"



The World's Only Record of the Crime that Shocked Humanity

NEVER in your life have you seen, or will see again, any picture like this! The only record that the world will ever have of its most momentous catastrophe—the biggest reason of all why we are fighting today—the reason which every one of your people will know is more than justified the moment you give them this tremendous, unique, overpoweringly dramatic masterpiece of pen craftsmanship, authentic to the uttermost detail from first to last.

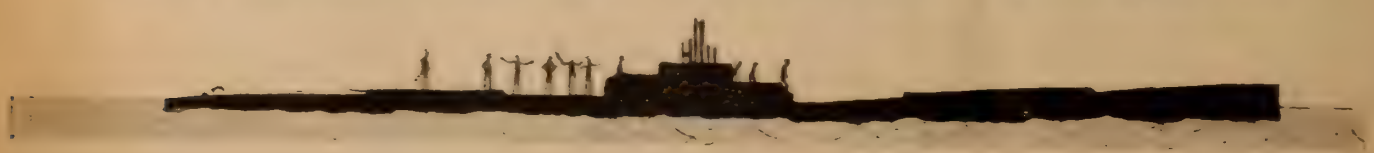
MADE by the famous artist, Winsor McCay, and requiring the astounding number of 25,000 separate drawings and 22 months of work, in which he was assisted by August F. Beach, the noted war correspondent, first newspaper man to obtain the detailed stories of the survivors—all mathematical problems being worked out by Lieut. Commander J. H. Barnard, U. S. N. Book this stupendous 1-Reel Drama with the knowledge that there is nothing like it anywhere in the world.

Special Ads

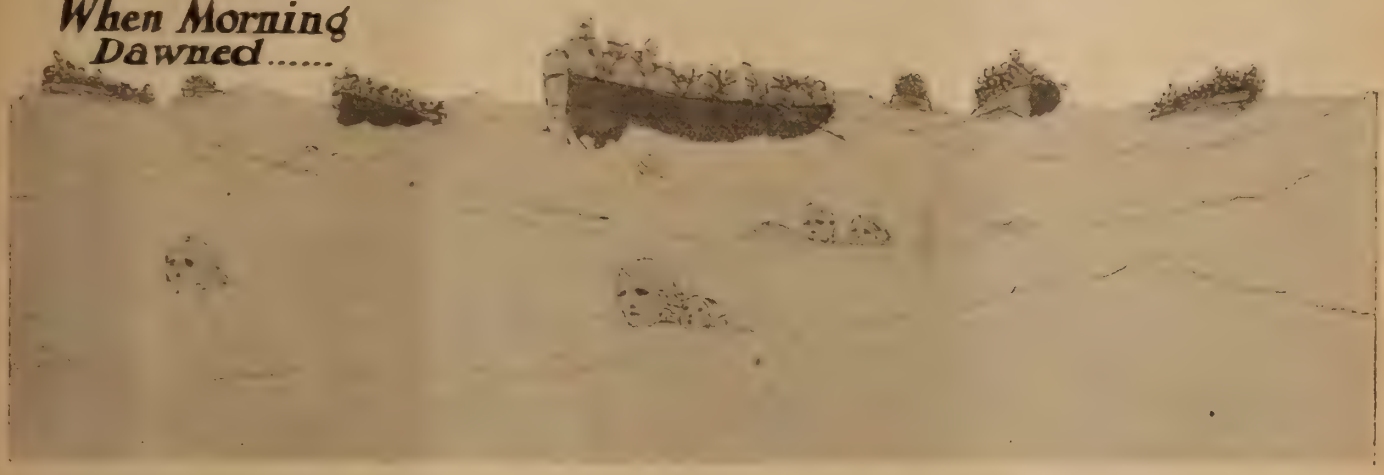
JEWEL Productions Inc
1000 Broadway New York City

Special Posters

The Picture that will never have a Competitor



"The SINKING of the LUSITANIA"



SEE it from beginning to end—the Blackest Crime of History! Read the insolent warning of the Huns. See the familiar faces of the theatrical men, authors, sportsmen, now lost to the world. Watch the noble ship steaming onwards—then see the Thug of the Seas rise up and stab her to the heart—the terrible scenes on the crowded decks, the second torpedoing and then, a few frail open boats on a trackless waste.
You won't be able to take your eyes for one single second from the screen.

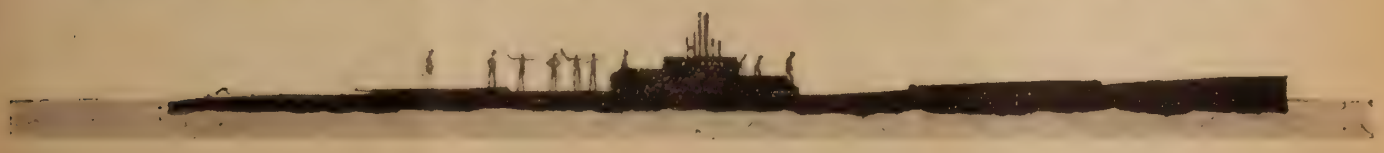
IN the single reel of this overwhelming human drama is packed more interest—more pathos—more that people want to know—more that they will never want to forget, than in nine-tenths of the big features for which you pay several times the money. Show this really marvelous and absolutely accurate reproduction of the great catastrophe and your people will come to you and thank you for the most absorbing picture of any length they've ever seen. Book this reputationmaking picture without fail.

Special Ads

JEWEL Productions INC
1600 Broadway New York City

Special Posters

Book this as You would Book another "KAISER"



With Pep Anyone Can Make Mo

CRACKING A HARD NUT AND GETTING THANKED FOR IT.

THE Interstate, which booked "The Kaiser" to Mr. Nutter, of the American Theatre in Rowlesburg, W. Va., a town of only five hundred people, states that Mr. Nutter lived up to his name, and that he was a mighty hard nut to crack. He could not see at first how on earth it was possible to make expenses in a town of only five hundred, and with a house which seated 250. Ten and fifteen dollars is about all that exhibitors in towns of this size figure on paying for their service, and when they are asked to pay fifty or a hundred dollars, they think you're crazy. Just how crazy this proposition was for Mr. Nutter may be seen from his letter:

Interstate Films (Inc.),
Clarksburg, W. Va.
Dear Mr. Feldstein:—

I take great pleasure in advising you that "The Beast of Berlin" broke all records, and far exceeded my expectations. Our gross receipts were $188.75 for two performances, giving us a clear profit of $125 on the show.

Considering that my house seats but 250, with no standing room to speak of, I think that this is some money for one day. We had quite an attendance from the country and nearby villages. If there had been any traffic on our street it certainly would have been another "Broadway Blockade," as they were lined up twenty deep when we opened the door.

It surely pays to advertise this picture widely, as the mere name of the "Kaiser" seems to get everyone's blood up. On the six-sheet displayed in our lobby, I tacked an undertaker's crepe on the breast of the kaiser, and posted an invitation to the public to attend "Germany's Funeral." This seemed to attract the attention of passers-by, and cause comment and discussion of the picture.

Hoping you may soon have another "Kaiser" for release, and thanking you for consideration given me on the rental terms, I am,

Yours very truly,
(Signed) E. F. NUTTER,
American Theatre, Rowlesburg, W. Va.

SOME SMALL THEATRES ARE CRAZY WHEN THEY DAY ON "THE KAISER, TH WHAT SOME OF THE LITT THESE RE

KAISER STANDS ALL BEASTS AND ALSO "STANDS THEM UP"

Jewel Productions, Inc.,
New York.

Gentlemen:—I would feel myself guilty of some offense if I did not let you know the business we did on "The Kaiser, the Beast of Berlin." First of all the picture stands up all the advertising you will give it and that is more than you can say about lots of pictures. Second, we stood the people at every matinee performance and blocked the streets and roads at every evening performance. The police had to be called out at night, as this is a transfer point for the tramways. The tramway company had to station extra inspectors to keep the car tracks open. On the last night we had to run an extra show. We only show our feature picture twice in the evening, but this occasion it had to be shown three times. Congratulations to you for such money makers, and keep it up. Hoping to be able to write you another letter like this in the near future, I am,

Yours very truly,
A. J. LAURIE,
The Midway Photoplay Co.,
Montreal, Que., Canada.

FROM THE MAYOR.

Universal Film Exchange, Inc.,
Charlotte, N. C.

Gentlemen:—I have seen the picture, "The Kaiser, the Beast of Berlin," being shown here this week at the Ottoway Theatre, which was furnished by your exchange, and I want to say that I recommend it as a great picture which has a definite patriotic value. I am glad our people are having the opportunity of seeing this picture, and I feel sure that its effect will be to deepen and intensify our patriotism.

Yours very truly,
F. R. M'NINCH, Mayor,
City of Charlotte, N. C.

TELEGRAM.

JEWEL PRODUCTIONS, INC.
NEW YORK.

"THE KAISER" BROKE ALL HOUSE RECORDS FOR PRINCESS THEATRE EACH AND EVERY PERFORMANCE FOR THE THREE DAYS RUN THE MOST APPRECIATIVE AUDIENCE THAT I HAVE EVER SHOWN TO. IT WAS A CONTINUAL CHEER FROM START TO FINISH. HAD TO OPEN UP MY OTHER THEATRE THAT HAD BEEN CLOSED TO TAKE CARE OF THE CROWD ON THE LAST NIGHT, AND THEN TURNED THEM AWAY. WILL WANT RETURN DATE. I CARRIED LARGE ADVERTISEMENTS IN EVERY NEWSPAPER IN THE COUNTRY. MY ADMISSION WAS 25 AND 50 CENTS.

J. R. RAINEY, CLARKSVILLE, TEXAS.

y at Any Rental on "The Kaiser"

NK THE EXCHANGEMEN HIM FOR $50 OR $100 A EAST OF BERLIN." SEE FELLOWS ARE DOING AT L PRICES

ENORMOUS BUSINESS.

Jewel Productions,
New York, N. Y.

The Jewel is certainly to be congratulated on the picture "The Kaiser." We did an enormous business and took us two days to get rested, after trying to handle the crowds, and had to turn away many people. Was the talk of the town for the next three days. We are very much satisfied with the results. But we find all the "Jewel's" are fine.

Just as soon as possible we will begin the Standard and will soon send the starting date.

Yours very truly,
MRS. ASHBURN,
Princess Theatre,
Sterling, Colo.

FROM THE GOVERNOR.

ALEX. GOLDMAN, who has been putting "The Kaiser, the Beast of Berlin," over right in Porto Rico, sent the Weekly, upon whose staff he was at one time a valued assistant, a letter he has just received from the governor of Porto Rico. Thank you, Alex.

San Juan, May 10th, 1918.

Sir: I think that the photoplay, "The Kaiser," which I had the opportunity of witnessing at the Park Theatre on the 27th ult. upon your invitation, was a really interesting presentation of the character and surroundings of this most important figure in the present history of the great world conflict.

While it contains of course some exaggerations as to certain details this is a common characteristic of all photoplays. Taken all together it seems to me to be an interesting and suggesting presentation which I am sure a great many people will be glad to see.

Sincerely yours,
ARTHUR YAGER, Gov.

THREE DAYS FOR $337.00 IN A 248 SEAT SUBURBAN HOUSE.

Jewel Productions, Inc.,
Chicago, Ill.

Gentlemen:—I'll admit right off the start that I didn't think that a small house could make money with "The Kaiser," but tell all the exhibitors for me that they needn't worry because their house is small, for "The Kaiser" will surely make them money, no matter what size house he has.

I played "The Kaiser" on June 16th, one of the hottest days in several years, at the Delphi Theatre, Chicago, a 248-seat outlying theatre, and was surely surprised to see the crowds that started to come in. To cut a long story short, I took in one hundred and sixty-nine dollars on Sunday, and for the three days I took in three hundred and thirty-seven dollars.

It's a long time since this 248-seat house played to capacity, and I am eagerly looking forward to the time when I can book your new Jewel, "A Soul for Sale."

Sincerely yours,
RICHARD J. DELLY,
Delphi Theatre,
Chicago, Ill.

National Theatre, E. 55th St., Cleveland, Ohio, all dolled up for "The Kaiser."

Bigger Today Than Ever Before

"THE KAISER"

"The Beast of Berlin"

WITH the smashing Italian victory, plus a million of our irresistible fighters on the battle-front, "The KAISER, the Beast of Berlin," has doubled and tripled in value. Positively BIGGER TODAY THAN EVER, and admitted by thousands of Exhibitors to be the most amazing money-getter since picture-making began. There is

No Picture like it in the Whole World's Market

From every corner of the Nation—trade press, newspapers, critics and millions of people—has come an avalanche of praise of this huge masterpiece. As propaganda, it smashes every precedent—as thrilling dramatics, it will stand for years untouched—evidence that JEWEL accepts nothing but the very biggest in money-getting attractions.

"It's a Jewel Production"

Simply Pouring Money in Exhibitors' Pockets

"THE KAISER"

"The Beast of Berlin"

SIMPLY amazing have been the receipts on "The KAISER, the Beast of Berlin." Records of actual cash taken in on every-length runs of big productions, up to a week and two weeks, have been smashed, obliterated, annihilated, shattered into smithereens!

Has put hundreds of Exhibitors on Easy Street

Hundreds of Exhibitors who have been only drilling along have suddenly made enough money with "The KAISER, the Beast of Berlin," to put them on Easy Street. It has brought home a first bank-roll to scores who never dreamed that so much money could be netted on any picture. Many have already played it three times—and we can show you money records challenging credulity, yet every record is TRUE—with facts and figures to back them up.

"It's a Jewel Production"

Colossal Publicity Backs "THE KAISER"

"The Beast of Berlin"

PUBLICITY in staggering volume has flooded the Nation on "The KAISER, the Beast of Berlin." Papers heretofore hidebound and conservative have thrown their columns wide open on this production. Publicity from quarters never heard of before has deluged the JEWEL Offices—advertising this huge triumph to every man, woman and child in the United States.

No picture Ever Produced even Begins to Approach the Publicity given "The KAISER, the Beast of Berlin."

This means every word it says. Exhibitors who never dreamed of paying the price, have thanked us in letters of congratulation for insisting that they book it, paying the highest prices in the history of the business for a picture of this length.

"It's a Jewel Production"

Book the Original and Only Proven Winner

"THE KAISER"

"The Beast of Berlin"

IMITATORS, watching every move of JEWEL PRODUCTIONS, have tried in vain to copy this picture's points of pulling power. Copy-cats, realizing the simply unheard-of cash business of "The KAISER, the Beast of Berlin," are now offering the "Just-as-good"—"The nearly-like-it'"—the substitute. Yet not one has come within miles of "The KAISER, the Beast of Berlin." And Exhibitors have not been caught by the "just-as-good" conversation. To a man they still say that—

The Original still Stands Supreme as the Most Amazing Money-Getter of the Age

We have mountains of letters on the almost unbelievable sums of money taken in on "The KAISER, the Beast of Berlin." Scores have played it two, three and four times—many, for a full week on REPEAT. Exhibitors themselves have even sold this production to brother Exhibitors. Your nearest JEWEL Exchange will tell you more—loads more. Wire today for booking—and demand repeat booking dates later.

"It's a Jewel Production"

Six Thoroughbreds

DOROTHY PHILLIPS in "PAY ME"

ELAINE HAMMERSTEIN in "The CO-RESPONDENT"

"The DOCTOR and the WOMAN" Starring MILDRED HARRIS

Every one of these Six Jewels has been the...
See them all at your nearest Jewel Exchange with...

Good for any Track

LOUISE LOVELY & CARMEL MYERS IN
"SIRENS OF THE SEA"

HERBERT RAWLINSON in
"COME THROUGH"

"The MAN WITHOUT A COUNTRY"

biggest Money-getter of its type ever since its date of release.
out fail and without delay. Or the Home Office, 1000 Broadway, N.Y.

Coming closer every minute!
"For Husbands Only"
JEWEL
Productions
LOIS WEBER'S coming fascination for the whole family
MILDRED HARRIS of "The Price of a Good Time" & "The Doctor and the Woman"

"The PRICE of a GOOD TIME"

The internationally famous Lois Weber Production featuring Mildred Harris which has been one of the biggest moneymakers ever given the Moving Picture Industry. Show this Master Picture at your earliest opportunity.

JEWEL Productions

Dorothy Phillips in "A Soul for Sale"

JULY 13. 1918 VOL. 6 — NO. 22

The MOVING PICTURE WEEKLY

PRICE 10 CENTS

This Charming Story from the pen of Ethel M. Kelley has been read by Millions....

Delightful Edith Roberts— *in*

"The Deciding Kiss"

Based on Ethel M Kelley's Absorbing Novel
"Turn About, Eleanor"

No blood and thunder---no questionable theme---no "mellerdrammer" yet one of the most appealing pictures of the season, a play that will satisfy the majority of audiences. It registers the first appearance of Dainty Edith Roberts as a Blue Bird Star. Your patrons will welcome this fine play.

Book thru your local BLUEBIRD Exchange, or Communicate with
BLUEBIRD Photo Plays, Inc., 1600 Broadway, New York City

-the Picture that will never have a Competitor

"The SINKING OF THE LUSITANIA"

Winsor Mc Cay's Blood-stirring Pen Picture of the Crime that Shocked Humanity

Made from

25,000 Separate Drawings Requiring 22 months of Work.

JEWEL Productions

See it from Beginning to End Absolutely Accurate in Every Detail

"The SINKING OF THE LUSITANIA"

THE sound of the torpedo that sank the Lusitania was heard 'round the world. And there isn't a man, woman or child in your town who will willingly miss seeing the world's only record of this tremendous event. Let them see the faces of the famous men who perished—genial Charles Frohman, prince of theatrical managers—Alfred Vanderbilt, international sportsman and millionaire—talented Charles Klein, the playwright. Give them this great tragedy of modern times in its every detail.

LET them see the great ship steam out of New York harbor—draw near her goal—then let them see the hideous Hun rise up and torpedo her twice—see the doomed vessel writhe in agony—almost hear the hoarse shouting on her decks—watch the frenzied passengers fling themselves into the sea—then behold the mighty ship roll over and sink forever in a shroud of foam and smoke. You'll be giving your people a thrill for which they come in crowds to thank you.

JEWEL Productions Inc
1600 Broadway New York City

"Like a wounded animal, roaring in its death agony, the mighty ship rolled slowly over and disappeared forever beneath the waves"

"The SINKING OF THE LUSITANIA"

MORE work—more careful, painstaking, accurate work went into this picture than anything of its kind ever made. Drawn by the famous artist, Winsor McCay, no less than 25,000 separate and distinct drawings were required—and some 22 months of work. To insure absolute accuracy of action and perspective, the mathematical calculations were made by Lieut. Commander J. H. Barnard of the U. S. Navy. All details of the torpedoeing were obtained from survivors by Augustus F. Beach, the noted war correspondent. "THE SINKING OF THE LUSITANIA" is authentic from first to last. Book it without fail—today.

NEVER lose sight of the big fact that "THE SINKING OF THE LUSITANIA" will outpull any other show in town, because it's the world's only record of the catastrophe—a picture they'll be wild to see—a picture they'll talk about for weeks. A unique, overpoweringly dramatic masterpiece that your people will never forget. Be first to show it in your town. This is the kind of thing that builds real reputation—so get action on it. There is more real thrill in this single reel than in ten ordinary features. Wire your nearest Jewel Exchange now and get it nailed down tight.

SPECIAL ADS and SPECIAL POSTERS

JEWEL Productions INC
1600 Broadway New York City

Book the GUARANTEED SERIAL

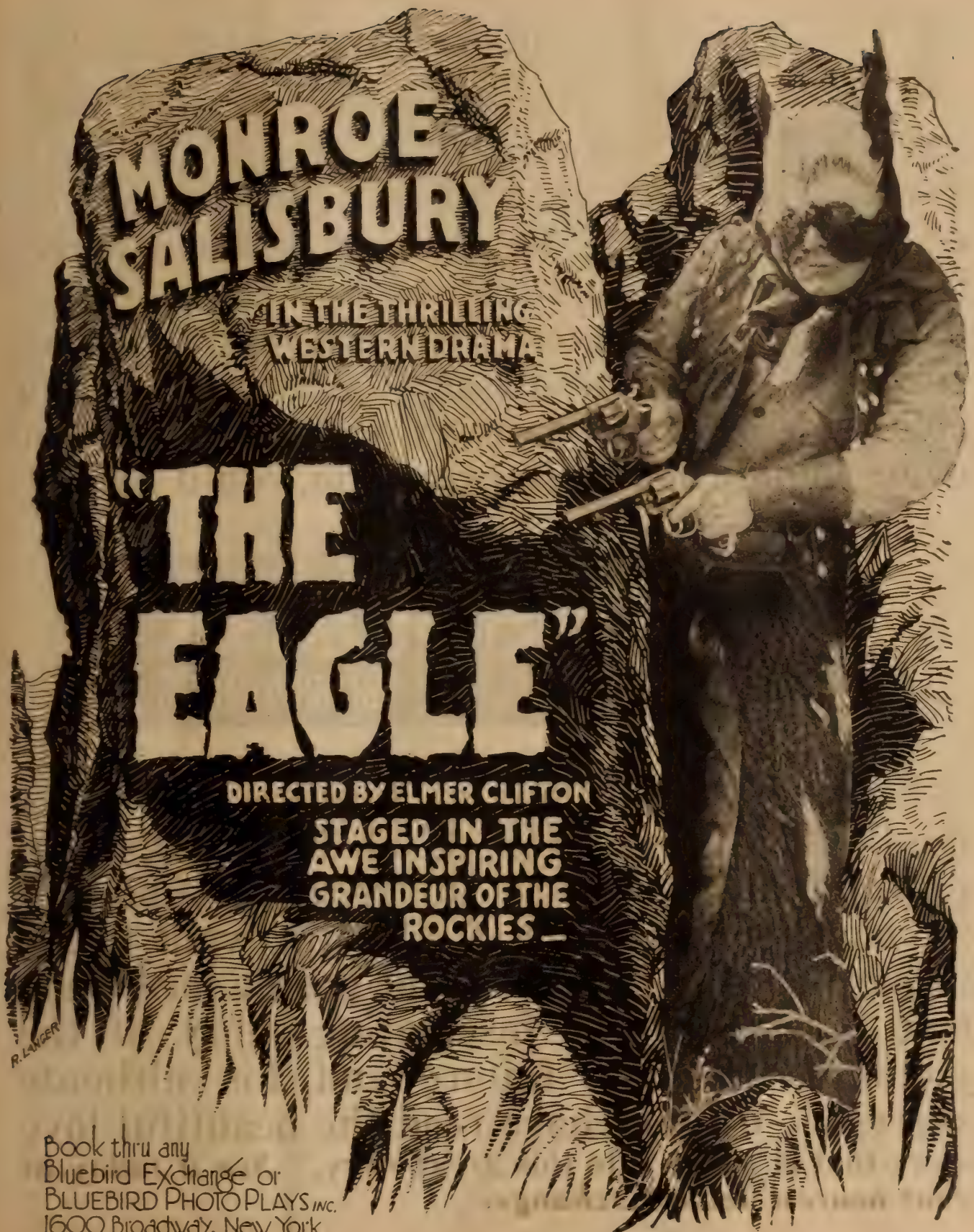
BOY SCOUTS TO THE RESCUE"

Nation-wide Boy Scout Co-operation
—Do you realize what that means for YOU and YOUR house with this thrilling 5 episode serial? Do you know that every single boy under Scout age and every boy over Scout age will be just wild to see this serial. Do you realize that every boy will be a walking, talking, boosting advertisement for you on this serial?
Get a copy of the great boy advertising folder on "BOY SCOUTS TO THE RESCUE" from your nearest Exchange and see what mighty helps are prepared there for you—Ad—publicity stunts—plans and schemes galore that insure big success with this great serial.
The boys will boost—the girls will boost—the fathers, brothers and other relatives will boost, all because its the greatest Boy serial ever filmed. For boys from 8 to 80.
THESE FACTS GUARANTEE YOUR SUCCESS

Take Advantage of this great American Boy Power

The folder shows you how to go about getting the helps from different organizations in your territory. Shows you how to take advantage of the huge "boy-power" right at your elbow. Get this folder to-day. Read and see how success actually screeches at you.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe" CARL LAEMMLE, Pres., 1600 Broadway, N. Y.


MONROE SALISBURY
IN THE THRILLING WESTERN DRAMA
"THE EAGLE"
DIRECTED BY ELMER CLIFTON
STAGED IN THE AWE INSPIRING GRANDEUR OF THE ROCKIES
R. LANGER

Book thru any
Bluebird Exchange or
BLUEBIRD PHOTO PLAYS INC.
1600 Broadway, New York

THE highest paid Author in the world Mary Roberts Rinehart wrote this great play—"THE DOCTOR AND THE WOMAN"—does that mean anything to you or your patrons? The greatest Woman Director in moving pictures today, Lois Weber, directed it. The most brilliant young Star of recent years, Mildred Harris, plays the leading role. Does that mean anything to you? If these overwhelming odds impress you, you'll book—

—because the millions of Readers who have read—"THE DOCTOR AND THE WOMAN" published in book form under the title of "K" by Houghton, Mifflin & Co. will want to see this great play. Millions of people have been held riveted by the fascinating story of the young Doctor, his failure and his ultimate success. Millions have read the beautiful love story that is woven into this great story. ***See it today at your nearest Jewel Exchange.***

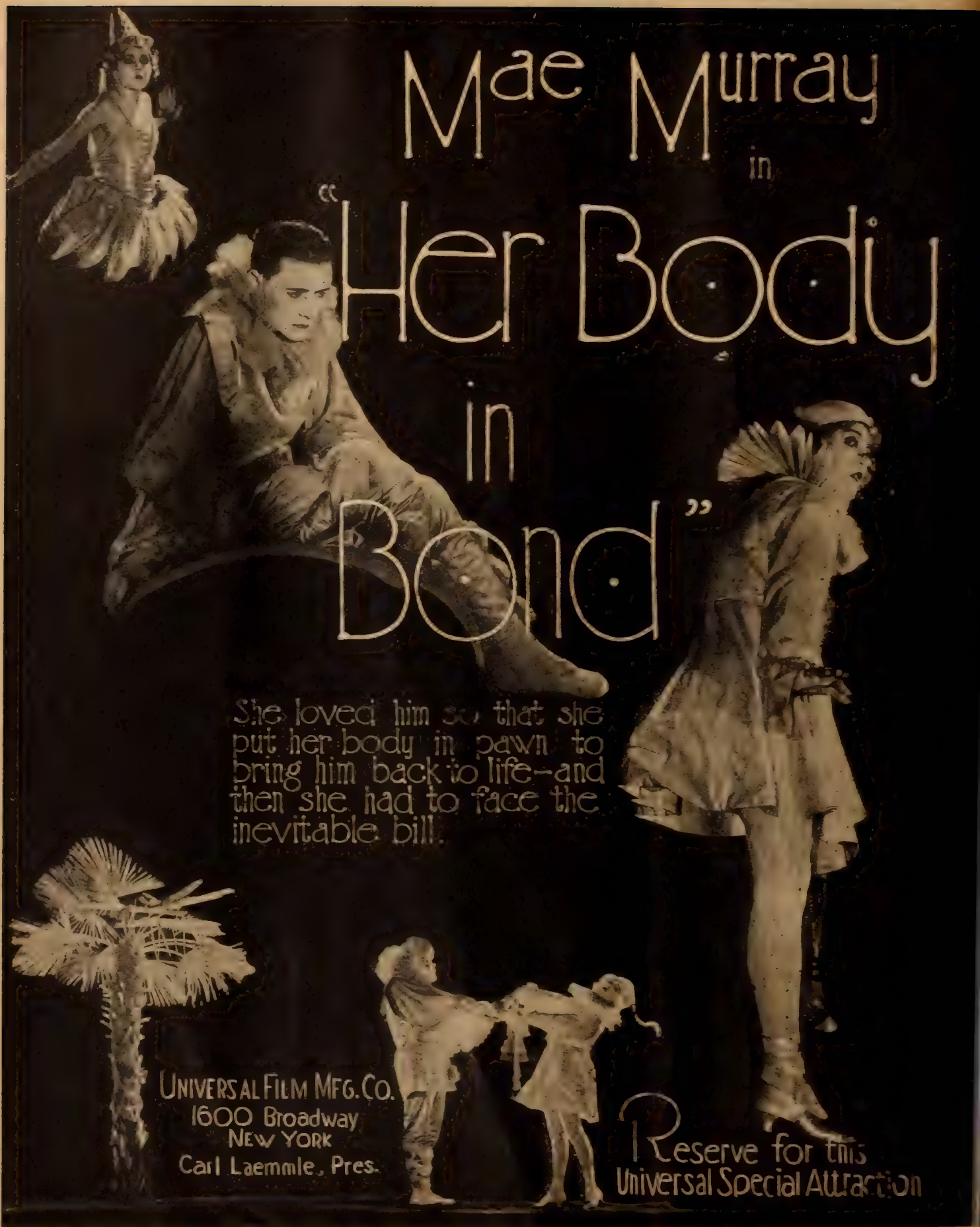
WITH the national reputation of Mary Roberts Rinehart, known and loved by the populace—with the reputation of Lois Weber as the world's greatest woman director of ultra fine productions—and with the splendid characterization of Mildred Harris, supported by True Boardman and great cast, you book a winner when you book—

Your nearest Jewel Exchange will send you a copy of the special publicity and advertising folder in which you will find ready prepared helps of all kinds that enable you to put this big production over. Its a high class production to be announced and advertised in a high class manner. Book it on that basis and handle it that way. Communicate today with your nearest Jewel Exchange or the Home Office.

JEWEL PRODUCTIONS

INCORPORATED

Executive Offices. 1600 Broadway. New York City


Mae Murray
in
"Her Body
in
Bond"
She loved him so that she put her body in pawn to bring him back to life—and then she had to face the inevitable bill.
Universal Film Mfg. Co.
1600 Broadway
New York
Carl Laemmle, Pres.
Reserve for this
Universal Special Attraction

Reserve your
Booking
NOW
on the Universal
Serial De Luxe

THE BRASS BULLET

featuring fascinating

Juanita Hansen

The most beautiful girl
that ever appeared in
any serial production

Book thru your nearest Universal Exchange

UNIVERSAL FILM MFG. CO.
1600 BROADWAY N.Y. CARL LAEMMLE Pres.

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
(*Copyright* 1918, *Universal Film Mfg. Co. All Rights Reserved*)
Vol. 6. July 13, 1918. No. 22

All Companies After Film Thieves Now

Beautiful
EILEEN SEDGEWICK
in
The Mirth Provoking
NESTOR COMEDY
"Oh Man"

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, New York.

A DETERMINED effort to wipe out the organized bands of film thieves who for years have caused an enormous loss to the industry as the result of their depredations, is now being made by the big producers. Acting in concert, these companies have taken steps to run to earth all individuals engaged in the nefarious traffic going on in stolen films and place them behind prison bars.

It's no secret that never before has the film thief been so active as in the last few months. Every company has experienced the loss of tremendously valuable films which in a mysterious way later turn up in foreign countries. That the thieves have been able to laugh at the efforts to apprehend them has been due entirely to the fact that no concerted effort has ever been made to bring them to justice.

The knell of these crooks was sounded at a meeting of all of the exchange managers of New York and vicinity, recently held at the offices of Joe Brandt, assistant treasurer of the Universal Film Manufacturing Company. Before this meeting ended there had been actually formed a protective organization to safeguard the interest of the film companies.

According to the announcement made by Joe Brandt after the meeting had been held, there is every possibility that the film companies will pursue the same methods in running down film thefts as are used by the big hotels in running down the signers of fraudulent checks. Each theft will be given individual attention and unremitting efforts will be made to trace the crime to the man responsible for it all.

Mr. Brandt was emphatic in declaring that no mercy is to be shown offenders. One of the factors, according to the Universal official, which have worked towards nullifying whatever efforts have been made by film companies to bring about the end of film thefts, has been the leniency shown towards the culprits.

One of the subjects discussed at the meeting was the advisability of having one big delivery company handle the shipments of film in the greater city so that a certain amount of protection would be afforded the exchanges in the matter of losses.

Two committees were appointed, one to meet with the exhibitors and discuss the questions with them and the other to consider securing a detective agency to run down film thieves.

Illustrative of the need for such action is contained in the mysterious theft of ten episodes of a serial now being released by one of the film companies represented at the meeting.

Three prints of each episode of this serial are supplied to one of the company's exchanges in the middle west. Within a week after these episodes are received at the exchange, one invariably disappears.

Another case showing the brazen manner in which some of the men work was related by Mr. Brandt as having been reported to him by one of his exchange managers.

A print of one of his company's features had been stolen. The following morning a man who described himself as a bricklayer appeared before the manager and informed him that he knew where a burlap sack, containing the feature, was hidden. If promised a reward the film would be forthcoming.

A trap was laid for the man, but he in some manner got wind of it.

Generally speaking, however, it is believed that most of the stolen films are being smuggled into South America, via Mexico.

TITLES FOR SCENES FROM CURRENT EVENTS No. 61 ON PAGE OPPOSITE.

1. Col. Roosevelt urges building of our army to the equal of France and England.
2. One of the 100 ships launched at American shipyards on the 4th of July.
3. Famous French band presented to Pres. Wilson at the White House by M. Edouard de Billy.
4. People of forty nations pledge loyalty to the U. S. A. in gigantic 4th of July parade.
5. Airplanes perform marvellous evolutions over Central Park.
6. Soldier of the Allied Armies entertains the future soldiers of France.

SCENES FROM CURRENT EVENTS No. 61

(For titles see opposite page)

There Ain't No Dull Season:

No. 215. Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

SOME one said of a certain New York evening newspaper that it wasn't a newspaper at all! It was a state of mind. Well, that's just what the summer so-called dull season is—a state of mind.

There are, however, a number of exhibitors who have a deep-rooted idea that business in the summer drops off, because it always has dropped off. If you are one of those exhibitors, it probably always will drop off. That's your state of mind.

You may be just waiting for a few continued days of hot weather to give you an excuse to close on the plea that you can't control the weather. If you are, just stop for a moment and ask yourself if it isn't your state of mind that's eating you. We've got to have hot weather. And when you come to think of it, it's not so terrible after all.

The farmers need hot weather for crops; if they did not get hot weather we would all starve to death and then where would our little fifth industry be? Let's not quarrel with the hot weather any more than we would quarrel with the air, the rain or the sunshine. We get used to all their vagaries in a few days at best. In a week you will have forgotten that it is so hot; so will your audience. They may swelter and grouch around about it for a week or two, then they'll come back to the show again and be glad to be entertained if only to forget the heat. It's 20 degrees cooler there than on the street anyway. And there we are enjoying good business just as you are now.

But perhaps you're another kind of exhibitor. Possibly you are one of the if-I-don't-spend-much-I-can't-lose-much kind. If you are, you're another state

It's Only A State of Mind!

of mind guy. And it's a rotten state of mind, too. Nothing has contributed so much to past dull seasons as this state of mind. If any exhibitor thinks he can cut down his advertising to an inch a day; use the oldest features he can pick up, skate along with as little billboard display as possible, just because "there won't be a crowd anyway," he better have his head examined. He is out of date. They used to do it in the movies, but they can't get away with it any longer.

There will be a lot of fellows like that go out of the picture business this summer, but don't you be one of them.

If you feel that state of mind coming on, go first and get some real features, pictures that will hold the attention of a railroad engineer, or an auto racer. Get "The Kaiser, the Beast of Berlin," or "The Price of a Good Time," or "The Man Without a Country," or "For Husbands Only," or any other good Jewel, Special Attraction or Bluebird. Then go see your leading newspaper and tell him you want to make a summer drive on business this year because, first, you want to make some money, second, because nobody is going to take any vacation this year anyway and you want to get them all to your house, next, because the government wants you to keep your house open, and you are going to do it. Do some real advertising. Ask him to help you. Make a space contract with him. He'll be tickled to death to go out of his way to boost you. Tell people your house is cool and they'll be inclined to believe you.

Get into this state of mind and there won't be any dull season for you. The other fellow will enjoy the dull season all alone. And in the meantime you ought to be able to cinch the business of your town so that when he attempts to start all over again in the Fall he'll wish he'd put it off till after the war.

Try it on, and see for yourself.

Mae Murray

In a Number of Her Most Important Motion Picture Successes.

Mae Murray, The Unusual, In Her
First Universal City-Made Photoplay
"THE PRINCESS VIRTUE"

"The Princess Virtue"

Mae Murray in "Face Value"

Mae Murray in
"THE BRIDE'S AWAKENING"
Mae Murray Special Attraction

Mae Murray in
"HER BODY IN BOND"
Mae Murray Special Attraction

MAE MURRAY, THE DANCING SPRITE

in "MODERN LOVE"

A MAE MURRAY SPECIAL PRODUCTION

Mae Murray, The Versatile, in
"DANGER, GO SLOW"
A MAE MURRAY SPECIAL PRODUCTION

An admirable actress in an admirable play

Dorothy Phillips

in

"A SOUL for SALE"

You can't take your eyes for one second from the screen . .

JEWEL Productions INC
1600 Broadway New York City

"A SOUL

A VERY powerful picture o romantic love and self sacrifice that gives Dorothy Phillips opportunity for some of the finest acting that this super actress has ever done.

JEWEL Productions

SALE

GET our Special Booklet on this big picture—pick your newspaper ads and display phrases and get your people ready for a story and a star they'll not want to miss.

JEWEL Productions, Inc.
1600 Broadway New York City

DAY by day the popularity of Dorothy Phillips increases -- and the reason is not hard to find. Briefly -- it is because Dorothy Phillips is, in the first place, a remarkably fine actress, and secondly, because her plays are first chosen, then directed and staged with the very utmost care for those tremendous, dramatic effects which the wholesomeness of her personality makes all the more striking. Book "A SOUL for SALE" with the assurance that her name and this title will fill your house to capacity —and that your people will see some superb acting in a powerful play of today replete with thrills.

JEWEL Productions INC
1600 Broadway, New York City

MONROE SALISBURY

in the Big Western Drama

"WINNER TAKES ALL"

FILMED FROM
G.W. OGDEN'S
GREAT STORY

BOOK THRU YOUR NEAREST
BLUEBIRD EXCHANGE
BLUEBIRD PHOTOPLAYS
1600 BROADWAY NEW YORK

She belongs to me
—Get that?

One of the intensely dramatic moments of

"The MORTGAGED WIFE"

DOROTHY PHILLIPS

PRODUCTION

A throbbing drama of a trustful young wife-a forger husband and a big business man-one of the big plays of the year.

A PLAY WITH A PUNCH

Book thru your nearest Universal Exchange

UNIVERSAL FILM MF'G.CO

1600 BROADWAY NEW YORK

CARL LAEMMLE Pres.

JEWEL PRODUCTIONS INC.

GETS

"The GEEZER of BERLIN"

TO every Exhibitor who has played "The KAISER, the Beast of Berlin" — show this screaming travesty without fail. First reason—"The GEEZER" is without question the one big comedy howl of the year. Second reason—the advertising you did on the original "KAISER" will make good for you all over again for only a fraction of additional expense. Third reason—all those thousands who saw the original will be wild to see the travesty and will boost it for you as the most delicious burlesque they've ever seen on any screen.

FIRST come, first served! The absolutely sure money in this best advertised travesty on the market has already loaded our booking sheets. Act quick and act now. Every application booked in the order received, so that every man who showed the original "KAISER" will do well to reserve "The GEEZER" as fast as he can. Remember! The original "KAISER" was the best advertised picture on the best advertised subject—and "The GEEZER" gets the advantage of all that spent money for hardly a penny's extra cost. Get action on this today.

SEE AND BOOK AT ANY JEWEL EXCHANGE, OR AT THE HOME OFFICE, 1600 BROADWAY, N. Y.

PRESS SHEET

BLUEBIRD PHOTOPLAY

for the revised edition of

LOIS WEBER'S

Great "SCANDAL" Picture

"SCANDAL MONGERS"

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

CAST.

William Wright.....Phillips Smalley
Daisy Dean.....Lois Weber
Robert Gordon.....Rupert Julian
Susan Gordon.....Adele Farrington

Written by Lois Weber, Produced by Lois Weber and Phillips Smalley,

WITH

LOIS WEBER
PHILLIPS SMALLEY
AND
RUPERT JULIAN

THE STORY.

LIKE most wives, Mrs. Wright was jealous of any woman who was associated with her husband in business. Miss Dean had been Wright's private secretary for years and he had come to rely upon her the more that he was in a grave financial difficulty. Just then Daisy fell and sprained her ankle. It was the most natural thing in the world for him to hesitate to trust his correspondence to Susan Gordon, by nature a terrible gossip, so he took it to Daisy's house and gave her the dictation there. But the scandal mongers got busy with poor Daisy immediately, principally through Susan, who lived in the next house and who was considerably miffed because Wright would not trust his work to her. The gossip got to Mrs. Wright, who promptly sued for divorce. By the time the gossips were through with Daisy Dean she was ready to marry the first man who offered. That man was Robert Gordon, her next door neighbor. It took less than a year for them to find her again and again through Susan. The sister had come to Robert's house to stay with Daisy and her baby while Robert was on a trip. She felt it was only a sister's duty to wire Robert that Daisy was seeing an old sweetheart again, being totally unaware that the old sweetheart's financee was there, too. Robert was stunned. He came back almost crazy and found Daisy had been out all night in an auto party which had had an accident. Quite beside himself, he shoots Daisy's innocent companion and thus the scandal mongers, like vultures, flocked to the feast of gossip.

FOR THE HERALD.

GOSSIP is the muddiest and at the same time most torrential river in the universe. It besmirches all it touches; fed by little streams of scandal, it overwhelms the unfortunate person who happens through force of circumstances to be in its way. It took a strangle hold on Daisy Dean, private secretary to William Wright, when poor Daisy sprained her ankle. It was too much for the gossips when Wright brought his dictation to Daisy's house. Scandal reared its ugly head and the wind storm brought divorce to Wright and a terrible name to Daisy. The gossips all said she "got better" than she deserved when Robert Gordon married her. But Gossip was not through yet. It had only begun. Old Doc Circumstance made Gordon's sister wire him that Daisy was cutting up with an old admirer. Then the muddy old river, Gossip, rose to its full flood, and what was left of Daisy's happiness and reputation on the following day could safely have been carried in the locket around her neck.

WHY I WROTE "SCANDAL MONGERS," by Lois Weber

"HOW did you come to write a picture like "Scandal Mongers?" was asked of Lois Weber, whose work as star and producer of the Bluebird photoplay which comes to the ..... Theatre on ....., is one of the admitted major accomplishments of the motion picture screen. The fact that the company is re-issuing in amplified and revised form this sensational picture of three years ago is the best proof in the world that its value is not to be measured by the years and not to be valued by any arbitrary thirty-- sixty-, or ninety-day release schedule.

"Scandal Mongers" is a film for all time, for all ages, sex, class, color or condition of servitude. It is truly universal in its appeal and application. It is as true to life to-day as it was three years ago and three thousand years ago. Human nature has changed very little in that time, though clothes and conditions are mighty different.

All this passed through my head as Miss Weber answered me.

"An editorial in a Los Angeles paper," said Miss Weber," "gave me the idea and really I deserve very little credit for writing 'Scandal Mongers.' The editorial fell on fertile soil, that's all. I have always wanted to write a story along big lines like this; a story that not only would do good but would do good to the very people for whom it was written. The difference between 'Scandal Mongers' and a sermon on scandal mongering delivered in a church is just this. 'Scandal Mongers' will reach the people it was written for and the sermon will reach only fifty per cent. of them. There is a lesson in it for the other fifty per cent., too. But the church, unfortunately, cannot carry its message to the careless and the willfully wicked because they will not come to it. The photoplay, however, is more mobile, as the military men would say. It can go to them.

"That's just what I want to do. I have an experience which I would not tell about for the world, and it was much less interesting than that of Daisy Dean, but I know just how Daisy felt and I am glad if I have been able to get her message to others through 'Scandal Mongers.'"

AT A GLANCE.

STARS—Lois Weber, Phillips Smalley and Rupert Julian.
PREVIOUS HITS—The Smalleys in "Saving the Family Name," "Idle Wives," "The Eye of God," and Rupert Julian in "We Are French," "Mother O' Mine," "Mysterious Mr. Tiller," and "A Kentucky Cinderella."
DIRECTED BY—Lois Weber and Phillips Smalley.
STORY AND SCENARIO BY—Lois Weber, suggested by a newspaper editorial.
LOCALE—Any medium-sized city in the United States.
TIME—1914.
THUMB-NAIL THEME—
The tremendous havoc which the little germ of gossip may create when it grows into full-sized proportions. It is then known as scandal, and permeates every strata of society like smallpox. This story tells the catastrope which overtook Daisy Dean, whose only offense was in spraining her ankle, and being indispensable in a business way to her employer. Out of this grew bankruptcy and disgrace for the employer, a loveless marriage for protection for Daisy, and a very tempest of jealousy-inspired blows of fate, all due to the scandal mongers.

ADVERTISING PUNCHES—

1—Three nationally known stars.
2—Lois Weber's reputation as the most successful woman producers in the world, the Belasco of the Screen; author and director of more than a hundred screen successes.
3—The name of Rupert Julian, a star of first magnitude, whose reputation has been greatly enhanced by his work as the kaiser in "The Kaiser, the Beast of Berlin," and in the writing and directing of that greatest success of the year.
4—The name of Phillips Smalley, one of the best producing actors on the screen today.
5—A subject universal in its appeal and application. A preachment imbedded in a story so absorbing and overpowering that it has already had almost twice the lifetime of an ordinary film.

Logical Power For Good is Lois Weber's "Scandal Mongers"

"It makes you think."

That's what the man sitting directly in front of me at the private exhibition of "Scandal Mongers" said as the last scene was thrown on the screen. And he was right. It does make you think. And you keep right on thinking about it long after the theatre and the neighborhood are out of sight and you have turned the key in your door and put out the light. This most famous of Lois Weber's big pictures of principle will be seen at the....., ... Theatre on..... It may have made you think three years ago. It is still more certain to do it now.

The reason it makes you think is because it is based upon absolute fact. It does not bring up a great issue or arouse a new problem in the mind of the man or woman who sees it. It reflects the very things that you and I and the rest of the inhabitants of this world are doing daily. We find it as full of punches as a transcontinental railroad ticket, and we gasp as we realize the truth depicted, mirrored, in every scene. It is such pictures as "Scandal Mongers" which are going to do a lot towards perpetuating the moving picture art. First of all, it was a good scenario. It came from the pen of that student of philosophy, Lois Weber, whose "Hypocrites" still remains fresh in our memory. She has not taken a big subject and discoursed on it in a series of pictures, but has thrown a searchlight on us, and it is thrown so strong that it blinds us with its truth. There are those who might say that she has exaggerated the truth, somewhat. She hasn't. In fact, she has withheld, if anything, more than she has disclosed. Those who sit uneasy in their seats are the ones that she has hit. And it is these who will say it is unreal, far-fetched and illogical.

DISPLAY LINES

For every wife. Marriage for protection.
For every husband. What is a fair name.
Don't throw mud. Mud slingers of society.
A sprained ankle, plus scandal, equals social ruin.
The jealousy of a loveless marriage.
Scandal is everywhere—look out!
Reputations that won't wash.

SHOULD COMPEL ATTENDANCE.

WHEN "Scandal Mongers" was first released as "Scandal" it attracted an unusual amount of editorial comment from newspapers throughout the United States. The Daily Oklahomian of Oklahoma City in its editorial columns said "There should be some legal means for compelling attendance at exhibitions of 'Scandal.'"

This was fairly representative of opinion in all sections when editorially directed toward this great Lois Weber sensation. In its modern Bluebird dress it will be seen again in..... at the..... Theatre on..... Those who have seen it once cannot help seeing it again, and for those who have not this is an opportunity which they cannot miss.

In the cast are those internationally known stars, Lois Weber, Phillips Smalley and Rupert Julian. Mr. Julian has since increased his artistic stature by his wonderful work, "The Kaiser, the Beast of Berlin," but he never did anything that reflected more credit on him as an actor than Robert Gordon in "Scandal Mongers."

PUTTING IT OVER.

IN putting this picture over, don't fail to announce that this is the revised edition of Lois Weber's great "Scandal" picture. Its tremendous vogue and popularity upon its first release are ample justification for inviting people to see it a second time, if they have already seen it, and if they haven't, no one can afford to miss it. It is one of the great pictures of a generation.

Lois Weber used a striking figure of weeds, rushes and wire to visualize this slimy, repellant monster, Scandal, and for an effective lobby display you might have a group of people, all bespattered with mud, and a figure such as this on the other side of the lobby, in the attitude of throwing mud at them.

A Letter That Explains Itself

COAST DEFENCES OF PUGET SOUND

E. P. Easterbrook, Chaplain, C. A. C.
Fort Flagler, Washington.

Fort Flagler, Washington
June 19, 1918.

Mr. G. A. Metzger,
Universal Film Exchange,
Seattle, Washington.

My dear Mr. Metzger:—

In behalf of the enlisted men of these Coast Defenses I offer you sincere thanks for your generous contribution to this command which has greatly aided in making the "Movie" Program for July and August something worth while. This expression of your regard for the soldier and of your patriotism is fully appreciated alike by officers and men.

In the past nine years I have been entertaining the men of these Coast Defenses with motion pictures and the amount of good accomplished is immeasurable. These entertainments have not only entertained but have played an important part in the contentment and discipline of the men of this command. We have come to regard the "Movies" as a neccessity to our efficiency. Our natures crave for something of this kind and when the appetite for "the show" has been satisfied we become better soldiers. What is true in army life I have no doubt is true in civil life, men and women working in stores, shipyards, factories, offices or homes need not only rest and food but entertainment in order to get the 100 per cent efficiency out of life.

We strive to give our soldiers the best of pictures including Travel and Educational Films together with some good features. The success of the past has been attained by the generosity of men like yourself and the Company you represent. Nearly all the Film Exchanges in Seattle have been most liberal in their gifts. They have certainly played their part to win the war.

Thanking you in behalf of these Coast Defenses for your gifts, I am
Most sincerely yours,
Edmund P. Easterbrook,
Chaplain, C. A. C.

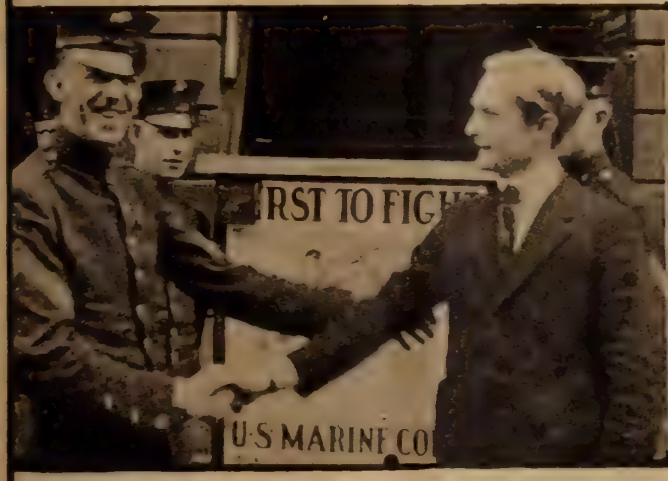
UNIVERSAL ANIMATED WEEKLY No. 31.

Old John Barleycorn becomes an enemy alien, and is auctioned off the block by the revenue officers in Dallas.

G. F. Gaskill auctions off War Savings Stamps in a lion's den at Buffalo, New York.

Signal Corps men in France laying telephone wires connecting every unit with headquarters.

Portable pigeon lofts stationed at intervals behind the lines, where messages are received from the front.



A low down view of Steeplejack Williams, who can scale any wall like a fly.

Ambassador Gerrard interested spectator of games at Westbury, New York, for patriotic war funds.

A CLEAN SWEEP.

L-KO Two-Reel Comedy.

(Copyright, 1918, L-KO Motion Picture Kompany.)

CAST.

Charlie, the Chinese Laundry Magnate.....Charlie from the Orient
The Lady Barber.....Merta Sterling
Her Daughter.....Bartine Burkett
The Butcher.....Russ Powell
His Son.....His Son
Billy.....Billy Armstrong

It's a sure case between the butcher's son and the lady barber's daughter, but owing to a falling out between the old people their love is not permitted to run smoothly.

One day Charlie, the laundry magnate, receives a mysterious package from the Orient containing a magic ball, and at the suggestion of the frisky son of the butcher he works the ball on the old couple.

In payment of a laundry bill Charlie gets a Ford, takes the young couple for a joyride where they pick up a lost child. On their arrival home the child is discovered and they're in a tight fix, but finally get out of it by explaining that the child belongs to one of Charlie's customers.

A reward has been offered for the child and after some lively chases the money finally falls into the hands of the lucky Chinaman.

"THE VAMP CURE."

Lyons-Moran Star Comedy.

CAST.

Eddie Fligh.....Eddie Lyons
Jack Wyse.....Lee Moran
Amy Freeze.....Edith Roberts
Violet Pykeford.....Pansy Porter
Bertie Perkins.....Harry Nolan

Although she really loves him, Amy refuses Eddie for the fifteenth time. There is a dance at her home the same evening, and she hopes that Eddie will come and propose to her again.

Eddie is sorely disappointed. Jack, his bosom chum, advises him to take another girl to the dance that night, and make Amy jealous. Eddie says that he cannot be bothered with any other girl. Some of the club members suggest that Jack dress up as a girl and that he go to the dance with Eddie. Jack protests that he has promised to take his own fiancee, but they persuade him to tell him that he has been called out of town. Violet, angry, decides to go anyway, with Jack's rival, Bertie Perkins.

Jack dresses up as a wicked but beautiful "Vamp," and goes with Eddie to the dance. Eddie introduces him to Amy and her mother and the guests. Jack "vamps" Eddie and makes Amy furiously jealous. Then Perkins asks Jack for a dance. Jack vamps him to a cruel finish, and Bertie Perkins is glad to escape with his life.

Amy then sees that the only chance of winning Eddie back is by vamping him herself. She does so, and the result is their betrothal. Then a pin finds its way into Jack's corset, and he has to disrobe to find it. There is a cruel exposure when he is discovered. Jack is on the point of being disgraced in his financee's eyes, when Eddie and Amy come to his rescue.

"REPEATING THE HONEYMOON."

Nestor Comedy.

CAST.

Harry Stuart.....Al. McKinnon
Eileen Stuart.....Eileen Sedgwick
Bellboy.....Eugene Walsh
Minister.....Charles King

Harry and Eileen quarrel about a trivial matter. The quarrel culminates in divorce; although each is still in love with the other.

On the anniversary of their wedding day both are seized with the idea of spending the night at the hotel where they spent their honeymoon.

Harry arrives first and goes down to dinner. Then Eileen arrives and prepares to go to bed. She finds a man's suitcase and belongings in the bedroom and thinks they must have been left there by mistake and places them out in the hallway.

An old minister occupies the next room. The bellboy mischievously places the suitcase inside his room.

Then Harry comes up stairs and finds the minister in the hallway with his suitcase. He thinks the minister must be a thief. Then Harry enters the bridal suite, and, finding the bedroom door locked, tries to force the door open. Eileen awakes, recognizes Harry's voice. She orders him to leave the suite. Harry pleads with her to make up, but she reminds him that they are divorced. At last Harry remembers the minister next door, and he rushes out and gets the minister to retie the nuptial knot, with the bellboy and chambermaid and proprietor as witnesses, and once more they enjoy an ideal honeymoon.

"THE PAY ROLL EXPRESS."

Western Two-Reel Drama.

Bucks, general manager of the Columbian Pacific, is worried on account of continued robberies on their continental train, in charge of Engineer Slade. Bucks chief dispatcher is in love with Helen, who has devoted her life working for the road and is now Bucks assistant. Bucks and Helen, assisted by the dispatcher, begin investigations. George Seagrue, manager of their competing road, is working hard for the mail contract, which is now handled by Bucks.

Suspicion points to Slade as being implicated. The dispatcher proposes to Helen and she accepts his ring. The directors arrive and both Helen and Bucks are grilled by them. When a message arrives that the train has been held up, the directors get excited, but nothing new is learned. A big shipment is to be made next, and Bucks determines to handle the train himself. He is just ready to take the run when Seagrue enters, knocks him out, cuts the wires leading from the office and hurries to the waiting train.

Helen and the dispatcher learn the train has gone. They start in pursuit. The light engine overtakes the express, and both Helen and the dispatcher leap from their moving engine onto the other train. A fierce fight takes place, in which Helen and her sweetheart are thrown off the engine. They are only bruised from the fall and manage to get out.

Meanwhile Slade has escaped from his captors and, hurrying to the office, states that he has been held captive and someone else has been impersonating him. The crooks are finally captured, but Seagrue manages to escape. The money is restored and Helen is given the thanks of the directors. She and the dispatcher receive the good wishes of all.

SYNOPSES OF L-KO, LYONS MORAN STAR COMEDY, WESTERN DRAMA.

UNIVERSAL SCREEN MAGAZINE NO. 81.

The first subject dealt with in Universal Screen Magazine No. 81 is scientific poultry production. This is an official film of the United States Department of Agriculture, and is exceedingly interesting and instructive as well. Can a house be erected in twenty-four hours? You will be surprised to see that, with the new concrete and cement mixers and block formers, shown in this issue of Screen Magazine, this feat can be accomplished. A nature study is also presented, on the little African chameleons, who are the original camouflage artists. They instantly assume the color of the object upon which they alight or stand. This week's animated interview is with Chauncey M. Depew, former president of the New York Central, and famous senator. In this interview Mr. Depew tells young men how to achieve success. The reel closes with a Miracle in Mud by Willie Hopkins.

"LION'S CLAWS," SCREEN MAGAZINE, CURRENT EVENTS & ANIMATED WEEKLY.

"THE LION'S CLAWS."
No. 17—The Danger Pit.

CAST.

Beth Johnson	Marie Walcamp
Neal Harris	Neal Hart
Capt. Johnson	Tom Lingham
Musa	Frank Lanning
Raj Hari	Rex De Roselli

Beth Johnson, with the proclamation still in her possession, has been taken into the cave of the lion worshipers and is drowning in a trap which is full of water. Musa gains entrance to the cave, but is unable to rescue Beth. Johnson and Harris wait outside the tunnel of the cave.

Meanwhile Rej Hari and his men hasten to the place to try to capture the girl. Neal and Johnson then manage to enter the cave and Neal secures possession of the proclamation.

Hari arrives at the tunnel and sends his guards ahead to take possession of the cave. Johnson and Neal discover the trap in which Beth and Musa are struggling. Neal slides down into the trap, drives the lions away and rescues Beth and Musa.

Outside of the cave a furious battle takes place between Hari and the Moon Men.

Musa, Neal, Johnson and Beth hear the fight and realize that they cannot escape that way. Then a hole in the roof is discovered and they crawl out upon the roof of the cave.

Just as Beth reaches the roof, however, it caves in and she falls back into the tunnel, buried in dirt. Before she can be rescued a lion attacks her.

CURRENT EVENTS NO. 61.

Famous French Band Meets President At White House.—Presented to the Chief Executive by M. Edouard de Billy, French High Commissioner to the United States.—*Washington, D. C.*

People of Forty Nations Pledge Undying Loyalty To America!—Under the leadership of the Stars and Stripes more than 100,000 citizens of foreign birth march steadily for thirteen hours honoring America's Independence Day.—*N. Y. City.*

Sub-Titles.—Heroic fighters of France lead the loyal legions of our Loyal Ally. Once children of the land of poppies—now loyal Americans! Children of the liberty-loving northland—Sweden. "Scots who ha' wi' Wallace bled!" Swiss Crusaders. "The United States is our Fatherland. We have no other" announce banners born by Americans of German origin. New York sees "war in the air" for the first time as 21 great battle planes fly far overhead. "Contact patrol" as seen over the trenches in France. A playful game of "tag" amid the clouds. While a ponderous dirigible looks on with aerial dignity.

"Beat Germany To Her Knees," Says America's Foremost Citizen.—"We must build our armies in France to greater than the French and British combined," says Colonel Roosevelt, speaking at patriotic celebration of Independence Day.—*Passaic, N. J.*

100 *Ships Launched In One Day Is America's Defy To Kaiser!*—Mighty splash of 500,000 tons of cargo vessels taking the water—one every seven minutes for twelve hours—should create a tidal wave on the crest of which American legions will ride in triumph to Berlin.

Sub-Title.—"Three ships a week or bust," is the motto of the Newark Bay Shipyard, where three of the 100 victory vessels were launched a few minutes apart.

Huns Bolster Up Waning Courage With Falsehoods.—German people are told that France has been crushed and that the bombardment of Paris by the famous "super-gun" from 76 miles distance has wrecked the city and caused the populace to flee.

Italian Officer Decorated At Allied Headquarters.—General di Robillant receives the Cross of the Legion of Honor at the hands of a French General at a ceremony attended by Major-General Bliss, America's representative. and other Allied officers.

Polish Army Takes Its Place At the Front.—General Orchinard reviews the first complete army of Poles to fight in France in behalf of world liberty and justice.

French "Ace of Aces" Wins Highest Honor In Gift of France.—Lieutenant Fonch, valiant successor to the role of the immortal Guynemer, has been made an Officer of the Legion of Honor for bringing down six German aeroplanes in one hour and a half.

Glimpses of Our Boys In France.—American girl telephone operators and Pershing's "Sammies" saunter along the "Rialtos" of the small towns near the front where the boys in khaki billeted and seem to enjoy the novelty of their surroundings. (Released by the Committee on Public Information.)

TRAILER—H-E-L-P!—Men and boys to help our farmers to feed the world. Our armies depend on FOOD and YOUR help to BEAT THE KAISER. Farm work is profitable and patriotic. Fresh air—good food—health. Get details at nearest office of

U. S. EMPLOYMENT SERVICE
U. S. PUBLIC SERVICE RESERVE
U. S. DEPARTMENT OF LABOR.

ANIMATED WEEKLY NO. 31.

Modern Daniel In Lion's Den Sells War Stamps.—G. F. Gaskill drops business cares long enough to risk life and limb in a remarkable demonstration of nerve and courage.—*Buffalo, N. Y.*

Sub-Titles.—"Come right in and buy W. S. S.!" But the buyers preferred to remain outside the bars and buy.

Allied Officers Compete To Aid War Fund.—Exciting mounted games and aeroplane flights mark gymkhana for the British and Canadian Patriotic Society which cares for the dependents of Britons enlisted in the British army from America.—*Westbury, N. Y.*

Sub-Titles.—"Bun-bobbing."" By permission of the Italian Government flights in the giant Caproni biplane were auctioned to the highest bidders. Ambassador Gerard, an interested spectator.

"Old John Barleycorn" Takes His Place On Auction Block.—"Mos' regretable inshident!" says famous old sinner, as revenue officers sell him off for being found in army camps. "Can't (hick!) 'splain matters 'sminute, but am perf'ly inn'cent!"—*Dallas, Texas.*

Sub-Titles.—Is Omar Khayyam in the house? "Gin, gin, you're a better man than I am, Gugna Gin!" The bidding was spirited.

His Hands Itch for a Grip On the Kaiser's Throat!—Jack Williams' powerful fingers make it possible for him to scale walls like a fly, hang at great heights from a small ledge and do other remarkable stunts.—*Denver, Col.*

Americans Take Over New Sector On French Front. (Official U. S. War Film).—More and more Yankee troops arriving daily in France and going into the trenches to prove a lie the Kaiser's assertion "America won't fight."—*With the American Armies In the Field.* (Released by the Committee on Public Information.)

Sub-Titles.—Gen. George B. Duncan, with members of his staff at Division Headquarters.

In the Clouds With the Marines. (Official U. S. War Film.)—America's aerial offensive will soon be under way, and when it is, the United States Marine will be found in the vanguard "first to fight" in the air as on land or sea.

Cartoons by H. Mayer, World Famous Caricaturist.

TRAILER. — Men, Food, Ships, Ammunition. Food is one of the four essentials. If you can't fight in the trenches, help the farmers fight for the bumper food crop we must have this year. Find out how of the nearest representative.

U. S. EMPLOYMENT SERVICE
U. S. PUBLIC SERVICE RESERVE
U. S. DEPARTMENT OF LABOR.

RESERVE IT NOW

before release date

Kingsley Benedict and Claire Du Brey

in

"The HUMAN TARGET"

It's a Brand New, Big Thrilling

3 REEL SPECIAL

as big as any 5 Reel Feature ever released

UNIVERSAL FILM MFG. Co.

"Largest Film Mfg. Co. in the Universe"

CARL LAEMMLE, President

1600 Broadway,
New York.

LYONS MORAN
STAR COMEDIES

Lyons-Moran Star Comedies, tho hardly three months before, the trade have become a sweeping National success, in spite of the many comedy offerings on the market. MERIT ALONE has made them famous. They are cleaner, faster, snappier, more high class and packed with more side-splitting laughs to the reel than ANY comedies of similar length. Take nobody's word for it. GO SEE WITH YOUR OWN EYES why Lyons-Moran Star Comedies are leading the comedy field. Your nearest Universal Exchange will project one or a dozen of these comedies merely at your request. THAT'S THE WAY TO SEE AND KNOW WHAT YOU'RE BUYING. That's the acid test. That's the test we ask YOU to make before booking any comedies. Communicate with your nearest Universal Exchange, or Universal Film Manufacturing Company, 1600 Broadway, New York.

JEW

Mildred Harris in "The DOCTOR and the WOMAN"

Twelve months o
for You and fo
the word Jewe
able name i
picture

Claire Hammerstein. "The CO-RESPONDENT"

Dorothy Phillips. "PAY ME"

See and Book thru your nearest Jewel Exchange

ELS

preme success
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he moving
usiness.

"THE MAN WITHOUT A COUNTRY"

Herbert Rawlinson in
"COME THROUGH"

Louise Lovely - Carmel Myers in
"SIRENS OF THE SEA"

Home Office JEWEL PRODUCTIONS INC 1600 Broadway N.Y.

LIONEL S. REISS

THE ONLY WILD ANIMAL SERIAL ON THE MARKET

"The LION'S CLAWS"

"THE LION'S CLAWS" is not only the ONLY wild animal serial on the market, but it surpasses in a thousand ways ANY wild animal serial ever filmed. Besides that, it is the most timely serial NOW, because it shows the venomous attempt of the Kaiser to plunge the world into a terrible holy war.

It shows what the Kaiser is attempting to do in Africa. It has more thrills to the reel than you've ever seen in your life. Dauntless Marie Walcamp, willing to risk her life, has brought to the screen a serial classic that is playing capacity in hundreds of houses.

From beginning to end, in every reel, in every scene, there's action—action—ACTION, tense, lurid, hair-raising to the nth degree, exactly that character of ACTION that movie fans clamor for.

If you haven't booked and played "THE LION'S CLAWS" you've overlooked the biggest serial bet of years. Its winning for hundreds. It will WIN for you. Get a copy of the big ad campaign book and ask to see a few episodes. DO IT NOW.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. COMPANY, Largest Film Mfg. Company in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

Neal Hart
and
Eileen Sedgwick
in
"The Trail of No Return"
ANOTHER
Smashing 2-Reel Special
—is this great picture—"THE TRAIL OF NO RETURN," featuring Neal Hart and Eileen Sedgwick. Again it's a five-reel feature boiled down into two gripping reels of wonder photoplay.
SHORT SUBJECTS are what you need right now during the summer months. We are releasing the greatest short subjects the trade has ever seen, now or at any other time. The cream of the cream. Ask to see them screened at your nearest Exchange. Book, advertise, and play them to the limit.
Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, N. Y.
LIONEL S. REISS

Novel lobby display designed by J. A. Jennings, manager of the Sunset Theatre, Portland, Ore., with which he cleaned up on "The Price of a Good Time."

Jewel .

A Few of the lobby Display: vertisements a by Exhibitors t know the

A JEWEL CLEAN-UP IN SEATTLE.

SEATTLE, WASH.—The past week has been the scene of a Jewel triumph. G. A. Metzger, manager of the Film Supply Co., which handles Jewels, booked "A Soul for Sale," the latest Dorothy Phillips Jewel, into Levy's Orpheum Theatre, the same week that he booked Lois Weber's latest Jewel, "For Husbands' Only," into the Coliseum. These are the two best houses in Seattle, and it was only natural that they should do some real advertising. On this page we reproduce a full page advertisement for "A Soul for Sale." It appeared in the Seattle Sunday Times, a medium largely patronized by film houses. On another page of the same issue appeared a two column advertisement of the Coliseum's "For Husbands' Only." On the same page will be noticed a story and two-column cut of Dorothy Phillips. The centre cut at the bottom is the four-column advertisement run in all the papers by the Coliseum, preceding the week's showing.

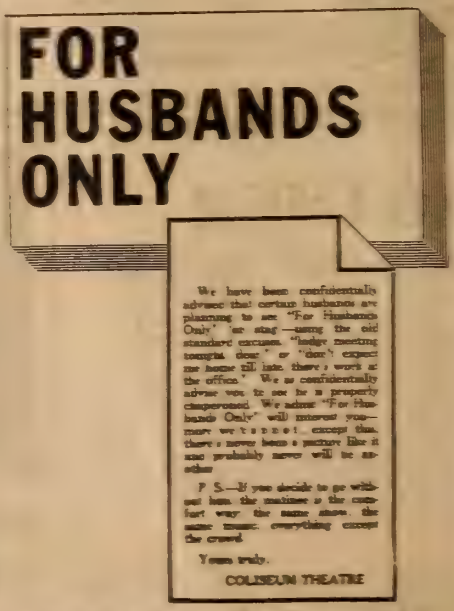
In next week's Weekly we intend to show how this advertising and clever exploitation took hold in Seattle. Cer-

(Continued on opposite page)

NOW PLAYING
LEVY'S ORPHEUM
HER OWN MOTHER FIRST SOLD HER INTO SLAVERY—THEN RUINED HER IN THE EYES OF THE ONLY MAN THE GIRL EVER LOVED!
EUGENE LEVY
ALSO—
ADOLPH'S SYMPHONY ORCHESTRA
A SOUL FOR SALE
DOROTHY PHILLIPS
LEVY'S ORPHEUM
ADMISSION 20c

A page in The Seattle Sunday Times dominated by 2 Jewel ads and stories.

AN OPEN LETTER


FOR HUSBANDS ONLY
We have been confidentially advised that certain husbands are planning to see "For Husbands Only" on stag—using the old standard excuses, "lodge meeting tonight, dear" or "don't expect me home till late, there's work at the office." We as confidentially advise you to see it in a properly chaperoned. We admit "For Husbands Only" will interest you—many say it is good, except this, there's never been a picture like it and probably never will be another.
P. S.—If you decide to go without them, the matinee is the comfort way the same show, the same music, everything except the crowd.
Yours truly,
COLISEUM THEATRE

The daily adv., 4 col. wide, carried in all the morning and evening papers.

Another whole page in the same issue of The Seattle Times.

dgment

nts, such as ll page ad- literature used t their patrons pictures.

(*Continued from preceding page*)

tainly Mr. Metzger has the right idea of publicity. He is not content to rent an exhibitor a picture, no matter what price he gets. He feels it his very next duty to see that the exhibitor makes money on that picture. In as much as he knows more about that particular picture than any exhibitor can, he maintains a publicity and advertising department which has proven itself of the utmost benefit to exhibitors on the Pacific coast. This service has been invoked by thousands of exhibitors and not one of them has found it wanting. The two-column advertisements prepared at 1600 Broadway and advertised in the Moving Picture Weekly have made a larger circle of friends here than in any other locality.

Grave built on sidewalk in front of American Theatre, Dayton, Wash., by Mgr. E. C. Smith, and was followed by a number of other good stunts which produced remarkable results.

BROKE HENRYETTA'S RECORD.

Jewel Productions, Inc.,
New York.

Gentlemen:—Played "Kaiser" for two days in this little town to the big-best record in the history of Henryetta. Played "My Four Years in Germany" afterwards to losing money (of which I had been told where "The Kaiser" gets nickels "My Four Years" gets dollars). But that wasn't true; it took less than pennies for me.

Will play the film "The Kaiser" on return date. Congratulations!

CHAS. BLAINE,
Morgan & Yale Theatres,
Henryetta, Okla.

Independent Film Exchange,
Pittsburgh, Pa.

Gentlemen:—It might interest you to know that "The Kaiser, the Beast of Berlin," broke all box office records, as far as motion pictures are concerned, since I took over the management of the two local theatres last December. "The Kaiser" is not only a mighty good picture, but it sure is a box office winner. No exhibitor will make a mistake in booking it.

BYRON D. BAILEY, Mgr.,
Scottdale Theatre Co.,
Scottdale, Pa.

Film Supply Company,
Portland, Ore.

Gentlemen:—"The Kaiser" went over big. It was the best box office attraction I ever played. I had a capacity house at every showing.

MAUDE B. MUNSON,
Rainbow Theatre,
McMinnville, Oregon.

(See photograph)

Kaiser Stunts

He Holds a Real Kaiser Record

Dean Collins,
Jewel Productions, Inc.,
Portland, Ore.

Gentlemen:—Here are a few words in regard to "The Kaiser, the Beast of Berlin." I have been reading your breezy little Reel Stuff, and just got tired reading about these fellows in towns of 3,000 showing to 1,500 and 2,000, but I think I hold the record here. We have a town of only 250 population, and showed to 750. Where did they come from? You know that they would come from all over the world if they knew that they could see some one smash the kaiser, and if these fellows in these places would advertise right, that is, have the little sawed off, windy Jewel guy help them, they would double their showing. I am sending by separate mail a box of cigars to show my appreciation for what you have done for me. It isn't only the picture which brings the money in the box office, but it's the kind of advertising you give it.

Yours very truly,

S. LEROUGE,
Battleground, Washington.

Lobby used by Mrs. Maude Munson, Rainbow Theatre, McMinnville, Oregon. Mrs. Munson played "The Kaiser" to capacity houses and declared in a wire to the Portland exchange that it was the biggest drawing picture she had ever played in her theatre.

nd Praise

PACKED 'EM IN EVERY PERFORMANCE.

Jewel Productions, Inc.
St. Louis, Mo.

Gentlemen:—I just must tell you of the successful day we had on last Monday, May 27th, when we used your production, "The Kaiser, the Beast of Berlin," and the way we packed 'em in on each and every performance.

This production, I think, and from what I learn from my patrons here, is the best production that has been shown in Hickman.

I certainly appreciate the way you have taken care of the Crystal with this production, and only hope that the production, "The Kaiser," will be shown in every theatre in the dear old United States.

Again thanking you for the many past favors, and wishing you every success with the above, which is assured, and if there is anything I can say or do to help it over, just call upon me to do so.

I beg to remain,
Very truly,
THE CRYSTAL THEATRE,
(Signed) D. S. LAMKIN,
Hickman, Ky.

JEWEL PRODUCTIONS, INC., KANSAS CITY., MO.

RAN ONE THIRTY-SEVEN THIRTY FIVE; RAINED ALL DAY; STARTED SNOWING FOUR O'CLOCK; WILL PROBABLY BRING IT BACK AT AN EARLY DATE.. IN VIEW OF THE FACT THAT WE WERE RAINED OUT TWO DAYS, IT BROKE ALL RECORDS FOR THREE-DAY RUN.

FRED SAVAGE,
HUTCHINSON, KANSAS.

CIRCUSING "THE KAISER"

(From the Moving Picture World)

W. L. WOODIN of the Keystone Opera House, Towanda, Pa., sent in a circus bill he got out for "The Kaiser." "Circus Bill" is what he calls it and circus bill is right. We don't know where Mr. Woodin learned how, but he doesn't have to back down before Dexter Fellows and the rest of the adjective slinging crew; not that Mr. Woodin offends in this regard, but because he has produced a piece of paper with the real circus pull. It is a sheet 11x25 and was evidently got out to drag in the surrounding towns, for the entire country is warned by name to come to see it at the Keystone or forever after lose their chance. This is the first honest-to-goodness hustle advertising we have seen for "The Kaiser." It was made to be circused. It brings in the most money when it is circused, and yet few exhibitors seem to have gone at it from the proper angle for the entire clean-up. What if the film does more than make good with an indifferent advertising campaign? If there is one ten-cent piece coming to you that you didn't get you have lost some money on the film. We wish we could reproduce this bill, but the yellow stock prevents. It is ideal for its purpose, both in layout and copy. Mr. Woodin is "there" with the goods. This holds good for all sensational subjects, whether they are propaganda or not. You must make a fuss over them to get your money, and the more fuss you make the more money you will get, and we take it that is what you are in business for. Lately we told how S. Barret McCormick spent $4,000 and cleaned up on the Gerard film. Mr. Woodin cleaned up just as much in proportion sending this circus paper into the surrounding towns. Don't use small throwaways. They won't do. You never saw a real circus put out a 5x8 throwaway. Neither should you when you want to raise a riot. And, mind you, the bill is not glaringly sensational. It does not fairly drip blood. It just reads to get your interest, that's all.

Go thou and do likewise.

Front of The Peoples' Theatre, Portland, Ore., J. C. Stille, Mgr., dressed up for "The Kaiser, the Beast of Berlin."

THE LIBE

VOL. 1. NO. 1 ROCHESTER, N.

GERMANS TAKE NEV

INVASION OF AMERICA BY

Greatest City of World Surrenders to Kaiser's Forces after Terrific Bo

Carrying Death to Th... Streets---Boston Sh

Some... ...ught by

ROCHE... AND ... OF ADV...

Huns' Long-range Artillery Reduces City to Gruesome Wreck---Fearful Toll in Lives Exacted --- Main Street Bridge Destroyed---Kodak Park Plant, St.

...29, 1920.— ...rmy that has ...begun its devastating ... across the state is an angry army, stung to desperate deeds by memories of past losses. Constantly the officers urge their men on by repeating: "Remember the thousands of Germans that American shells have killed."

This phrase is like a goad

FRI... C...

IMPER...

Go the Absolute Limit when advertising "THE KAISER" The Beast of Berlin

This "Extra" took Rochester by storm. You can't be too sensational for the most sensational production ever filmed. *Take off the lid.*

JEWEL Productions Inc. 1600 Broadway New York City

TY BLAST

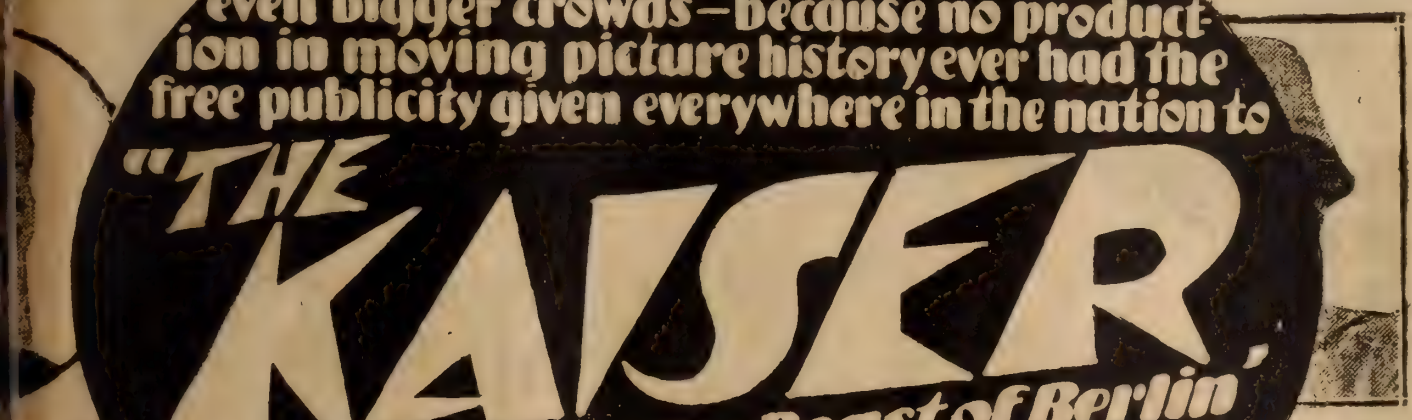
PRIL 29, 1920 FIRST AND ONLY EDITION

YORK AND BOSTON

RUSSIAN HORDES BEGUN

dment Lasting Only Two Days---Skyscrapers Topple Like Toy Houses,
rom Sea---Death Ro... ...hood of One Million

amera ...opolis



You'll show it to the biggest money you ever took in—and then you'll repeat to even bigger crowds—because no production in moving picture history ever had the free publicity given everywhere in the nation to

"THE KAISER"

The Beast of Berlin

Get your SECOND date at the time you wire for your first.

JEWEL Productions Inc.
1600 Broadway New York City

ITH ...RORS
MMIT ...
SWEEP THROUGH GOTHAM

ERMAN COMMAND

Women and Children Outraged and Mur

The car rolled up and a beautiful girl opened the door..... "Marry me!" she said

"FOR HUSBANDS ONLY"

LOIS WEBER'S COMING FASCINATION FOR THE WHOLE FAMILY—STARRING MILDRED HARRIS

JEWEL Productions

the biggest scoops always

in America's greatest Animated Newspaper

UNIVERSAL

ANIMATED WEEKLY | CURRENT EVENTS

Modern Daniel in lion's den sells war stamps.

* * * * * *

Allied officers compete to aid war fund.

* * * * * *

"Old John Barleycorn" takes his place on auction block.

* * * * * *

His hands itch for a grip on the Kaiser's throat.

* * * * * *

OFFICIAL U. S. WAR FILMS.

Americans take over new sector on French front.

* * * * *

In the clouds with the Marines. .....

* * * * *

Cartoons by Hy Mayer, World-famous Caricaturist.

* * * * *

Men — Food — Ships — Ammunition.

* * * * *

Famous French Band meets president at White House.

* * * * * *

"Beat Germany To Her Knees."

* * * * * *

100 ships launched in one day is America's defy to Kaiser.

* * * * * *

Huns bolster up waning courage with falsehoods.

* * * * * *

Italian officer decorated at allied headquarters.

* * * * * *

French "Ace of Ace" wins highest honor in gift of France.

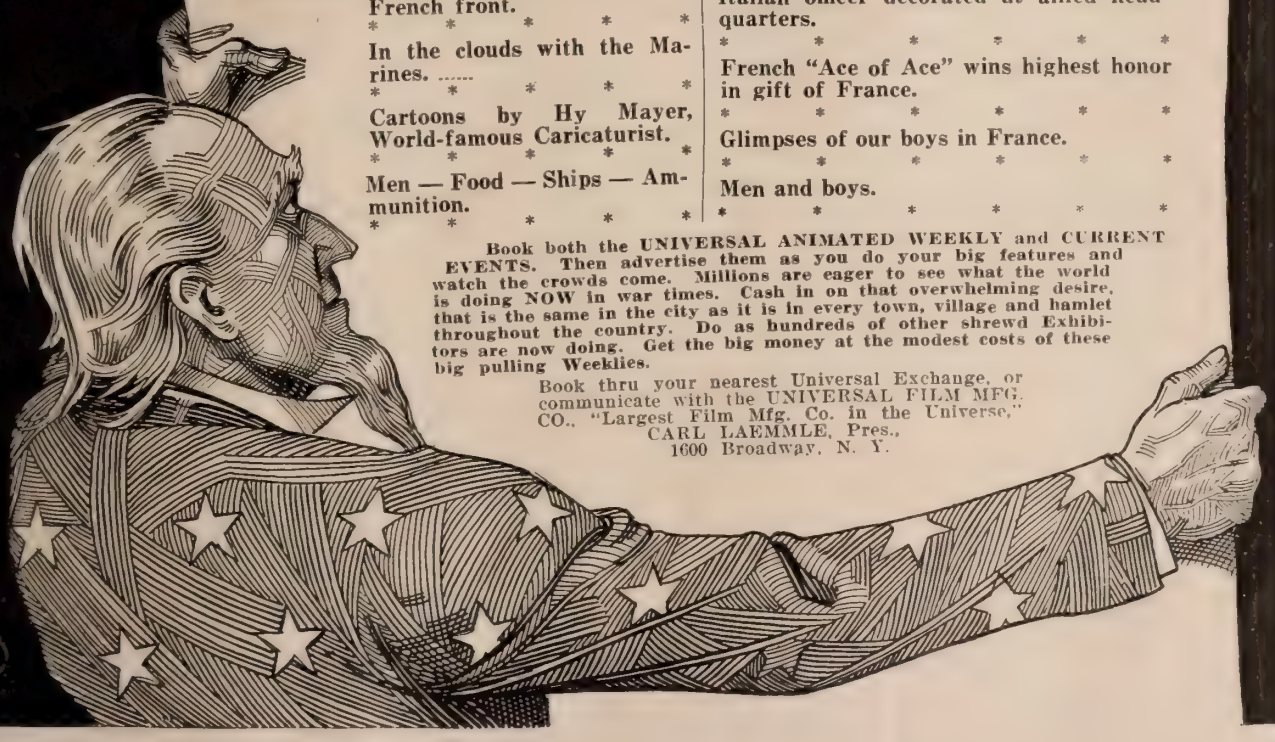
* * * * * *

Glimpses of our boys in France.

* * * * * *

Men and boys.

* * * * * *



Book both the UNIVERSAL ANIMATED WEEKLY and CURRENT EVENTS. Then advertise them as you do your big features and watch the crowds come. Millions are eager to see what the world is doing NOW in war times. Cash in on that overwhelming desire, that is the same in the city as it is in every town, village and hamlet throughout the country. Do as hundreds of other shrewd Exhibitors are now doing. Get the big money at the modest costs of these big pulling Weeklies.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, N. Y.

"Yes—I shot him! Pick up the dirty dog and make him tell you why I did it!"

The DOCTOR AND THE WOMAN

Starring
Mildred Harris
in
Lois Weber's Intimate Disclosure

made from Mary Roberts Rinehart's famous "K", as published by Houghton, Mifflin Co.

JEWEL Productions Inc.
1600 Broadway, New York City

PRICE TEN CENTS

The Moving Picture Weekly

VOL. 6 - NO. 23

JULY 20th 1918

"Scandal Mongers"

WATCH WAIT

On Monday Aug. 5-th

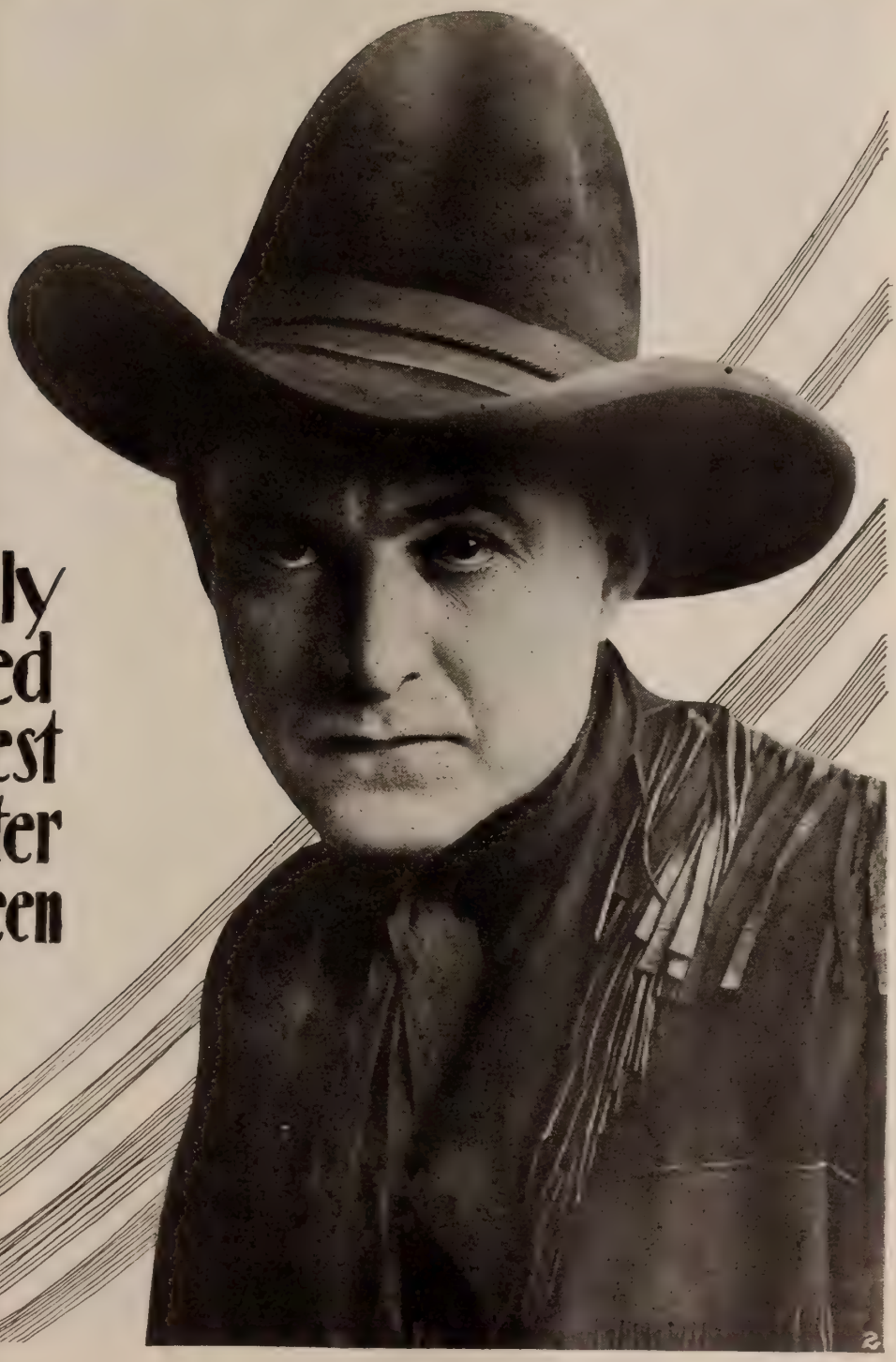
ON Monday, August 5th, we will release the classiest serial yet produced by the Universal—"THE BRASS BULLET"—and our tip is lose no time—brook no delay—ACT NOW for your own best interests—write or wire to your nearest Universal Exchange for RESERVATION in your territory on

"The Brass Bullet"

—featuring bewitching Juanita Hansen—the most beautiful girl that ever appeared in ANY Universal serial, plus big cast in a great big fascinating story, by the popular author, Frank R. Adams, filmed amid the wondrous beauty of Santa Catalina Island, Cal. Get a copy of the big novel Ad Campaign book TO-DAY from your nearest Universal Exchange.

UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe." CARL LAEMMLE, Pres., 1600 Broadway, New York.

HARRY CAREY



—universally acknowledged to be the greatest Western character actor on the screen

HARRY CAREY
Productions

"We officers have got to stick together"

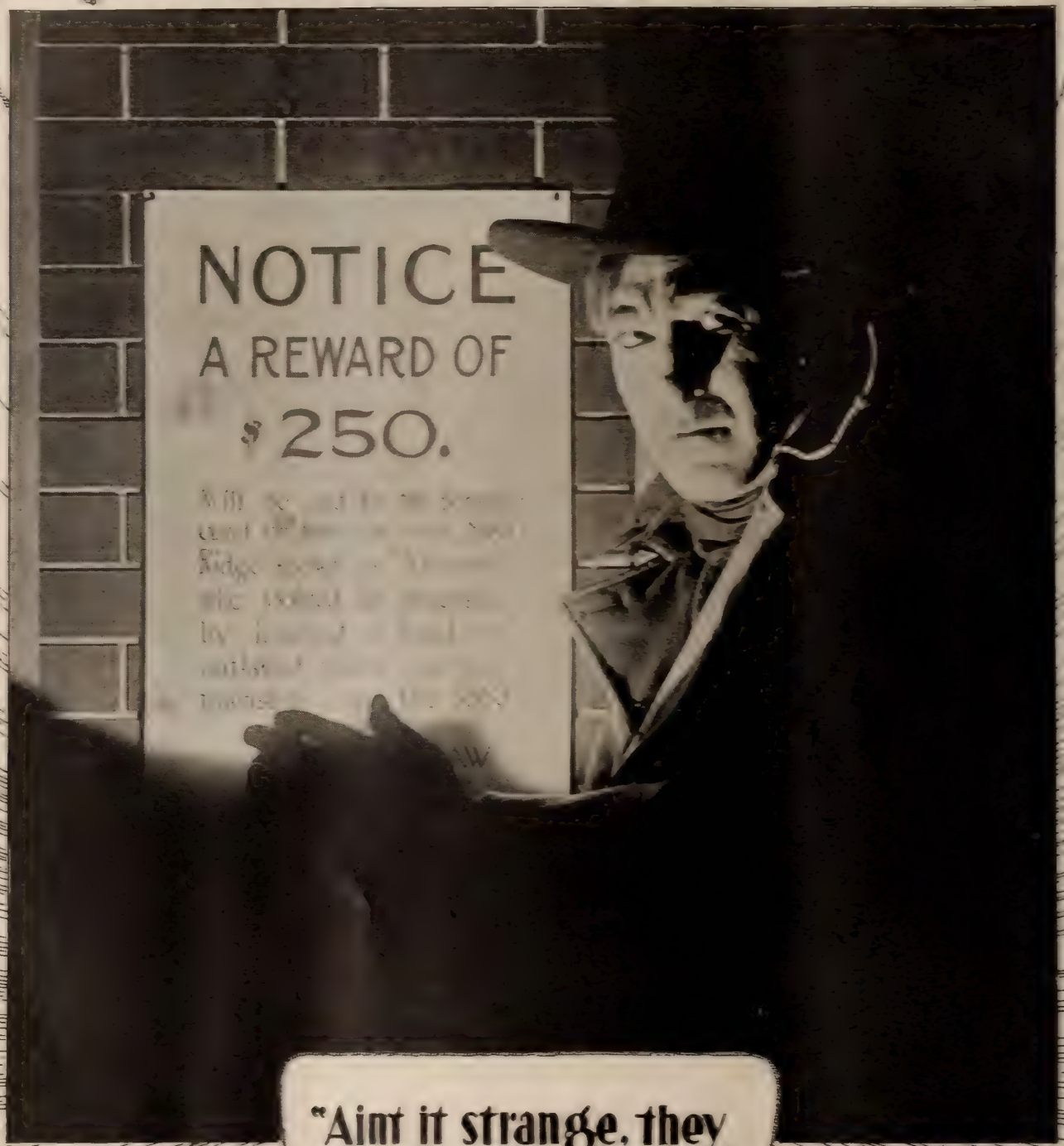
"WILD WOMEN"

HARRY CAREY
Productions

"That dead man back there's just one minute ahead of you"———

"The PHANTOM RIDERS"

HARRY CAREY
Productions



"Aint it strange, they caint find that fellah!"

"The SCARLET DROP"

HARRY CAREY
Productions

"Those Eastern dudes will be awful jealous of these clothes"—

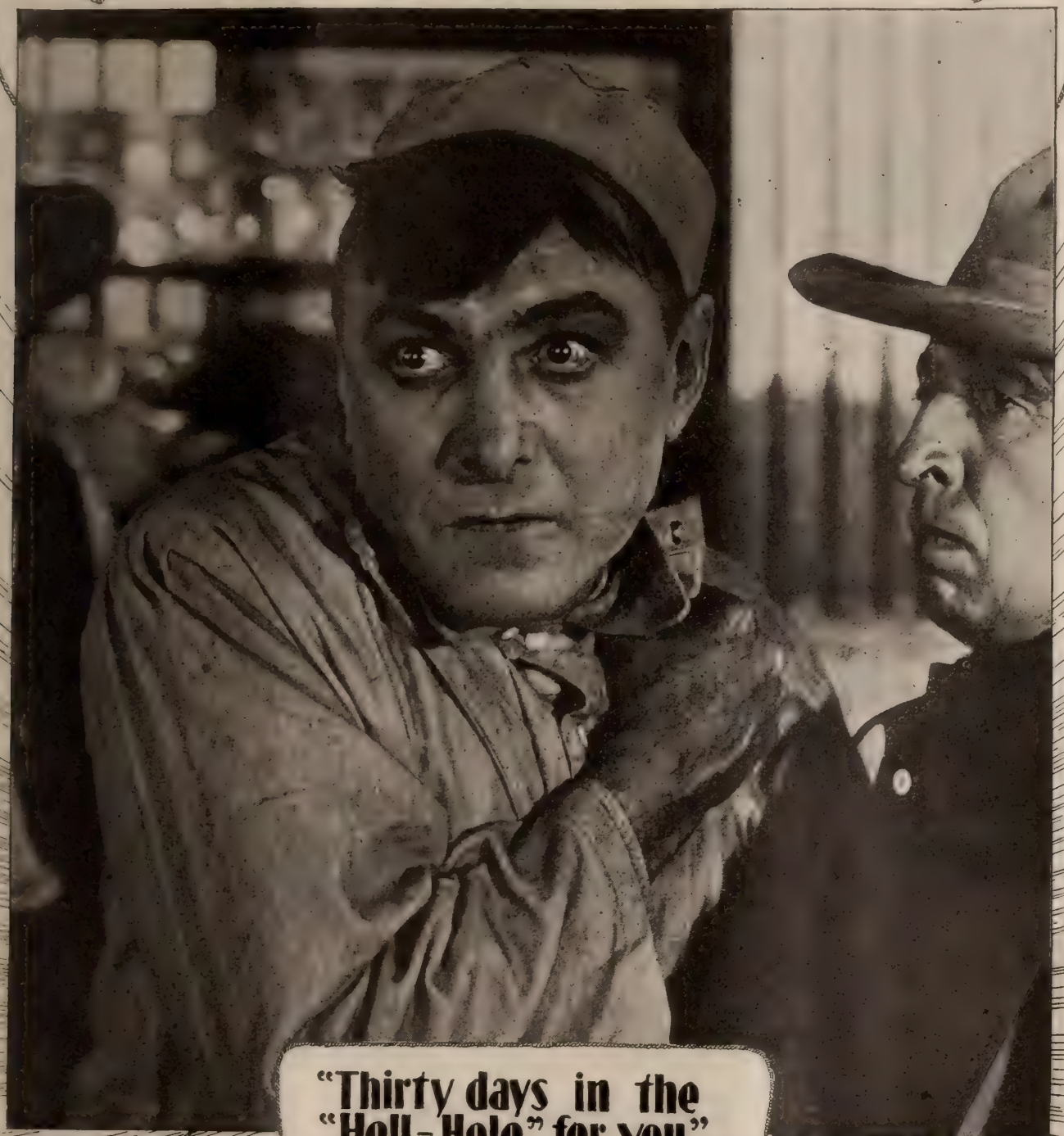
"BUCKING BROADWAY"

HARRY CAREY
Productions

"I'll give you just two shots at the money!"

"HELL BENT"

HARRY CAREY
Productions



"Thirty days in the "Hell-Hole" for you"

"THREE MOUNTED MEN"

HARRY CAREY
Productions

"If you should shoot me
with this frightful weepon
—and I should ever find it out"—

"A WOMAN'S FOOL"

HARRY CAREY
Productions
"Being a total stranger to you I caint just say what this article is"—
"HELL'S NECK"

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
(*Copyright* 1918, *Universal Film Mfg. Co. All Rights Reserved*)
Vol. 6. JULY 20, 1918. No. 23

"YELLOW DOG" DRIVE BEGINS.

Universal Starts Campaign to Popularize Henry Irving Dodge's Anti-Propaganda Suggestions.

THEATRE MEN TO HELP

IN connection with the picturization of Henry Irving Dodge's war story, "The Yellow Dog," the Universal Film Company is conducting an advance publicity campaign which is designed to serve the Government in the elimination of insidious German propaganda, and to publicize the picture by the indirect method of making the "Yellow Dog" as an individual as hated as the kaiser himself.

"The Yellow Dog," though a pure story of adventure, suggested so practical an idea for the elimination of a very dangerous form of enemy influence that the Universal decided to abandon all regular forms of publicity and devote its energies to making a reality of Mr. Dodge's fictional campaign against yellow dogism. To this end an appropriation has been set aside and the work of forming Anti-Yellow Dog Clubs and organizing companies of boy detectives is going forward under the auspices of prominent men and women and State and city officials in all parts of the country.

In "The Yellow Dog" a picture was drawn of the men who add to the tremendous task of winning the war by making discouraging statements and create misery by repeating false rumors and insinuating disaster. It pointed out the demoralizing phychologic effect of unjust criticism of the Government and revealed distribution of veiled German propaganda through the mouths of unthinking Americans.

So impressed are the officials of the Universal with the practical possibilities of Mr. Dodge's idea that each detail of the plan to combat the menace of yellow dogism will be made a reality.

Every theatre owner is asked to help make his particular neighborhood one hundred per cent. American by assisting the formation of an Anti-Yellow Dog Club and the organization of a company of boy detectives. For this purpose a "Recruiting" poster has been prepared, headed, "WANTED—BOY DETECTIVES" and a slide advising all boys of ten years and older to come to the theatre on a specified morning to enroll in the drive on sedition, and calling on patriotic men and women to volunteer as leaders in the Yellow Dog Campaign.

A booklet on "How to Form Anti-Yellow Dog Clubs" is being distributed and membership cards, books of rules for the boy detectives, enrollment blanks and Yellow Dog summonses have been prepared and are being furnished free to all organizers of Anti-Yellow Dog Clubs.

TITLES FOR SCENES FROM CURRENT EVENTS, No. 62, ON PAGE ELEVEN.

1. Charles M. Schwab, director-general of ship production, at launching of U. S. Destroyer, Defiance, at San Francisco.

2. Several of the hundred vessels which were launched by the Shipping Board as their share toward the success of Independence Day.

3. Facing the Statue of Lord Baltimore, an original American citizen does his bit by selling War Savings Stamps.

4. Archbishop Hanna blesses California service flags at St. Mary's Cathedral, San Francisco, in beautiful ceremony.

5. Colonel Roosevelt and Cleveland H. Dodge leading the honorary pall bearers at Major Mitchel's funeral in New York City.

6. What is left of the excursion boat Columbia, which sank in the Illinois River with a loss of 150 persons.

In calling on the theatre owners, the Universal believes it will have the assistance of the men best qualified to select proper leaders for the boys in each neighborhood. They are the best judges of the people served by their theatres, and in asking their prominent patrons to assist in the Yellow Dog Drive, a closer bond of friendship will be created between patron and manager.

Although the cost of this patriotic campaign will be borne by the Universal, no attempt will be made to introduce the name of that company nor of Jewel Productions in any of the literature, so that all theatre owners may join in the campaign without in any way obligating themselves to book the production when it is released.

One piece of the literature prepared for this double purposed campaign is a booklet on "How to Form Anti-Yellow Dog Clubs" that explains each step to be taken in the formation and conduct of a club and outlines the purposes of the undertaking.

In an official statement from the Universal, it is pointed out that this advance campaign illustrates how a regular detail of the motion picture business may be adapted to serve the Government, and it is hoped that other companies and other industries may find in it an idea for other useful work in connection with the conduct of their business.

Work on the picture has been started under the direction of Colin Cambell at the West Coast studios, and while the production will not be a propaganda picture in any of the accepted forms, it will follow the story of "The Yellow Dog" closely.

BEVERLY GRIFFITH ENLISTS.

BEVERLY GRIFFITH, personal representative of Joe Brandt, assistant treasurer of the Universal, who has been in the Northwest for a couple of months helping the sales forces out of Portland and Seattle offices on the handling of short-reel subjects, has hopped out of films into the war game.

He has enlisted in the aviation section of the signal corps and will go into training and after a commission at the headquarters Puget Sound District, Seattle, after a month in the hospital at Vancouver Barracks, Vancouver, Washington.

Griffith was busy putting the move in movies in the sales end for about six months before he went to Uncle Sam.

Before that he was in Universal City for five years, during which he held down every kind of a job that presented itself, and became assistant to production manager, Henry McRae, which position he held at the time he went to New York to tackle the other end of the work.

He made friends for our products.

SCENES FROM CURRENT EVENTS No. 83.

1

2

3

4

5

(*For titles see opposite page*)

Trade Rats and Can't Make

The history of Moving Pictures proves one certain thing. You—the Exhibitor—can't make the real money with an imitation.

Trade Rats will offer you "something almost as good"—Brain Burglars will guarantee to deliver a satisfactory piece of stolen goods—Fakers will tell you that any old picture on that particular subject will turn the trick. But every sensible Exhibitor knows these statements to be false.

No copy-cat ever created a master-piece.

Your people want only the original—the genuine—the real.

Your people hate to be fooled.

Give them the one big, overpowering, sumptuous, smashing success of years—that stupendous revelation of Imperial wickedness that will pull the crowds as powerfully two years from now as it does today—"The KAISER, the Beast of Berlin."

Nothing ever produced has equalled "The KAISER, the Beast of Berlin," as a money-getter. Nothing on this subject will ever approach it in magnificence of settings. Nothing has had—or will ever have—such enormous free publicity.

Give your people the production they've heard about—read about—the only "KAISER" picture they want to see.

Give yourself the only picture that will bring in the real dollars.

Do it today!

Brain Burglars-
Successful Pictures!

We can show you records of cash receipts on this marvelous money-maker that will challenge credulity. Ask for these records—then ask our imitators for their records. You'll book the original without even bothering to look at the substitute.

Book the Original, - the Only Artistic Triumph:

"The KAISER -the Beast of Berlin"

JEWEL Productions INC
1600 Broadway New York City

PRESS SHEET

FOR

Carmel Myers

IN

"THE DREAM LADY"

Adapted by Fred Myton From the Well Known Novel, "WHY NOT," by Margaret Widdemer.

Directed by ELSIE JANE WILSON.

CAST.

Rosamond Gilbert	Carmel Myers
John Squire	Thomas Holding
Sydney Brown	Kathleen Emerson
James Mattison	Harry V. Meter
Jerrold	Philo McCullough
Allie	Elizabeth Janes

THE STORY.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

ROSAMOND GILBERT grew up in the straight-backed chairs of a Puritanical household with nothing to do but dream dreams and no chance to realize them until her uncle died and left her a pocket-piece of $3,000.

With the fortune she set out to make the dreams of dreamers come true. In back of a cozy little bungalow she set up a fortune teller's stand and in the role of a sibyl directed the destiny of those who sought her advice.

Her first client is a wealthy young girl, whose wish is to be a boy. Rosamond sends her forth in boys clothes. She meets a man who is lonesome and they become fast friends. He has a strange love for her. When she resumes the clothes of a girl he knows why and marries her.

The man that Rosamond loves is led into a wild-cat mining deal. She had persuaded him to invest his money with a man she thought she loved.

In the end she exposes the deceit of one man and discovers the worth of the other.

As a "professional realizer of dreams" she finds happiness in the realization of her greatest dream.

ARE YOU A DREAMER?

Sure You Are. Then Why Not See Carmel Myers in "The Dream Lady."

ARE you a dreamer of dreams?

Do you search the highways of life for a fairy prince whom you expect at any minute to gallop toward you in silver armor; is your dream of a fairy princess who will let down her long golden hair for you to climb to her prison tower? If you have not lost the gift of dreams you will love the beautiful Carmel Myers as Rosamond, dreamer of dreams, in her latest Bluebird photoplay, "The Dream Lady," adapted from Margaret Widdemer's well known novel, "Why Not."

In the play the charming actress who has lightened your cares in many master Bluebird photodramas appears as a girl who sets herself up as a fortune teller to direct her clients to happiness. As the neighborhood gasped in horrified amazement, Rosamond calmly established herself as a sybil-for-hire and read the futures of those who sought her shrine of wisdom.

Carmel Myers wins great laurels as Rosamond. You will be made joyous by her charm. Why not see "The Dream Lady" at the.....Theatre this very night?

HER LATEST SUCCESS.

CARMEL MYERS, star of the Bluebird photoplays that have lightened your care and brought you happiness in the last year, is in town with her latest Bluebird success, "The Dream Lady," in which she will add a smile to your face and a song to your heart.

She appears as Rosamond Gilbert, dreamer of dreams. From a Puritanical household she sets out, after the death of her uncle, with a fortune of $3,000 and the world before her.

Erecting a fortune-teller's booth back of her own cozy little bungalow, she determines to make dreams come true.

How she succeeds in her plan and how she directs her clients into the paths of happiness is best seen in "The Dream Lady," which will be at the.....Theatre tonight.

NOTICE.

HERE are some of the advertising supplies you get with this Bluebird Photoplay with an all-star cast:

1. Paper—2 one sheets, a three and a six, also portrait poster.

2. Lobby display, 8 gelatines 11x14. 8 black and white 8x10, 2 gelatines 16x23 and 2 title cards.

3. Advertising cuts, a two-column mat and publicity cuts to make larger display ads.

4. Publicity cuts, 1 one column scene cut, 1 two-column cut and a stock star cut. Thum-nail cut. Also mats.

5. Music cue sheet (in weekly of this week, page 37).

6. Press sheet herewith.

7. Slides, two kinds.

FOR THE HERALD.

ROSAMOND GILBERT leaves a Puritanical home at the death of her uncle with an inheritance of $3,000 and an ambition to make dreams come true. She sets herself up as a fortune teller, to the horror of the neighborhood, and gives sage advice to her clients at so much a head. As their confessor she directs them into the green fields of happiness and molds their destinies toward love and fortune. How she finds the greatest happiness for herself forms the bewitching theme of "The Dream Lady," a Bluebird photoplay of unusual appeal, in which lovely Carmel Myers is the star. It was adapted from Margaret Widdemer's noval, "Why Not." To tell it all would spoil a good story. See "The Dream Lady" tonight at the .....Theatre.

AT A GLANCE.

STAR—Carmel Myers.

PREVIOUS HITS—"A Broadway Scandal," "The Wine Girl," "My Unmarried Wife," "The Marriage Lie," etc.

DIRECTED BY—Elsie Jane Wilson.

NOVEL BY—Margaret Widdemer, "Why Not."

SCENARIO BY—Fred Myton.

ALL-STAR SUPPORTING CAST—Thomas Holding, Kathleen Emerson, Harry V. Meter, Philo McCullough, Elizabeth Janes.

LOCALE—A small town. A fortune-teller's tent in the rear of a pretty girl's bungalow.

TIME—Now.

THUMB-NAIL THEME—Rosamond Gilbert, "dreamer of dreams," is left a legacy of three thousand dollars at the death of her uncle and guardian, who spent his life in trying to bring her up after his own Puritanical ideas. With a full purse and a light heart, the girl sets out to make folks happy. To the horror of the neighbors, she erects a fortune-telling tent back of a bungalow she has purchased. As a sibyl she directs the lives of people who come to her for advice. She leads the man who loves her into a crooked stock investment, but saves him before it is too late. After a series of peculiar adventures, in which she finds a romance for a girl friend, she marries the man of her choice and realizes her greatest dream.

ADVERTISING PUNCHES—

1—The star's drawing power.

2—A novel plot; a young girl setting herself up as a fortune-teller and thereby directing the destiny in love and fortune of those who seek her sage advice.

3—The appealing angle of a girl determined to make dreams come true.

4—A frank expose of the dreams that beset most young girls, and in the end a realization of the greatest dream.

5—The popularity of a novel turned into a rattling good photoplay.

HOW DO THEY DO IT.

Light Thrown on the Professional Activities of Fortune Tellers in "The Dream Lady."

THOSE fortune tellers who rattle the skeleton in one's own family closet and throw the glaring light of metaphysics on the winding paths of the future. That is what people wondered when Rosamond Gilbert, a pretty young girl, set herself up in a fortune teller's booth behind her bungalow and directed the destiny of clients who sought her sage advice.

She did it to make dreams come true.

How she succeeded in her crusade against drab realism and how she found peace and happiness with the man she loved, is vividly depicted by Carmel Myers, starring as Rosamond in "The Dream Lady," her latest Bluebird photoplay, adapted from Margaret Widdemer's famous novel, "Why Not."

If you still have a lingering belief in things beyond the vision of ordinary mortals, see Carmel Myers tonight at the.....Theatre in "The Dream Lady," a photoplay under the Bluebird banner, in which the lovely star of "The Wine Girl," "A Broadway Scandal" and other successes will win your heart.

"The Dream Lady" will be shown at the ..... Theatre to-night.

AN INEXPENSIVE TRIP.

IF the increase in railway tariffs has forced you to postpone that trip to Southern California you were planning, you can see many of the beauty spots of that garden of the gods by visiting the ..... theatre tonight. In "The Dream Lady," Carmel Myers' latest Bluebird photoplay, the principal scenes are taken in the show places of sunsetland.

The entire company was taken to Bear Valley in the San Bernardino mountains, one of the famous summer resorts of the Pacific Coast, and to the top of Mt. Wilson, where the United States Government has its famous solar observatory. The palatial homes of the fashionable Wilshire district of Los Angeles, known as "the Tourist's Paradise," also form the settings for scenes that fairly radiate with their intensity.

So all aboard for the "Cinema Limited," which departs from the..... Theatre tonight just after supper.

ADVERTISING DISPLAY LINES

What shall it be: Onward, Christian Soldier, or, Abide With Me?

She roped and threw happiness at the Rodeo of Love.

Don't hold hands with a palmist; watch your watch.

The devil's greatest argument—why not?

You should hear the neighbors talk!

Do your dreams come true?

GIVE ME MOVIES OR GIVE ME DEATH.

"GIVE me movies or give me death" is the way Patrick Henry's immortal phrase is transposed by Thomas Holding, who after many years of spoken drama is now supporting Bluebird stars in their forthcoming productions.

"Acting before the camera is the average stage trouper's idea of heaven," Holding avers, and he stoutly declares he would rather be a breath of atmosphere in a photoplay than play a composite role of Hamlet-Jimmy Valentine and Simon Legree on the stage. Thomas Holding served a vigorous apprenticeship in a Cheapside playhouse in London, where he played thunderous melodrama for twenty dollars a week, which he received in Her Majesty's pounds.

After a successful season at the Drury Lane theatre he toured Australia, playing juveniles in Shakespearean plays. Arriving in New York with a continental reputation to go on, Holding played leads for Billie Burke in "Love Watches," for Maxine Elliott in "The Chaperone" and in other Broadway productions. Playing the title role in Ben Hur, Mr. Holding toured America for two years and concluded his work on the legitimate stage with Oliver Morosco's "Peg O' My Heart" company.

After notable work in the silent drama in the support of Pauline Frederick, Kathlyn Williams and Clara Kimball Young, Holding was summoned to the Bluebird studios, where he is playing the leading male role in support of Carmel Myers in her latest Bluebird success, "The Dream Lady," which will be seen at the..... Theatre tonight.

Mae Murray

in a rarely dramatic picture of American stage life *and* temptations, specially written by the famous London Critic, H. Sheridan Bickers..... Directed by Robert Z. Leonard..... Book it sure and now !

"Her Body in Bond"

UNIVERSAL SPECIAL ATTRACTION

Book now thru your nearest Universal Exchange

UNIVERSAL FILM MFG. CO.
Carl Laemmle, Pres.
1600 Broadway, N.Y.

Dorothy Phillips

-Idol of Millions-

"The MORTGAGED WIFE"

"Tell them the truth!—that I'm another's wife—and you, this minute are ruined---dead, flat ruined!"

Big as the opening scene is—with the forger husband in the hollow of the banker's hand—"THE MORTGAGED WIFE" mounts to a climax really tremendous—for the young wife, betrayed by both men, exacts a terrible revenge. Yet, like all women, she cannot utterly destroy the man she has come to love. That's why Dorothy Phillips will win all hearts in this hugely dramatic production. Book it now. Early release.

Your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, President, 1600 Broadway, New York.

UNIVERSAL SPECIAL ATTRACTION

"Geezer of Berlin" is Going Great

Twenty More Prints Than Expected Have Been Ordered by the Home Office to Fill Jewel Demand.

SO many requests for bookings on ""The Geezer of Berlin" have been received by the various Jewel exchanges that orders for twenty more prints than originally arranged for have been placed with the home office of that organization.

Harry M. Berman, sales manager of Jewel Productions, Inc., is authority for the statement that there is every indication that "The Geezer of Berlin" will exceed in point of volume the number of bookings obtained to date on "The Kaiser."

"The fact that the first comedy ever handled by our organization combines mighty fine comedy with patriotic propaganda is undoubtedly the reason for the demand for "The Geezer of Berlin" that has already made itself felt," declared Mr. Berman to a representative of this publication.

"Of course the popularity of 'The Kaiser,' of which this is a burlesque, also has a good deal to do with the demand for the comedy. Practically every exhibitor who ran the former has already requested dates, while many showmen who could not run the dramatic production are finding room for 'The Geezer of Berlin.'

"At the convention of Jewel salesmen, held at Chicago recently, we gave a special showing of this picture to a number of exhibitors who were the guests of our organization at the last day's session. Without exception, these men went on record as declaring that, while the picture was a riot from the comedy standpoint, it would prove just as valuable propaganda as did 'The Kaiser.'

"Of course they are right. Everybody knows that the surest way to dispel the atmosphere of awe or mystery which surrounds an object—or an individual—is to poke fun at it. There are still a number of people in this country who regard the kaiser and what his hordes have done as being miraculous in nature. What these people need more than anything else is to be shown the absurdity of their belief.

"That's exactly what we have done in 'The Geezer of Berlin.' We have taken Willie Hohenzollern, his sweet little son, Von Hindenburg and his soul mate, Von Tirpitz and have deprived them of the 'superman' atmosphere with which they have taken pains to surround themselves and it's dollars to doughnuts that no person who sees the Jewel comedy will ever be able to repress a snicker when they think of the kaiser.

A group at the christening of "The Geezer of Berlin." Julius Stern, president of the Century Comedy Company is in the center, flanked by F. H. Clark, Arthur Hotaling, The Geezer, and Von Turpentine.

"The value of the picture as propaganda can be judged when I make mention of the request we have just received from Mr. Lou Goldstein, secretary of the Women's National Committee, American Defense Society, requesting permission to include the subject among the patriotic features which that organization indorses and which are presented under the auspices of its branches in thousands of cities the country over.

"Mr. Goldstein had previously seen 'The Geezer of Berlin' at a special presentation and was kind enough to tell us how good he thought it was. He subsequently viewed it a second time after which he took the action already mentioned.

"Although the first Jewel comedy is only two thousand feet long, we have given the advertising accessories the same minute attention as was the case with 'The Kaiser.' In fact, only in one particular does 'The Geezer of Berlin' fall short of being as complete in advertising helps as is the picture it burlesques and that is in point of twenty-four sheets.

"After we had seen the comedy we immediately turned our entire advertising department loose on the picture with instructions that it spread itself towards giving the exhibitors who book it the most effective silent salesman we've ever issued on any of our productions. The result is a series of one sheets, three sheets, slides, cuts, window cards, heralds, booklets and other advertising props that will go a long way toward helping showmen to fill their theatres.

"The publicity men attached to the various Jewel exchanges have been notified to place themselves at the disposal of those exhibitors requiring advertising assistance on 'The Geezer.'. Every one of these men is an expert in his profession and, of equal importance, has lived in his particular territory for years. He is thoroughly familiar with the advertising and publicity requirements of the exhibitors in that section of the country. With all this assistance there is consequently every reason in the world to believe that our latest production will prove as strong a box office attraction as is 'The Kaiser.'"

The release date for "The Geezer of Berlin" has been definitely set for August 1st.

Miss Donzella Cross, the first woman film salesman.

UNIVERSAL HAS FIRST FILM SALESWOMAN

GOOD news spreads almost as fast as bad news, so presumably everybody knows that Gus Hagar, manager of the Salt Lake City Universal exchange, has a woman salesman. The only thing the Weekly can hope to do is to give you a look at the first of her sex, so far as known, to succeed in selling film. The accompanying cut will introduce you to Miss Donzella Cross regular and highly honored salesman out of Hagar's office. She has won her spurs. Won also the admiration, not only of all the other salesmen of the Universal exchange, but of the salesmen of every other exchange which is doing business in Utah. For Donzella has broken the Morman minimum.

Gus Hagar was not in a good mood that morning. He had fired two salesmen and was trying his best to excuse the reports of several others. Strong language was oozing out of Gus when Miss Cross walked in and in a half hour's talk came within an ace of selling the grouchy one a set of very expensive books. If she had sold him the books Gus would have offered her his own job; as it was, he offered her a job selling films.

Miss Donzella took the job and started right after the toughest territory in Utah. Five days later she was back in the office with the territory sewed up in her satchel. And the best part of it was, not that she had booked more than three hundred dollars' worth of business, but that she had made the Morman Elders come through with regular dough. Furthermore, she had twenty-five per cent. of it with her in cash. Now don't think that a woman can't sell film, because it has been done, and it's going to be done some more.

Miss Cross is not at all cross. She is very prepossessing and wholesome-looking, and it's mighty hard to say "No" to her. No matter how she finds an exhibitor she always leave a friend.

MORTGAGED FOR $50,000.

SUPPOSE your husband had mortgaged you to your former sweetheart for $50,000 in order to keep from going to prison, and you later found him in a cafe drinking wine with chorus girls instead of trying to raise your ransom. What would you do? This was the problem that was put up to Gloria Harris, a bride of a few months, in "The Mortgaged Wife," starring Dorothy Phillips. You see how she worked out a solution for herself ..... at ..... Theatre, whose manager has stolen a march on his fellow exhibitors and booked this Dorothy Phillips Special.

Gloria Harris despised her husband after she found him out, but neither did she love the man to whom she was bound by a deed of mortgage, and clad in her negligee from her own boudoir she directed a Wall Street campaign to buy heavily of a stock which this same man from his den was bitterly battling to sell short. The woman won, and when she went to gloat over him and pay her ransom, "the pity that's akin to love" came over her, and she knew that her heart had found its final home.

Supporting Miss Phillips is a notable cast with William Stowell, Edwin August, Sam De Grasse and Al Roscoe. Allen J. Holubar directed the production from the story by Frank Howard Clark.

"The Mortgaged Wife" is the second of the Dorothy Phillips Special Attractions. The first was "The Risky Road" which is now one of the most popular features on the market.

LABORATORY SLAUGHTERS HOME OFFICE.

Annual Ball Game At Outing At Donnelly's Grove Occasion of Much Joy.

THE chief interest of the annual outing of the Universal employees at Donnelly's grove last Saturday was the ball game as usual. The only uncertainty, however, was the size of the score by which the laboratory would beat the Home Office. The strategy of the H. O. was to allow the laboratory to score a few runs in the first inning and then to shut down on them and beat them in the home stretch. The opening of this campaign developed as planned, but that was the only part of the campaign which developed that way. Nat Rothstein, the most generous pitcher who ever hurled the pill, permitted the factory eighteen runs in the first two innings, but the development of the runs which would beat the Jerseyites was sadly at variance with the expectations. When the game finished the Home Office had only amassed the gigantic total of two scores, and the number that the laboratory got will doubtless be a matter of argument all the rest of the summer.

However, the five hundred people who crowded into Donnelly's eating rooms were very little disturbed by the outcome of the game. Donnelly was the only disturbed one, and he stood the onslaught manfully. It was the best dinner he had provided at any of the outings, and the most satisfactory to all concerned.

There were a number of athletic events, including races between the exchange and the Home Office and the different divisions of the laboratory. There were also two contests for girls, one a ball throwing contest and the other a fifty-yard dash. Both of them were won by Miss Celia Witcoe, the silver-voiced young lady who keeps open our lines of communication.

The laboratory employees, the number of some three hundred, came over on the good ship Fort Lee, provided with eight Jersey constables, four mayors of cities and other important dignitaries of the ancient and honorable state of New Jersey. All of this police and civic dignitary stuff was necessary to enable the party to traverse the war zone surrounding Manhattan Island. The escort was effective, for the party was not challenged, although several patrol boats looked at them very suspiciously.

The arrangements were under the immediate direction of Clarence Jack, who managed the entire affair. It was originally intended for the laboratory employees alone, but Mr. Jack very kindly offered to include the Home Office, and everyone was delighted that he had done so.

Bewitching
CARMEL MYERS
Heroine of My Unmarried Wife
and many other popular Successes in
"The Dream Lady"
Adapted from Margaret Widdemer's
widely read Novel "WHY NOT?
A wholesome and delightful story
that's "distinctly different."
Book thru your local
BLUEBIRD
Exchange or
Bluebird Photoplays Inc
1600 Broadway
New York

Premiere
Presentation of
Edith Roberts
in
"The DECIDING KISS"
Based on Ethel M. Kelley's National
Fiction Success—"TURN ABOUT ELEANOR"
The story of how a scrimpy little Cape Cod girl
blossoms into a most beautiful young woman
winning the Fiancé of her Guardian.
One of the most delightful Film Plays
of the season.—Supporting cast in-
cludes the popular New York
leading man Thornton Church
Book thru your local
Bluebird Exchange or
BLUEBIRD Photo Plays, INC.,
1600 Broadway, NEW YORK.

TWO THEATRES USE SAME OPENER.

Close-up and full-shot view of the Holman Theatre, Montreal, playing to smashing business on "Smashing Through" for a week. First attraction under new regime.

"SMASHING THROUGH" IN HOLMAN AND TUDOR.

(From the Atlanta Constitution)

ON the morning of the Fourth of July a high-priced motion picture machine will throw a splinter of light against a brand-new screen, to be accompanied by a purring, clicking sound; a lady in an inclosed structure "out front" will push a button releasing the first ticket; the interior director will say, "Let 'er fly," and then the Tudor, Atlanta's newest theatre and one of the most costly picture houses in the entire South, will be given its official opening.

While there is no little distinction in being a "first-dayer" or a "first-nighter" at any theatre, it will be more than ordinarily worth while at the Tudor next Thursday, as handsome souvenir quills of the type used in signing the Declaration of Independence will be given to women and children.

The opening screen attraction at the Tudor is the Universal feature, "Smashing Through," which has never before been seen in Georgia. Herbert Rawlinson is the star of the film.

It will be the policy of the management of the house to show "first runs" all the time, and only in exceptional cases will there be any change in this policy.

"Smashing Through" is frank melo-drama. But it is good, clean melo-drama. If that is what you like—and most movie-goers do—you will find this feature something of unusual cogency. The engaging hero of the film, Maston, has his share of the hard knocks, the narrow escapes, the unusual adventures, and he finally gets real gold out of a mine that had been pronounced worthless, and real love out of a lady who seemed, for a time, to have had a heart of flint. He doesn't overcome his obstacles by yelling for his valet, by vacillation or wavering, but simply by putting his shoulder to the wheel and "smashing through." The writer has seen this production and can vouch for its qualities of entertainment. It's five reels of meaty melo-drama, clean melo-drama.

Besides "Smashing Through" a comedy production will be shown.

These two pictures will runs Thursday, the opening day, and Friday, and will then be taken from the boards and a new picture will be substituted Saturday, making a complete change of program. Monday, Tuesday and Wednesday of next week Mary Roberts Rinehart's famous story "K" will be presented under its movie title "The Doctor and the Woman."

Take the word of the writer for it, the Tudor Theatre is a beauty. The rest room, the shadow box, the mezzanine floor, the foyer, are all that any picture house could have. The pipe organ cost $10,000, and will be played constantly.

The new house is located on the site formerly occupied by the Odeon Theatre; but every plank and beam of the old Odeon have been removed. The Tudor is new from its softly-carpeted floor to its ceiling of dull gold. The house is to be operated under the personal direction of William Oldknow, pioneer motion picture man of Atlanta, and will be managed by James F. Jackson, well known as a motion picture and vaudeville manager.

Young lady ushers will be employed at the Tudor, and a maid will be in attendance at the rest room. The theatre's balcony is reached by a short flight of stairs, and, like the main floor, is beautifully equipped, spacious and comfortable.

Special Attractions Score Heavily

VERY GOOD.

Universal Film Exchange,
New York.

Gentlemen:—We showed "The Bride's Awakening" at our theatre the other day. It was a very good picture, indeed, in every sense.

Yours truly,
ARENA THEATRE,
8th Ave. and 40th St., New York.

GENERAL SATISFACTION.

Universal Film Exchange,
New York.

Gentlemen:—I wish to advise you that your photoplay production, "The Risky Road," was run for two days to capacity business, and to the general satisfaction of my audience.

Yours truly,
(Signed) DAVID SCHAEFER,
Fox's Comedy Theatre,
194 Grand St., Brooklyn, N. Y.

A MASTERPIECE.

Universal Film Exchange,
New York.

Gentlemen:—In reference to "The Bride's Awakening," will say that I make it a habit of inquiring from my patrons after they have seen a picture, how they liked it. The majority of my patrons expressed their opinion in this way: "Wonderful—Beautiful—A Masterpiece."

In my opinion "The Bride's Awakening" is a great picture, and still greater as a money getter.

Yours truly,
A. S. CRYSTAL, Mgr.,
M. & S. Hopkinson Theatre,
Brooklyn, N. Y.

REAL MONEY GETTER.

Universal Film Exchange,
New York.

Gentlemen:—Regarding "The Bride's Awakening," would say that I consider it an excellent bet. Interesting story, good photography, winning star, and a real money getter. Business was above expectations with it.

Yours respectfully,
LINCOLN THEATRE,
Union Hill, N. J.

NOTHING BETTER MADE IN MOTION PICTURES.

Universal Film Exchange,
New York.

Gentlemen:—"The Risky Road" was certainly very good. Nothing better made in motion pictures. It is a good production for any picture house, and great for any audience.

Yours truly,
POWELL THEATRE, Brooklyn, N. Y.

Lobby of the Strand Theatre, Portland, Ore., decorated for Harry Carey in "The Scarlet Drop."

PACKED HOUSE.

Universal Film Exchange,
New York.

Gentlemen:—"The Bride's Awakening" was a very good picture. It drew a packed house.

Yours truly,
ARCADE THEATRE,
65th St., New York.

PLEASED EVERY ONE.

Universal Film Exchange,
New York.

Gentlemen:—"The Bride's Awakening" pleased everybody at my theatre. Picture was very good.

Yours truly,
IDEAL THEATRE,
44th St .and 8th Ave., New York.

VERY EXTRAORDINARY.

Universal Film Exchange,
New York.

Gentlemen:—We featured "The Risky Road" on May 22d and 23d. We did very big business with it. The production is very extraordinary and it will get big business for any exhibitor who will advertise it properly. Our patrons were well pleased with the story and the star, and we had very favorable comments on it.

With very best wishes, we are,
HILL THEATRE, Inc.,
(Signed) A. Johnny Mack,
Hill Theatre, Newark, N. J.

WENT OVER BIG.

Universal Film Exchange,
New York.

Gent lemen:—"The Bride's Awakening," with Mae Murray, went over big, the audience being well pleased with this production, and as I cater to an exclusive clientele, their opinion must be taken as an approval of this picture.

Yours,
PAUL C. THIELE,
Park View Theatre, Brooklyn, N. Y.

AT HER BEST.

Universal Film Exchange,
New York.

Gentlemen:—"The Risky Road" is an excellent picture. I believe that Dorothy Phillips is at her best in this production.

Yours very truly,
V. MIRSKY,
Amuse Theatre, Brooklyn, N. Y.

GOOD BUSINESS.

Universal Film Exchange,
New York.

Gentlemen:—"The Risky Road" was very good, and played to a good business. Let us know when you have more of this kind of pictures.

Yours,
W. WILSON,
Brighton Theatre, East Oronge, N. J.

JEWEL
Productions, Inc.
1000 Broadway New York City

An Actress

whom everyone loves to see
and a Drama that grips from
beginning to end.

"A SOUL for SALE"

The life story of a girl
who was bartered away
by her own mother.

JEWEL Productions, Inc.
1600 Broadway New York City

Jewel Press Sheet for "T

THE STORY.

(But a very poor apology for the film)

THE cooties of the German spy system invested the bakery of Louvain, where the baker of the berg and his daughter had lived in peace and quiet all their lives, little knowing that in Berlin the supreme boob of all the ages was reviewing his Boche butchers with intent to wreck the universe. He was a gentle assassin, was this little Willie A'Mighty. He reviewed his troops all day when the sun shone, and when it rained he played with tin soldiers on a marble-topped table in his boudoir. The while he received Von Bethmann-Bowlegs, Von Hindenboig and Von Turpentine. Just then the Clown Quince entered.

"Fadder, dear, vhy monkey mit tin soldiers, ven you can haf life uns?"

"Lock der door—mine boy got a idear. Vot iss it, son?"

"Aw, go on, let's be sports, und have a regular war, why not?"

"Well, so long as ve haf noting else to do—but not before lunch."

And so it came about that Willie A'Mighty called together the war lords.

"Chentlemen, I feel like tearing someting. Gif me a scrap of paper."

"I second de motion," said Von Hindenboig.

"Dot makes it unanimous mit me und Gott," said the kaiser. "I now declare de war open fer beezness. Und remember, boys, I vant a first class var."

In rapid succession followed the historical wallop on the jaw, the invasion of Louvain, the jollying of the Louvain Ingenue Society, the defeat of the geezer's German germs, and the attempt of the geezer himself to escape through the bakery of Louvain's hot oven. But it became too hot even for him, and the geezer went up in a puff of smoke, was pursued by airplanes, and finally made to realize that Sherman was right.

"THE GEEZER OF BERLIN."

Scenario by Frank Howard Clark.
Directed by Arthur D. Hotaling.
Titles by Tom Bret and Allies.

CAST.

The Kaiser, Little Willie A'Mighty, Ray Hanford
The Clown Quince Jack Stewart
Von Hindenboig Marvin Loback
Von Turpentine Walter Bytell
Cancellor Von Bethmann-Bowlegs, Richard Pennell
Palace Cop Earl Lynn
A Buxom Baker Hughie Mack
His Daughter Bartine Burkett
The Doughboy Monty Banks
A German Germ Bert Roach

SNATCHED FROM FIRST HERO ROLE TO BURLESQUE THE KAISER.

RAY HANFORD is the man who has had just one opportunity to play a hero role. Just one in four years of film work! And at that, they snatched him out before the story was finished, and chucked him into the most villainous role a man ever had—that of the kaiser—for Ray Hanford created the role of Little Willie A'Mighty in "The Geezer of Berlin," the two-reel satire on "The Kaiser, the Beast of Berlin," which comes to the..... theatre on.....

Think for a moment what must be the emotion of a film actor who has played nothing but villains all his life, when he is suddenly called upon to enact the role of a hero—and particularly when that actor is one of the most villainous get-me-the-child-or-I'll-tear-up-the-paper guys who ever put on grease-paint. Hanford never had to do any of the big league stuff—he was always cast for little bad men—mean, sour-faced, under-handed characters, for whose wickedness no one ever felt any admiration, and for whose punishment not the least compunction. Professionally it had been a very tough life for Ray. But he persevered in movie crime, and at last a time came when a director saw that the bush league villain had real hero stuff in him. That director was Harry Harvey, and he summoned Hanford to play the hero role in support of Marie Walcamp in "The Lion's Claws," a serial which has played in thousands of houses this summer. But fate was too kind. Hanford knew it couldn't last, and before the twelfth episode of the serial had been finished the Century Comedy Company sent for him to create the role of the kaiser in "The Geezer of Berlin." What untoward fate, or what progressive villainy can be brewing for Hanford now, he is afraid to imagine. The kaiser role is the limit.

FOR THE HERALD.

DO you want to see the kaiser baked in an oven? Do you want to see it made so hot for him that he is blown up through the ceiling? That's only one of the things that happen to Little William A'Mighty in "The Geezer of Berlin," an excruciatingly funny travesty on "The Kaiser, the Beast of Berlin."

Come and take a crack at the dignity of the All Highest, make fun of him and his silly son to your heart's content. See the German war lords, Von Turpentine and Hindenboig, ridiculed. See how the Clown Quince started the war by conceiving an idea—the first idea he had ever had. See how the baker of Louvain took revenge and baked his royal crust to a crisp. You can't afford to miss "The Geezer of Berlin."

AT A GLANCE.

SUBJECT: "The Geezer of Berlin."

CLASS: Travesty on "The Kaiser, the Beast of Berlin."

LENGTH: Two reels.

STARS: Ray Hanford, Hughie Mack, Bartine Burkett and Jack Stewart.

LOCALE: Louvain and Berlin.

SCENARIO: By Frank Howard Clark.

DIRECTED: By Arthur D. Hotaling.

Advertising Punches:

1. Two reels of great comedy.
2. A subject which every one in the Allied Federation likes to see burlesqued.
3. A travesty on the original and still the most successful Kaiser picture ever put out.
4. Tremendous expense of sets and company.
5. Kaiser baked to a crisp.
6. First authentic information that the clown quince started the war.

he Geezer of Berlin"

SUPPLIES.

Eight 11x14 Gellatines.
One 22x28 Gellatine.
One Slide.
One Single column scene cut.
One Double column scene cut.
Four Two column advertisements.
Four One column advertisements.
Music cue sheet.

POSTERS AS FOLLOWS:

Two One-sheets.
One Three-sheet.
One Six-sheet.

NOTES AND FILLERS.

Ever since "The Kaiser, the Beast of Berlin," took the country by storm, there has been a succession of kaiser showers. It has remained for the Jewel Company to offer a travesty on the kaiser picture, under the title of "The Geezer of Berlin." It will be seen at ..... Theatre on .....

* * * *

Bartine Burkett, one of the most engaging and interesting of screen ingenues, has been cast in an interesting role in "The Geezer of Berlin," which will be seen at the ..... Theatre on ..... This Jewel Production is a travesty on "The Kaiser, the Beast of Berlin." Miss Burkett plays the role made famous in the former production by Ruth Clifford, only in "The Geezer of Berlin," the blacksmith of Louvain becomes a baker, and his daughter a doughgirl.

* * * *

In casting about for a solution of the kaiser menace Jewel Productions engaged as being extremely appropriate Hughie Mack for a principal role in "The Geezer of Berlin." This three hundred and fifty-pound comedian was formerly an undertaker in Brooklyn, and it seemed particularly appropriate that he should be given charge of the worthless destiny of the kaiser.

* * * *

Yanked away from a hero role in "The Lion's Claws," a Universal serial, Ray Hanford was plunged into the darkest role he has ever played—that of Little Willie A'Mighty in "The Geezer of Berlin," the Jewel Production which will play at the ..... Theatre on ..... Hanford figures that he is about the thirteenth actor to impersonate the kaiser in the recent kaiser epidemic, but as this one is a burlesque on the first and most successful kaiser picture, "The Kaiser, the Beast of Berlin," he feels that he is at the head of the list instead of at the end.

* * * *

Jack Stewart plays the role of the clown quince in "The Geezer of Berlin," which Jewel Productions will release at the ..... Theatre on ..... While he is not at all proud of the opportunity to impersonate the individual, he feels compensation in the fact that he is holding that individual up to ridicule. He certainly is doing that with a vengeance.

GEEZER OF BERLIN IS TRAVESTY ON "THE KAISER, THE BEAST OF BERLIN."

THE most pretentious burlesque which has ever been attempted in motion pictures is "The Geezer of Berlin," the three-reel satire on "The Kaiser ,the Beast of Berlin." It will be all the more appreciated by those who can get into the.....Theatre tonight, because "The Kaiser, the Beast of Berlin," the first, and by all odds, the most successful of the kaiser pictures, played there last..... The greatest compliment which "The Kaiser, the Beast of Berlin," ever had, is the flood of imitations and near pictures which it has inspired. But a travesty is a compliment of an entirely different character, and one which is usually very entertaining.

Thousands of people will remember the travesty on "Twenty Thousand Leagues Under the Sea," which played in ninety per cent of the moving picture houses which had played the original Jules Verne masterpiece.

"The Geezer of Berlin" was conceived by Frank Howard Clark, and directed by Arthur Hotaling, engaged by the Century Comedy Company particularly for this picture, which is being released by the Jewel Productions. In it appear Hughie Mack, Bartine Burkett, Ray Hanford, Jack Stewart, Monty Banks and Bert Roach, together with a cast of several hundred supers and extras composing the German army and the population of Louvain.

Because the kaiser sets at Universal City which were used by Rupert Julian had been destroyed, it was necessary to reconstruct imitations of them as far as possible, to carry out the travesty. This necessitated the expenditure of a great deal of money, and it is quite probable that "The Geezer of Berlin" cost more than any two-reel comedy ever filmed.

It isn't about the cast or the people or the stars that one thinks when "The Geezer of Berlin" is mentioned to him. It is the comedy contained in the title and in the super-heated subtitles of the piece which one carries away from the theatre after a tremendously hearty laugh.

ADVERTISING CATCH PHRASES.

See the Kaiser baked to a crisp.

Smash the Kaiser's dignity on the jaw.

All the war lords of Germany baked in a pie.

Kultur kicked in the kitchen.

See the Kaiser's finish.

Ends the war as you want it ended.

The Clown Prince exposed.

Shows who started the war.

The tremendous sets in "The Kaiser, the Beast of Berlin," were duplicated as nearly as possible by the producers of "The Geezer of Berlin," which comes to the ..... Theatre on ..... This involved the expenditure of a tremendous amount of money for a two-reel comedy. But expenditure in the motion picture business is only answerable to results obtained, and the producers are the last people in the world to quarrel over spent money which brings such wonderful returns as are evident in "The Geezer of Berlin."

fearless Marie Walcamp

in the Universal Serial Thriller "The LION'S CLAWS"

The Mightiest Wild Animal Serial Ever Filmed

EXHIBITORS who have played and who are now playing the Universal serial thriller—"THE LION'S CLAWS," have admitted it to be without question the most thrilling wild animal serial ever filmed. It is not alone the greatest of all wild animal serials, but dealing with the kaiser's attempt to plunge the world in a great holy war brings a story of extraordinary timeliness. It's your biggest bet for summer. It will draw capacity for 18 weeks. Get the big ad campaign book and see how to put it over in big style.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, President, 1600 Broadway, New York.

Beautiful

Eileen Sedgwick

in

"Repeating the Honeymoon"

Here's a genuine old time NESTOR that will afford your patrons many a good hearty laugh. The story of a loving young couple who agree to disagree and later make up, but in the process many unforeseen circumstances mix matters up considerably. Book this because it's a good comedy and because—

IT'S A NESTOR

Book every Nestor as fast as they are released. You can"t overdose your patrons with laughter these days. While our boys are fighting at the front, we at home must keep up the spirit, and YOU, Mr. Exhibitor, can make money while doing your bit by keeping your theatre open all summer and keeping your people happy. See your nearest Universal Exchange, or communicate with the Universal Film Manufacturing Company, 1600 Broadway, New York City.

MONROE SALISBURY
IN
"WINNER TAKES ALL"

FROM THE POPULAR NOVEL BY G.W. OGDEN
DIRECTED BY ELMER CLIFTON
AND PLAYED BY A BIG CAST

BOOK THRU YOUR NEAREST BLUEBIRD EXCHANGE

BLUEBIRD PHOTOPLAYS

1600 BROADWAY NEW YORK CITY

"SCANDAL MONGERS"
One of the most talked about Photo Dramas ever screened
Revised Version of
LOIS WEBER'S
Sensational "SCANDAL" Production
Book thru your local BLUEBIRD Exchange or Bluebird Photoplays, Inc., 1600 Broadway, New York

SCENES FROM ANIMATED WEEKLY No. 32.

Baron Ishii, Japanese Ambassador, receives a mark of appreciation from a Camp Devens Mascot.

Mrs. Frank Learned at the launching of the Craven, named for her father, the late Captain Craven.

Jugo-Slavs unfurl their banner at Washington as a signal of their freedom from Austrian tyranny.

Children of Secretary of War Baker in Slavic costume at the unfurling at Washington.

Novel barbecue given at Camp Devens to the Jack Tars of the Boston Navy Yard's younger set.

Anniversary of the birth of American Liberty fittingly celebrated in Philadelphia with gigantic parade.

All The World's Biggest News FIRST—Every Week

UNIVERSAL
ANIMATED WEEKLY and CURRENT EVENTS

With the constantly increasing power of the Allies on all battle fronts, the Nation is afire to see all the doings of "The Boys" in pictures. Don't you understand the tremendous drawing power and profits this means to you if you book the Universal Animated Weekly and Current Events and

Advertise Them Regularly Every Week

If you don't—start with this week's release and devote part of the advertising space you use to these WEEKLIES—keep it up a couple of weeks and you'll establish a crowded and regular WEEKLY night. Why deliberately turn away from the biggest money feature of the week—one that costs you immeasurably less than the cheapest feature you can book. Advertise them. Use them once, you'll use them always.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, N. Y.

"BRUIN' TROUBLE."
Nestor Comedy.

CAST.

Fatty.....Ed Sedgwick
Girl.....Belle Bennet
Rattlesnake Pete.....Jack Frances
Foreman of Ranch.....Tom Webker

Fatty arrives at a ranch and gets a job, but also makes eyes at the rancher's daughter, who is engaged to the foreman. The cowboys get Fatty and haze him, but the girl comes to his rescue. The foreman informs the rancher of this and the rancher in turn tells Fatty he will shoot any man who comes between the foreman and his daughter. The rancher then locks the girl in her room. Fatty writes her a note which the boys see him throw into her window. They have a bear in the corral and turn it loose. The bear soon finds Fatty and trees him. The limb breaks and throws Fatty into the window of the girl's room. Then, after an exciting chase between Fatty, the foreman and the bear, Fatty finally manages to subdue the cowboys, and gets the girl.

"HEY, DOCTOR!"
Century Two-Reel Komedy.
(*Copyright* 1918, *Century Komedy Co.*)
Featuring Alice Howell.

Dr. I. O. Lotts.....Russ Powell
Rosie Rattle.....Alice Howell
The Janitor and her beau.....
.....Eddie Barry
Billy, the Artist.....Billy Armstrong
Jazzband Jennie.....Edith Kelly
Her Sweetheart.....Neal Burns

Dr. I. O. Lotts and Billy, the artist, have offices opposite each other. Dr. Lotts, after months of idleness, finally succeeds in securing a patient through his assistant, Rosie Rattle.

Across the hall Jazzband Jennie is having a "standing," and while Billy is having a wild time searching for his paraphernalia Jennie's sweetheart appears and takes her away into lands unknown.

Rosie Rattle and the janitor are sent out on a hunt for patients to liven up doc's business and among other victims brings in the unfortunate Billy, with whom Rosie thinks she is desperately in love and through whom the doctor finds an easy means of raising $2,000 quickly.

While at a masquerade ball Billy tries to teach Rosie to subdue her feet, the doctor "incog" calls at Billy's house for the money. His discovery and the chase that ensues is very funny and it all winds up happily, at least as far as Rosie and the janitor are concerned.

CURRENT EVENTS, No. 62.

Boy Scout "Camp Ghost" Is Laid To Rest Amid Rejoicing.—"Spirit of Discontent" is buried by youngsters in ceremony preceded by a snake dance by way of celebration.—*Olema, Cal.*

Sub-Title.—The cheerful mourners over the grave.

Thousands March To Prove Loyalty of Middle-West.—More than 100,000 are in line in great demonstration of patriotism, while other thousands line the sidewalke.—*Cleveland, O.*

President Wilson's Bull Brings $10,000 To Red Cross.—Champion Lavender's Lord, donated by the nation's Chief Executive, is auctioned together with sixty other prize animals donated by the American Short Horn Cattle Breeders' Association.—*Birmingham, Ala.*

Archbishop Hanna Blesses California Service Flags.—St. Mary's Cathedral is the scene of impressive services attended by distinguished clergy, Governor Stephens, Mayor Rolph and thousands of soldiers and sailors.—*San Francisco, Cal.*

Sub-Title.—Service flags were brought from all parts of the State.

This American's Loyalty Cannot Be Questioned.—Facing the statue of Lord Baltimore, this American whose ancestors have lived in this glorious land of freedom since ages before Columbus sailed the seas, does his part for W. S. S.—*Baltimore, Md.*

Sub-Title.—He soon will be one of the thousands of American Indians who have dropped the war paint for khaki and the tomahawk for a rifle.

"U-Boats Are On the Run," Says Schawb As 17 Ships Are Launched.—Pacific Coast shipyards contribute their share to the Independence Day launching of 100 vessels at ceremonies presided over by Shipping Board Officials.—*San Francisco, Cal.*

Sub-Titles.—Charles M. Schwab, Director-General of Ship Production, arrives under escort of the shipworkers' band. As the "Defiance" glides down the ways the steel keel-plate for the next ship to be built is lowered into place. The "Challenger," one of the largest of the seventeen vessels. "The kaiser knows that with the united backing of American workmen the American armies can never be beaten!" says Mr. Schwab.

Greatest American Flag Unfurled Before Thousands.—In honor of employees who have enlisted giant banner and service flag are thrown to the breeze.—*Chicago, Ill.*

Sub-Title.—A mile of yard-wide bunting, 250 miles of thread and stars measuring 5 feet from point to point were used in making the flag.

Nation Honors Major Mitchel As His Body Is Laid To Rest.—Distinguished Americans and representatives of all the Allied Governments follow casket from City Hall to honor New York's former Mayor whose life was so bravely sacrificed in the service of his country.—*New York City.*

Sub-Titles.—Wrapped in the flag he died for. Humming motors of battle-plane squadrons from Mineola Flying Field beat a requiem in the air, as the pilots dropped flowers upon the funeral cortege. Col. Theodore Roosevelt and Cleveland H. Dodge led the honorary pall bearers.

Official U. S. War Film.—Motion pictures made at the front by military photographers of the Signal Corps, United States Army, and released thru the Committee on Public Information.

150 *Die When Steamer Breaks In Half In Illinois River.*—Men, women and children go to their deaths like rats in a trap when unexpected accident to the excursion boat Columbia plunges 600 into the water.—*Peoria, Ill.*

SYNOPSES OF L-KO, NESTOR. LYONS-MORAN STAR COMEDY, WESTERN DRAMA.

UNIVERSAL SCREEN MAGAZINE NO. 82.

This issue of Screen Magazine starts off with a chapter on conservation. The Pennsylvani Steel Mill utilizes worn-out and abandoned steel rails by transforming them into new ones. Next comes a lesson in floriculture, showing the best way to slip geraniums. This film was photographed at the New York College of Agriculture, Cornell University. Everyone is interested in the little inhabitants of the zoo. Screen Magazine introduces us to some of the pygmies of the mammals' house at the Bronx Zoo. A new engineering device, mining by water power, is now being practised. At the La Grange Mine, Trinity County, California, the largest hydraulic mine in the world, gold is washed with water which flows at a tremendous pressure. We are admitted, through the Screen Magazine, into the Atlantic Division, American Red Cross, New York City, where clothing for the Allied wounded is made. Efficient methods are used in supplying the soldiers in the hospitals with comfortable garments. The reel closes with a Miracle in Mud, in which Willie Hopkins, the noted sculptor, uses Joe, the Universal monkey, as his model.

SCREEN MAGAZINE, CURRENT EVENTS & ANIMATED WEEKLY, (LION'S CLAWS No. 18 NEXT WEEK.)

"A DUCK OUT OF WATER."

Lyons-Moran Star Comedy.

CAST.

Jack Tarr.....**Eddie Lyons**
Mlle. Periette.....**Edith Roberts**
Apache Pete.....**Lee Moran**

The American cruiser Newport, with Jack Tarr among the sailors, arrives in a French port. Jack Tarr gets lost from the other boys during their leave in Paris. He drifts to an underworld cafe, where "Apache' Pete starts the apache dance with Mlle. Periette, queen of the underworld. One of the other apaches takes a hand and he and "Apache" Pete have a terrible knife duel, in which the other apache is killed.

When "Apache" Pete is flirting with another girl Mlle. Periette gives Jack a note telling him to come to her in the room above, as she is in danger. Jack sneaks up and has an exciting time trying to rescue her, meeting "Apache" Pete wherever he turns. Jack returns down stairs and sees another big fight. He succeeds in getting to the roof of the building where he wig-wags for help and the sailors start to his aid. He comes down stairs again and is about to make a getaway when the apaches back him to the arch where the American flag drops around him. The leader of the apaches tells Jack that it had all been a joke. The sailors arrive at this time, apaches are saluting the flag and cheering. Thinking Jack in danger, the sailors start fight, but Jack finally succeeds in calming them.

"THE HUMAN TARGET."

Three-Reel Spy Drama.

CAST.

Harrison Craig.....**Kingsley Benedict**
Thelma Von Styne.....**Claire DuBrey**
Prince Oscar.....**M. K. Wilson**
Lieutenant Bertram.....**Clyde Benson**

Harrison Craig, United States Secret Service man, camouflaged under an innocent pretence of studying art, has reached the city of Morlieu in West Saxonia, where he hopes to obtain the plans for certain enemy guns which are reported to have a range of sixty miles. He enlists the services of beautiful Thelma Van Styne, whose husband was drowned on a submarine steamer. She is only too willing to avenge his death by endeavoring to obtain the plans of these guns.

They pitch upon Prince Oscar as the most likely tool, and Thelma soon has him so deeply in her power that he promises to get the plans for her. But the officers of the court suspect him, and arrest Craig, who is detained in a building which is to be used as a practice target for the long range guns. The next morning gun-fire opens, and one of the shots landing on the beam to which Craig is fastened, releases him and he makes his escape just as the building is entirely demolished by a perfect shot. He successfully makes his escape from the country, and joins Thelma in London, where she gives him the precious plans which he had entrusted to her before his arrest.

ANIMATED WEEKLY, No. 32.

New Banner of Liberty Born In National Capital.—Flag of the Jugo-Slavs who fight to win freedom from Austrian tyranny is unfurled for the first time.—*Washington, D. C.*

Sub-Titles.—The Serbian Minister tells of the hopes for a union of the southern Slavs. And another liberty-loving people see the dawn of a new era! Children of the Secretary of War Baker in Slavic costume.

Former Mayor of New York Dies a Hero of the Air.—Major John Purroy Mitchel gives his life for his country when his fast scout airplane crashes 500 feet to earth at Gerstner Field, La., where Major Mitchel was finishing his training for service in France.

Sub-Title.—Here is Major Mitchel as he appeared in the uniform of a Reserve Military Aviator—one of the last pictures made of him before his tragic death.

Canadian Officers Review Yankee Troops.—Thousands turn out to welcome "Sammies" who soon will be on their way overseas to fight side by side with the heroic battalions of the Dominion.—*Winnipeg, Can.*

Sub-Title.—Blood-brothers of Canada march as an escort.

Convict Labor Saves New Jersey $20,000 a Year.—Governor Edge makes first 1919 automobile license plate at new plant installed at State Prison.—*Trenton, N. J.*

Sub-Titles.—Governer Edge, originator of the "anti-loafing" law which has spread all over the nation, stamps out the first plate. This machine has a pressure of 300 tons. Painting the steel plates. Drying the plates. Governor Edge wishes success to his convict workmen. "Three cheers for the Governor!"

City of Freedom's Birth Celebrates Independence Day.—Many thousands parade while vast throngs look on as Quaker Cityites commemorate anniversary of birth of American liberty. —*Philadelphia, Pa.*

National Army Social Notes.—Mr. "Sammie Doughboy" entertains at charmingly novel barbecue Mr. "Salt Jack Tar" of the Boston Navy Yard younger set.—*Camp Devens, Ayer, Mass.*

Sub-Titles.—Stowing the cargo. The Army has more pull than the Navy. The sailor was used to boxing the compass, but it was a draw, anyway. Baron Ishii, Japanese Ambassador, receives a mark of appreciation.

Uncle Sam Launches Another of His U-Boat Sinking Destroyers.—The "Craven," one of many swift oil burners, is christened by Mrs. Frank Learned, daughter of the late Captain Craven, and takes the water amid cheers.—*Norfolk, Va.*

Daniels Lauds Work of Pelham Bay Rookies.—Secretary of the Navy reviews 8,000 sailor lads and tells them merit is the only test in Uncle Sam's sea service.—*Pelham Bay, N. Y.*

Sub-Titles.—Boys who soon will man our newest warships. "Germany will soon be broken, when she will have learned that the world is not ruled by the law of force, but the force of law!"

Super-Dreadnoughts of the Air To Carry War Into Hunland!—Giant Handley-Page bombing machine, built in America from British design, is christened "Langley" and proves its readiness to carry the German's own brand of frightfulness over the Rhine. —*Elizabeth, N. J.*

Sub-Titles.—This monster of the skies can carry 20 passengers, or a cargo of bombs aggregating 6,000 pounds. Ready to fly, or fight, or both! Peace will come when thousands of such machines darken the skies of Hunland to end forever the curse of Prussianism! Aerial squadrons flying to France will soon become a common occurrence in the day's news. Yankee airmen will fly rings around the Hun.

"Trench Fever Squad" Solves Mystery of Disease.—Pershing's heroic volunteers arrive at an American Red Cross Hospital where innoculation and experiments upon them prove the "cootie" responsible for the spread of dread malady.—*Neuilly, France.*

Sub-Titles.—Convalescing. A "close shaves." "Stars and Stripes," the American army's official newspaper, brings all the gossip of the trenches. A little exercise before breakfast. Ambulance drivers furnish the "cabaret."

Cartoons by Hy. Mayer, World Famous Caricaturist.

Rip Roaring L-KO

"A Clean Sweep"—
featuring
CHARLIE of the Orient
the only Chinese Comedian in Pictures.

Charlie of the Orient

—in this rip snortin' L-KO—"A CLEAN SWEEP"—shows a brand of "Chinese comedy" that's entirely new in this country. Safe to say that Charlie of the Orient introduces for the first time to American screens a line of oriental laughs that have never been seen before. Charlie is a mighty good bet for your advertising, for there has not appeared to date a real Chinese comedian, and you can make "meat" of Charlie's appearance in your house in this L-KO. Book this and all forthcoming L-KO'S, also the past releases. They are all laugh getters, and you can't show too many comedies now in war times. The people want them all.

Book thru nearest Universal Exchange or

UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, PRES.
1600 BROADWAY, N.Y.

Music Cue Sheet for TWO BLUEBIRDS

By JAMES C. BRADFORD

"The Deciding Kiss"

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	1½	At Screening	4-4 Allegretto	Barchetta—Nevin
2	1¾ T.	The Local Shepherd	3-4 Tempo di Valse	Air De Ballet—Hille
3	2 T.	Beula Page	2-4 Allegretto	Conzonetta—Herbert
4	1½ D.	Eleanor Enters Gate	3-4 Tempo di Valse	Valse Poupee—Poldini
5	3½ T.	On Border of Heart Ache Land	2-4 Andantino	An Old Love Story—Nevin
6	2¼ T.	At the Gate of Good-by	2-4 Andante	Good-by—Tosti
			REEL II.	
7	2½ T.	Jimmie Had Become	3-4 Allegro	Butterfly—Densmore
8	2½ T.	Well, Have I Become a Father Yet?	9-8 March Characteristic	Hobbledhoy—Olson
9	3 T.	The Morning of Enchantment	4-4 Moderato Con Moto	* Jealous Moon—Zamecnik—(Theme)
			REEL III.	
10	1½ D.	Eleanor Picks Up Book	3-4 Tempo di Valse	Oriental Nights—Grant
11	2 T.	During Months of Mothering	4-4 Moderato	Vanitay—Jackson (Caprice)
12	3 T.	At School	3-4 Tempo di Valse	School Days—Edwards
13	1½ T.	I'll Take Her To Theatre	4-4 Moderato	Carmencita Shea—Densmore (Fox Trot)
			REEL IV.	
14	2 T.	The Calm Before the Storm	6-8 Allegretto	Pialo Solo
15	1¼ D.	Boy Embraces Eleanor	4-4 Moderato	Dramatic Tension—Borch
16	2½ T.	A Highway of Tears	2-4 Moderato	Un Peu D'Amour—Silesu
17	2¼ D.	Eleanor Starts Packing	4-4 Moderato	Loves Old Sweet Song—
18	1¾ T.	When the Finer Instincts	6-8 Allegretto	Love In Arcady—Wood
19	1½ T.	Old Home Joys	2-4 Allegro	Uncle Josh's Huskin Dance—Paul
			REEL V.	
20	2 D.	Peter At Door	4-4 Allegro	Perpetual Mobile—Bohm
21	1¾ T.	To Me She's Dearest In the World	4-4 Moderato	Love Here Is My Heart—Silesu
22	2½ T.	Carrier of the Call	3-4 Tempo di Valse	Valse—Grieg (Lyric Pieces)
23	1½ T.	Christmas	6-8 Moderato	March Miniature—Lanciani (Burlesque)
24	2¾ D.	Eleanor Enters Room	4-4 Moderato Con Moto	* Jealous Moon—Zamecnik—(Theme)

* Repeated Selections.

"Scandal Mongers"

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	3	At Screening	4-4 Allegro	Babillage—Gillet
2	2¼ T.	The People	2-4 Allegro	Le Retour—Bizet
3	1½ T.	Like Most Wives	3-4 Tempo di Valse	Destiny—Baynes
4	3½ T.	For Luck	2-4 Allegro	Al Fresco—Herbert
			REEL II.	
5	2¾ D.	Office	2-4 Allegretto Scherzando	Pas De Deux—Rubner
6	1½ D.	Mrs. Wright At Table	3-4 Valse Lente	Chanson Bohemienne—Boldi
7	2½ D.	Mrs. Wright Enters Auto	3-4 Allegro	Butterfly—Densmore
8	1¾ D.	Wright Enters Apartment	3-4 Andantino	Serenade—Frommel
			REEL III.	
9	3½ T.	A News Item	2-4 Allegro Scherzando Rubato	Badinage—Herbert
10	2¼ T.	By the Time	3-4 Allegretto	Air De Ballet—Herbert
11	1½ T.	Time Brings Recompense	6-8 Lullaby	Slumber Boat—Gaynor
12	1½ T.	Going To Miss Me, Daisy	2-4 Allegretto	Amerinda—Smith (Intermezzo)
13	1¾ T.	Fate Brought	3-4 Tempo di Valse	Forget Me Not—McKee
			REEL IV.	
14	2 D.	Mrs. Wright Leaves Trolley Car	3-4 Valse Lente	* Will You Remember—Romberg (Theme)
15	2¼ T.	Several Days Later	2-4 Allegretto	Serenade—Cesek (Intermezzo)
16	2½ D.	Insert Telegram	4-4 Andante	Andante Dramatico—Borch
17	1¾ T.	You're Not Going To Leave	9-8 Agitato	Dramatic Finale—Smith
18	2 T.	That Night	3-4 Valse Lente	Oriental Nights—Grant
			REEL V.	
19	2 D.	Mr. Wright At Window	2-4 Allegretto	Serenade—Ern
20	2½ D.	Husband On Steps	3-4 Andante	Prelude—Damrosch
21	2½ D.	Daisy Enters House	2-4 Vivo	Furioso No. 11—Keifert
22	2 T.	By Noon	4-4 Triste	Triste—Tschaikowsky
23	1½ T.	Your Neighbor	2-4 Allegretto	Babillage—Borch
24	1¾ T.	As We Leave You	3-4 Valse Lente	* Will You Remember—Romberg (Theme)

* Repeated Selections.

Book thru any Jewel Exchang

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"OME THROUGH"

"THE MAN without A COUNTRY"

"SIRENS OF THE SEA"

erbert Rawlinson

A Patriotic Triumph

Carmel Myers & Louise Lovely

Home Office, 1600 Broadway N.Y.

Jewel Productions

"The GEEZ OF B

A Ready-made Audience of Millions Everyone in your town who saw "The KAISER" and everyone who missed it will be wild to see this delicious travesty, "The GEEZER OF BERLIN." Millions are ready for it—are right on edge to see the ridiculous side of the King business. They'll laugh their heads off.

You 've already Paid Your Advertising Bill When you showed "The KAISER" you paid a great big part of your advertising on "The GEEZER OF BERLIN." This time your ads will go twice as far for half the money. You'll have our Special Book of Newspaper Ads within two weeks. Reserve for "The GEEZER" now. Be ready. Any Jewel Exchange.

...c. gets ...ER ...BERLIN"

A Travesty on "THE KAISER" —The Beast of Berlin

Lavish Costuming Magnificent Sets The costumes and sets of "The GEEZER" are on a par with the original Jewel Triumph, "The KAISER." This is unquestionably the most sumptuously staged burlesque in moving pictures—a high class farce that rings the bell from every point of view.

It's Something Different --- Something New Book "The GEEZER"—advertise it—clean up. You'll be giving a great, big, eager-to-be-amused audience the heartiest laugh of years and they'll thank you for something new, something different. Get in touch with your nearest Jewel Exchange today—without fail.

READ How to Get the UNIVERSAL 5

"BOY TO THE

The only Serial of its kind
The Serial that has NO COMPETITION

1 Invite the SCOUTMASTERS to arrange a Five-Minute Talk on Scouts and Scouting in your Theatre on the nights you run the episodes of "Boy Scouts to the Rescue." For the sake of the extra newspaper publicity that you're sure to get, you should also arrange with your Mayor to give a talk on the Boy Scouts of America.

2 As soon as you get the names of the SCOUTMASTERS in your section send every one of them notice that you are going to show the Serial, "Boy Scouts to the Rescue," stating the date.
Tell these SCOUTMASTERS that you are willing to admit free to the first showing every Boy Scout who comes in his uniform. Letting these Scouts see the First Episode free absolutely guarantees a packed house for every subsequent performance—for the enthusiastic mouth-to-mouth advertising will crowd your theatre with the boys, their families and their friends.

3 Tell the SCOUTMASTERS that you would appreciate it if they would organize a parade of the boys through your town to your Theatre on the opening day. In many sections the SCOUTMASTERS will consent to carrying of at least one banner, or illumination, stating: "We are going to the_____Theatre to see our own Serial, 'Boy Scouts to the Rescue.'"

4 Invite the SCOUTMASTERS to maintain a Booth in your lobby, or a Tent on the sidewalk so that they can appeal for more members, Scoutmasters, and money for Field Work. This will be one of the biggest things you ever did for your Theatre, for it will make every Boy Scout and every SCOUTMASTER your friend for life. Whatever you do don't omit to offer them this big chance to recruit men, money and members. It won't cost you a cent and it will be the biggest ad. you ever put over—at any price.

BOOK THRU YOUR NEAREST UNIVERSAL EXCHANGE, C
LARGEST FILM MANUFACTURING COMPANY IN THE UI

the BIG MONEY with Part Serial Winner

SCOUTS RESCUE"

before the World's Dublic
Backed by an irresistible Advertising Force

5 Write the SCOUT EXECUTIVE of your territory for the names of all SCOUTMASTERS in your neighborhood. If you do not know the name of the SCOUT EXECUTIVE, either write the BOY SCOUT Dept. of the Universal Film Manufacturing Company, 1600 Broadway, New York, or apply to the Local Council Boy Scouts of America, care of your Postmaster, who will forward it.

6 Write a circular letter to the clergymen of your section informing them that you will run the great educative Boy Serial, "Boy Scouts to the Rescue." Call their attention to the good it will do and ask them to mention it in their announcements, asking parents to send their children. Send copies of this letter beforehand to the SCOUT EXECUTIVE and ask him kindly to write "Approved" across the letters.

7 In co-operation with the SCOUTMASTERS, ask your biggest Department Store, or Athletic Goods, Bicycle or Motorcycle Store to make a Special Window Display of Scout Supplies, and to show the Window Card of "Boy Scouts to the Rescue"—with date of showing.

8 Have your newspaper report the speech of the SCOUTMASTER at your Theatre and give you good publicity on the Recruiting Booth. If they don't wish to play up the Serial in free publicity, get them to feature it in connection with the National Scout Campaign and the result will be practically the same.

Altho you'll need very little more advertising than these enthusiastic boys will give you—make sure of packing them in for that FIRST Episode by running the ads and using the stunning Posters.

MMUNICATE WITH THE UNIVERSAL FILM MFG. COMPANY,
SE, CARL LAEMMLE, PRESIDENT, 1600 BROADWAY, N. Y.

"Wid" says

"It's a clean-up! Go to it Big! If you dont mop up with this you're in the wrong business"

Mildred Harris in Lois Weber's
coming Fascination for the Whole Family

"For Husbands Only"

JEWEL

Our Boys in France charge the Huns yelling "Remember the Lusitania!"

No red-blooded American will ever forget the LUSITANIA. In France, our boys are driving the Hun from his trenches with that name on their lips as they charge. And every man, woman and child in your town knows that fact—remembers the tremendous disaster—wants to see the only picture of it that has ever been made. Give it to them.

They've never forgotten the crime—they'll never forget the picture. Read on the next pages who made it—how it was made—the length of time it took to produce. Then book "THE SINKING OF THE LUSITANIA" as the biggest picture of its kind ever filmed—the most overwhelming single reel that the mind of man ever conceived.

Give your People the World's Only Record of the Crime that shocked Humanity

JEWEL Productions INC
1600 Broadway, New York City

"THE SINKING OF THE LUSITANIA"

Winsor McCay's Blood Stirring penpicture of the blackest... crime of all history.....

Absolutely Authentic Supremely Thrilling Marvelously Reproduced

"THE SINKING OF THE LUSITANIA" was made by the famous artist, Winsor McCay. It is authentic to the uttermost detail. These details were collected by Augustus F. Beach, the first correspondent to reach the scene. To insure the wonderfully smooth action, which is one of the marvels of this picture, not less than 25,000 separate and distinct drawings on gelatine were made, requiring 22 months of work. The accuracy of the timing, which is another marvel, was accomplished through the careful calculations of Lieut. Commander J. H. Barnard of the U. S. Navy. People will be almost as much interested in how this thriller was made as in the subject itself.

This single reel is, beyond all question, the most intense production of its length ever filmed — the most dramatic — the richest in pathos and thrill and human interest. We absolutely defy any human being to look at this picture and ever forget it—or the place where they saw it. Book it with the knowledge that you are giving your friends something entirely different—the only record ever made of the blackest crime of all history.

Book it now—today. Be first to show it. This is the kind of picture that builds real reputation. See your nearest JEWEL Exchange. Or write the Home Office.

JEWEL Productions INC
1600 Broadway New York City

Special Ads *and* Special Posters *for*

"The SINKING OF THE LUSITANIA"

To make you absolutely sure of a capacity house for this unusual attraction, we have prepared Special Ads—the strongest we know how to make—for "THE SINKING OF THE LUSITANIA." These are in one and two columns. Get them from your Jewel Exchange.

We have further prepared Special Posters—one, three and six sheet.

Use all this matter. Make a killing. This is a picture with a punch.

Realize that this picture will never have a competitor. Pen pictures have been attempted before, but nothing so elaborate, so perfect in draughtsmanship has ever been produced. People will talk about and boost this marvelous production more than they would anything except "The KAISER, the Beast of Berlin."

Book "THE SINKING OF THE LUSITANIA" for a sure and certain winner. And do it today.

JEWEL Productions Inc.
1600 Broadway New York City

Lyons-Moran

Star-Comedies

— make the world shake with laughter

LYONS-MORAN Star Comedies have become the fixed weekly habit in hundreds of theatres all over this country. The demand for clean, high class comedies never ceases and Lyons-Moran Comedies have done more for Exhibitors to fill the long felt want than any comedies ever produced. Sparkling to a degree of brilliance—snappy, clever, and distinctly superior in every detail, these Lyons-Moran Star Comedies are booking like wildfire. Go see a few at your nearest Exchange. The comedies themselves are their own best advertisements. You'll book 'em if you see them. Biggest and best comedy attractions on the market, bar none.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co in the Universe," CARL LAEMMLE, President, 1600 Broadway, New York, N. Y.

Mildred Harris in
Lois Weber's Sensational
Box Office Triumph
The PRICE of a GOOD TIME
An unqualified success from every point of view in every theatre that has played it
The high water mark of all that makes a fine picture - or barrels of money
JEWEL
Productions

The Moving Picture Weekly

Vol. 6 - No. 24
July 27th
1918

-the Picture that will never have a Competitor

"The SINKING OF THE LUSITANIA"

Winsor McCay's Blood-stirring Pen Picture
of the Crime that Shocked Humanity

THOUSANDS of people have seen this marvelous LOIS WEBER PRODUCTION—Thousands have been impressed with the malicious mischief wrought by vile gossip and scandal mongers. It's true to life if ever a play was true to life.

DO NOT MISS IT!

"SCANDAL MONGERS" is a screen classic. It's much the same as a classic in literature. No one who has seen it or who will see it will ever forget it. It's a story of life as we live it. By all means take the whole family.

Theatre Name Here

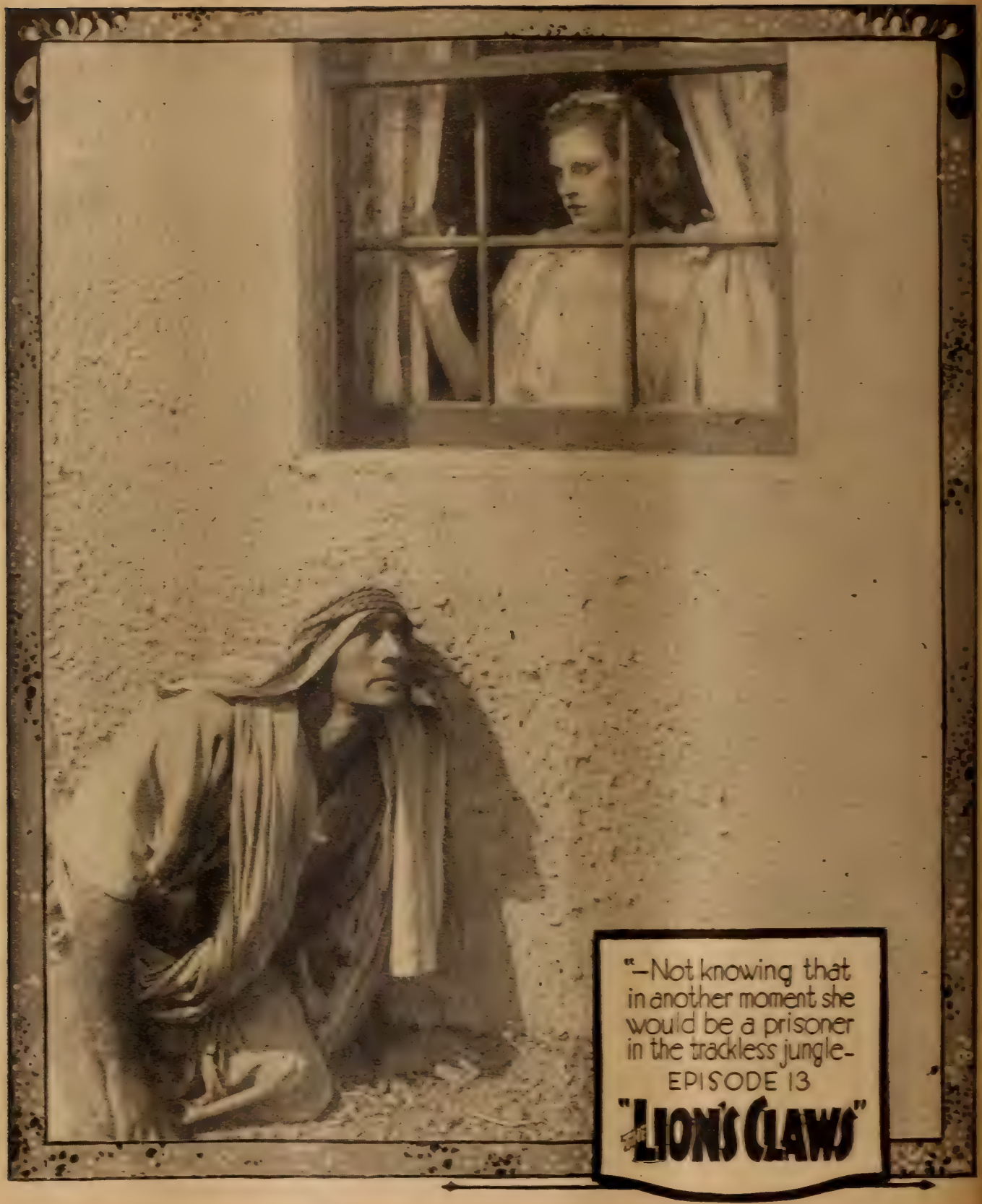
T. C. Cut No. 27. Mat 20c.

"SCANDAL MONGERS"

—the revised version of LOIS WEBER'S marvelous production. "SCANDAL" was one of the biggest money-makers and one of the biggest successes of the picture industry. It has been lauded as one of the few BIG productions. Exhibitors who have run LOIS WEBER productions will book "SCANDAL MONGERS" instantly. GO THOU AND DO LIKEWISE. Use the above newspaper ad, and be sure to get the special posters. Your nearest Bluebird Exchange will supply you promptly.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

Daring
Marie Walcamp
IN
"THE LIONS CLAWS"
The Only Wild Animal
Serial today on any screen


"—Not knowing that in another moment she would be a prisoner in the trackless jungle—
EPISODE 13
"LION'S CLAWS"

Escaping from the Well of Horror, Beth finds why her rescuers have been delayed-

EPISODE 14

"THE LION'S CLAWS"

Mad with rage over Beth's fate, Capt. Harris drowns her cowardly assailant -
EPISODE 15
"THE LION'S CLAWS"

At one end of the Bridge of Death, Rej Hari—at the other, a King of the Jungle
EPISODE 15
"THE LION'S CLAWS"

Jewel Press Sheet for "Th

STORY OF

The World's Only Record of the Crime That Shocked Humanity.

SINKING OF THE LUSITANIA.

(*Copyright* 1918, *Jewel Productions, Inc.*)

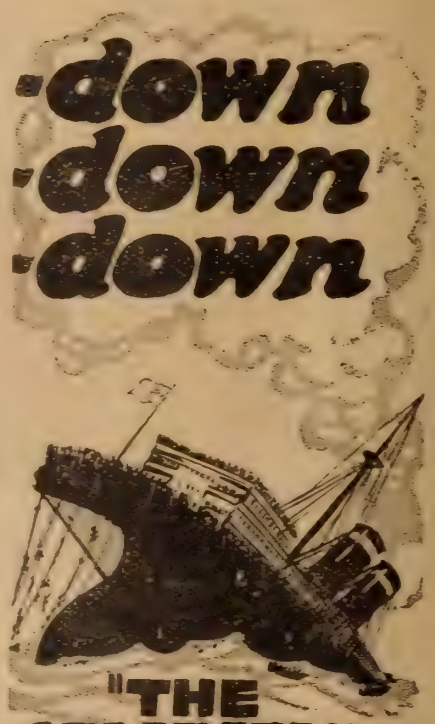
WINDSOR McCAY has given to the world through the medium of his pen a wonderfully graphic and compelling picture of the greatest sea tragedy of all history, and the most momentous disaster of recent times, the sinking of the queen of the seas, the Lusitania. The film, after introducing Winsor McCay, the famous artist and caricaturist, who was responsible for this remarkable picture, gives some idea of the tremendous amount of work necessitated in the huge collection of drawings, and the large force of artists whose services were employed for months and months. Then he introduces Augustus F. Beach, the noted war correspondent, the first American newspaperman to interview the survivers who landed on Albion's shore.

Mr. McCay in his film has followed the war correspondent's report of the manner in which the gigantic vessel was twice torpedoed, the orderly confusion of the launching of the life boats, the desperate leap of those who could not get in them from the uppermost decks, the gradual sinking by the bows, and the final plunge of the ship beneath the waters. With infinite detail, and with a variety of angles for which the pen picture method is particularly suited, Winsor McCay sketches in all of its agony the death struggle of the huge Cunarder, even going so far as to depict the Hun pirate and its fatal torpedoes in their journey of death and destruction. No actual pictures could be half as illuminating as this pen picture of the Sinking of the Lusitania by Winsor McCay.

"The Sinking of the Lusitania," a historical record of the crime that shocked humanity, will be shown at the.....Theatre on..... It was conceived and drawn by Winsor McCay, originator and inventor of animated comic cartoons. He calls "The Sinking of the Lusitania" a "pen picture," however.

Winsor McCay's first serious cartoon, "The Sinking of the Lusitania," will be shown as a Jewel feature at the.....Theatre on..... tonight.

Winsor McCay's Blood-Stirring Pen Picture.



"THE SINKING OF THE LUSITANIA"

The world's only record of the crime that shocked humanity

SEE IT from beginning to end—the sailing, torpedoing, explosion, sinking, rescues, famous men and women who were lost—the most amazing picture ever shown. Authentic to the last detail. Once seen, never forgotten.

Your theatre name here

FOR A HERALD.

THE SINKING OF THE LUSITANIA.

FORTUNATELY or unfortunately the world has no visible record of the sinking of the Lusitania, the greatest tragedy of the war, and the final impetus which drove us into it. True, we have had word pictures, but they draw largely upon the imagination. It has remained for Jewel to give to the world through the famous artist, Winsor McCay, a living pen picture of the sinking of the Lusitania, and in a way this is more effective than an actual moving picture of the sinking could possibly be. It is a remarkable piece of work. It is the only record the world will ever have of its most momentous catastrophe. In every way it is as authentic as possible.

Winsor McCay obtained his first idea of the actual sinking from the noted war correspondent, August F. Beach, who was the first newspaperman to obtain the detailed stories of the survivors who reached land. It is impossible to over-estimate the importance of Mr. Beach's analytical report, the mathematical problems of which were worked out by Lieutenant-Commander J. H. Barnard, U. S. N. Twenty-two months of work and twenty-five thousand separate drawings entered into this production.

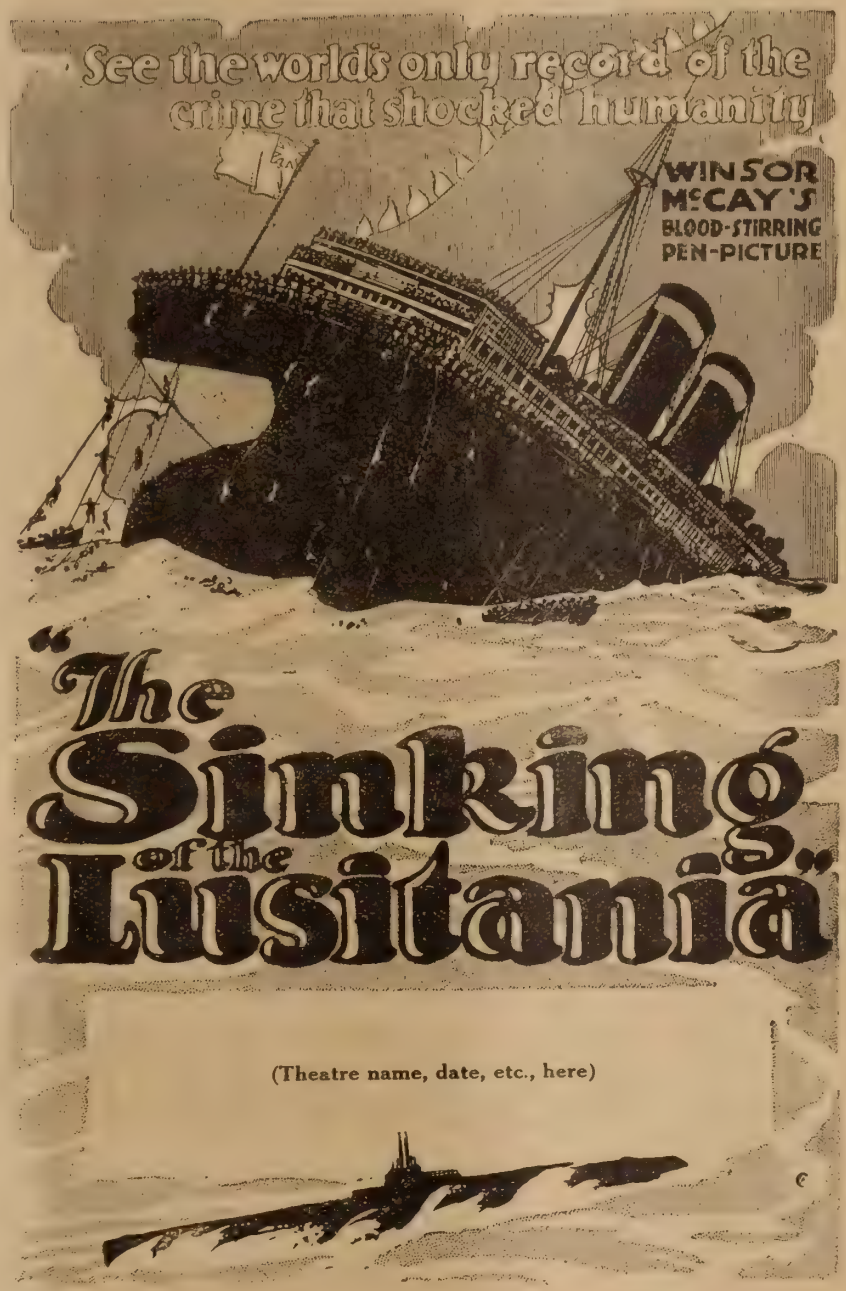
Augustus F. Beach, noted war correspondent, who was the first to interview survivors of the Lusitania, had charge of the narrative part of "The Sinking of the Lusitania," the Winsor McCay pen picture, which will be seen at the.....Theatre on .....

The mathematical problems necessary to the correct making of the Jewel picture, "The Sinking of the Lusitania," were calculated by Lieutenant-Commander J. H. Barnard, U. S. N. The picture was conceived and drawn by Winsor McCay, the noted American artist. This pen picture, which is the first animated serious cartoon ever shown, will be seen at the.....Theatre on.....

e Sinking of the Lusitania"

AT A GLANCE.

SUBJECT—"The Sinking of the Lusitania."
LENGHT—Single reel.
CLASS—Pen picture.
AUTHOR—Winsor McCay, assisted by Augustus F. Beach, war correspondent, and Lieutenant-Commander J. H. Barnard, U. S. N., who worked out the various mathematical problems.
ADVERTISING PUNCHES:
1—The world's only record of the crime that shocked humanity.
2—Only representation of the act which forced this country into the war.
3—The most talked-of disaster which ever overtook human begins.
4—The reputation and ability of Winsor McCay, one of America's most prominent artists and caricaturists.


See the world's only record of the crime that shocked humanity
WINSOR McCAY'S BLOOD-STIRRING PEN-PICTURE
"The Sinking of the Lusitania"
(Theatre name, date, etc., here)

MILESTONE IN HISTORY.

OF the two hundred Americans who sailed on the Lusitania on May 1st, 1915, the Jewel Production, "The Sinking of the Lusitania," shows four whose names are familiar to every man, woman and child in the United States. They are Elbert Hubbard, modern philosopher and author; Charles Klein, distinguished American playwright; Alfred G. Vanderbilt, multi-millionaire sportsman, and Charles Frohman, the world's foremost theatrical manager. Each met death in his own way on the ill-fated ship, the sinking of which by a German submarine threw us into the great world war.

Winsor McCay, who took it upon himself to draw an animated picture of this milestone of American history, has introduced the pictures of these four men as the leading characters in the dramatic portion of his picture.

The mechanical problems were made by the artist through the assistance of Augustus F. Beach, the noted war correspondent, who was in London at the time of the sinking, and who was the first to interview survivors, and by the advice of Lieutenant-Commander J. H. Barnard, U. S. N., who calculated the mathematical problems involved. Twenty-five thousand drawings, all photographed one at a time, went to make up this thousand feet of serious cartoon work.

"The Sinking of the Lusitania" will be released in.....by the Jewel Productions, Inc., at the..... Theatre on .....

Twenty-five thousand drawings had to be made and photographed, one at a time, for the wonderful single reel pen picture, "The Sinking of the Lusitania," which Jewel photoplayers will present at the.....Theatre on.....

"HOOT TOOT"

Century Comedies Present

ALICE HOWELL

in her Latest Comedy Scream

HERE'S one you don't want to miss—a "howelling" comedy, with Alice at her screamingest funniest—never cracking a smile, but pulling the laughs so fast that they sound like a Yankee machine gun on a busy day. Book "HOOT TOOT"—get them started on Alice Howell—then show every past release and begin making some real hot weather money. "Her face is your fortune." Look at it!

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, New York, N. Y.

Premiere Presentation of the Brilliant Young Star

Edith Roberts

in "The DECIDING KISS"

Based on Ethel M. Kelley's National Fiction Success-TURN ABOUT ELEANOR

The story of how a scrimpy little Cape Cod girl blossoms into a most beautiful young woman winning the Fiance of her Guardian.

One of the most delightful Film Plays of the season-Supporting cast includes the popular New York leading man Thornton Church.

Book thru your local Bluebird Exchange or

BLUEBIRD PHOTO PLAYS inc.

1600 Broadway New York

MEMBER OF THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*

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Vol. 6. JULY 27, 1918 No. 24

State Officials Boost Yellow Dog Drive

Government and State Secretaries in Fight on Thoughtless Disloyalty.

THAT the American people are aroused to the danger of permitting irresponsible persons to indiscriminately harass the government by making unfounded charges of inefficiency and incompetency is indicated by the spread of the Yellow Dog Campaign, and the official notice it is attracting from state and city officials.

The Yellow Dogs, so termed by Henry Irving Dodge, author and American propagandist, is the type of disloyal citizens that are not unlike the "Copperheads" of Civil War days. The Yellow Dogs of the present war are the brainless Americans who believe every disparaging story, and are ever ready to repeat the tales of German accomplishments and enemy successes that are started by German propagandists for the purpose of demoralizing American morale.

It is reported from the National Headquarters of the Anti-Yellow Dog Club at 730 Seventh Avenue, New York City, that every State in the Union has now been heard from, and the campaign to employ the boy power of America against Yellow Dogism as suggested by Mr. Dodge in his story "The Yellow Dog" (Published in *Saturday Evening Post*, May 4th) is now on in real earnest with the sanction and support of State and municipal authorities in all parts of the United States.

One of the most encouraging reports received is that from Hon. Frank L. Houx, Governor of Wyoming, who in a letter to the Anti-Yellow Dog Club, says, "I am heartily in accord with your move, as we have no room in America to-day for the Yellow Dog. We now have an organized system in our State known as the One Hundred Per Cent. American Club, whose purpose it is to single out the Yellow Dogs in our State and brand them as such. . . . I am glad to say that we have had very good success and that we have very few unpatriotic citizens within our borders."

Tom J. Terrall, Secretary of State of Arkansas, after expressing his great sympathy with the movement to have the boys of America stamp out Yellow Dogism, has offered to go any place in the United States and deliver speeches in the interest of the Yellow Dog Drive.

Sidney P. Osborn, Secretary of State of Arizona, in speaking of the adaptation of the plan for the suppression of this grave internal menace, says in part, "The unique, but most effective plan suggested to discourage and suppress sedition and seditious talk throughout the nation could not be improved upon and it has my unqualified endorsement. If I can assist you or your club in any way, I will deem it an honor, pleasure and duty to do so."

Governor Norbeck of South Dakota has advised the National Headquarters that he is heartily in favor of the movement and has promised it his support in the State of South Dakota.

Hon. I. M. Howell, Secretary of State of Washington, after expressing his approval of the plans and objectives of the Anti-Yellow Dog Club, says, "The boy power of the nation is certainly a factor which should be able to deliver a strong punch to the enemies of liberty."

Hon. Arthur Capper, Governor of Kansas, says, "I am for it strong and you may be sure that I shall do everything I can to boost the principles it stands for."

Hon. Keith Neville, Governor of Nebraska, in a communication to the Anti-Yellow Dog Club, states, "I wish you every success in the elimination of this form of propaganda which is so detrimental to America."

Hon. J. L. Lyon, Secretary of State of Oklahoma, says, "I think the movement you have started, to be known as the 'Yellow Dog Drive,' is indeed worthy of support, and I shall be glad to give whatever assistance to it that I can."

Hon. Julius A. Schmall, Secretary of State of Minnesota, speaking for his State, advises the Headquarters of the Anti-Yellow Dog Club that he may be called upon to do everything in his power to help carry along the movement in the State of Minnesota.

Hon. B. O. James, Secretary of the Commonwealth of Virginia, states, "It gives me great pleasure to heartily endorse and support anything that can be done to crush the German effort."

All of the Anti-Yellow Dog Clubs being formed in different sections of the country are organizations of voluntary workers. No contributions are sought, nor will they be accepted. The boys organized to carry on the work of summarily challenging unpatriotic statements are being supplied with membership cards, books of rules, and all the necessary literature without expense to themselves or to the organizers of the various clubs. Every man heard to make an unpatriotic statement or to repeat a discouraging rumor is to be challenged by a duly authorized boy detective of the Anti-Yellow Dog Club, and asked to give proof of his disloyal statements. Failing to produce this proof, he is to be branded a Yel-

(*Continued on page* 14)

TITLES FOR CURRENT EVENTS, No. 63 ON PAGE 11

1. Charles Schwab watches the Brittania wade thru barbed wire at Allied War Exposition, San Francisco.

2. Miss Margaret Wilson, with Henry P. Davidson, meets Prince Joshihisa Tokugawa, head of the Japanese Red Cross Mission to this country.

3. Governor Stevens of California and Esaban Cantu, Mexican governor of Lower California, shake hands across the border line.

4. Deep sea diving machine invented by W. D. Sisson for deep sea salvage work tested at New Rochelle.

5. Japanese Red Cross Mission greeted by government officials at the national capital.

6. Unexploded torpedo fired by a German submarine at an American destroyer, and now used as a war relic at the Allied War Exposition, San Francisco.

SCENES FROM CURRENT EVENTS No. 63.

(For titles see opposite page)

NESTOR COMEDIES

PRESENT

The Celebrated Musical Comedy Star

LEE KOHLMAR

in

The roaring musical Farce in celluloid

"IT CAN'T BE DONE"

WHAT Comedies that you know of that you can book at the cost of NESTORs that have ever given you such a Star as Lee Kolmar, the big drawing card in musical Comedies at the LaSalle Theatre in Chicago and New York theatres for years? And not alone that you get Lee Kolmar, but you get a Comedy staged with a lavishness that calls for many times the present rental price.

NESTOR COMEDIES have always had first call among wise exhibitors, for every NESTOR with few exceptions have been easily the cream of the entire comedy field for years. "IT CAN'T BE DONE" featuring LEE KOLMAR, gives you another winner with big advertising possibilities. Not one really wise Exhibitor will overlook this NESTOR COMEDY WINNER.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, New York.

ANOTHER SMASHING TWO-REEL SPECIAL

Neal Hart and Eileen Sedgwick

in The Big Thrilling Western Photo Drama

"ROPED AND TIED"

5 Reels of Lightning Like Action boiled down to 2 Thrilling Reels.

GOING OVER-BIG

EVER since we announced our program of weekly 2-reelers on the finest short subjects, the response from Exhibitors has been extraordinary. Short subjects are going over bigger now than in the early days when short subjects were THE thing. It's a come-back that's allowing Exhibitors to clean up with the greatest line of 2-reelers known to the business. UNIVERSAL 2-REELERS ARE ALL BRAND NEW PICTURES—never released before—never even shown to the trade before. Genuine 5-reel features boiled down to two wonderful reels of photo drama Book "ROPED AND TIED." It's another winner. Book every 2-reeler that comes out. START NOW.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, Pres., 1600 Broadway, New York.

(*Continued from page* 10)

The Official Emblem.

low Dog and given a slip of paper on which are printed the definitions of a Yellow Dog.

Yellow Dogism is dangerous to the country, and the Anti-Yellow Dog Clubs intend first, to make it a very unpopular form of conversation, and then to weed out unintentional disloyalty, and expose the real enemies of the government.

ARE YOU A YELLOW DOG?

"Any man who tells the government its faults and how to correct 'em is its friend; any man who tells the government about its faults just to discourage is a **Yellow Dog.**"

"If a man talks against the government and can't back up what he says, he's a **Yellow Dog.**"

"The meanest **Yellow Dog** of the lot is the one that stands up and hears his country abused without protest."

"Any man that won't buy a bond isn't willing to pay his share of the expenses of our brothers in the trenches who are risking their lives for him. Can any **Yellow Dog** *be yellerer'n* that?"

"Anybody that says U. S. bonds ain't the safest investment in the world is a **Yellow Dog.**"

"Anybody that says anything that gives the Germans a chance to write home an' say this ain't a popular war is a **Yellow Dog.** It's popular and then some."

"Anybody who talks peace by compromise is a **Yellow Dog.** Judas made a 50-50 peace with the devil. Everybody knows where Judas got off."

"Every calamity-howler is a **Yellow Dog.**"

"Which would you rather believe—Uncle Sam or the Kaiser?"

"Free Speech—Yes! Free Lies—No!"

"The **Yellow Dog** may have his day, but this ain't it."

"All **Yellow-Dogism** is made in Germany."

"This is an American town—we're behind the Government."

"Our beloved Country is in danger; nobody but a **Yellow Dog** will obstruct the **Anti-Yellow Dog** movement."

HENRY IRVING DODGE
in "The Yellow Dog."

(Reprinted by permission of Harper & Brothers.)

McCAY'S CONTRIBUTION.

First Serious Animated Cartoon Is "The Sinking of the Lusitania."

AS Winsor McCay was the originator of the animated comic cartoon, his contribution of an animated serious cartoon is a matter of more than passing interest. "Gertie" is probably his most famous contribution as a comic, but "The Sinking of the Lusitania," which will be seen at the _____ Theatre to-night, will easily rank with the wonderful feature productions which have to do with the war. It is hard to dignify the name "cartoon," and for that reason Mr. McCay chooses to call his work a "pen picture." He has made every effort to make the scene which no camera was present to photograph, as accurate as possible. All of the stories of survivors as told to Augustus F. Beach, war correspondent, who met them on the coast of Ireland, were carefully gone over and compared and the mathematical problems which the picture presented were carefully worked out by Lieutenant-Commander J. H. Barnard, U. S. N. Under the circumstances a record of this milestone in American history could be obtained under no other plan than by animated moving pictures. Mr. McCay is entitled to the thanks of the entire country for this historical record of the crime that shocked humanity.

THE ONLY ONE.

Winsor McCay Contributes Only Record of the Sinking of the Lusitania.

JEWEL WILL RELEASE.

BECAUSE no such thing existed, Winsor McCay, the noted American artist, set himself to the task of creating through a pen picture a reproduction of the sinking of the Lusitania. He enlisted the services of Augustus F. Beach, the noted war correspondent, who received the first news from survivors of the ill-fated ship who reached the coast of Ireland. The only other matter upon which Mr. McCay needed expert advice was the calculation of the mathematical problems involved, and these were entrusted to Lieutenant-Commander J. H. Barnard, U. S. N. The picture was completed in three months of tremendous endeavor, and will take its place as a remarkable contribution to the history of our country.

This wonderful picture, the first animated serious cartoon ever presented, will be shown at the _____ Theatre on _____

Winsor McCay, whose serious cartoon, or rather, pen picture, "The Sinking of the Lusitania," will be seen at the _____ Theatre on _____ is justly entitled to the title of originator and inventor of the animated comic cartoon. It is like Mr. McCay to be the first to conceive and draw the first animated serious cartoon.

"GEEZER BERLIN" NOTES.

If you want to see the kaiser burned to a crisp, come to the _____ Theatre on _____, where Hughie Mack, the former champion heavyweight Brooklyn undertaker, officiates at this interesting ceremony in "The Geezer of Berlin," a travesty on "The Kaiser, the Beast of Berlin."

Arthur D. Hotaling, one of the best-known comedy directors in the motion picture business, was specially engaged by the Century Comedy Company to produce "The Geezer of Berlin," a satire on "The Kaiser, the Beast of Berlin." This travesty, released by the Jewel Productions, will be seen at the _____ Theatre on _____ The scenario was written by Frank Howard Clark, most of whose previous efforts have been along the line of extremely serious drama.

There is scarcely a dignitary of the German court who is not properly burlesqued in "The Geezer of Berlin," a satire on "The Kaiser, the Beast of Berlin." The three-reel travesty will be seen at the _____ Theatre on _____ Ray Hanford plays the role Rupert Julian played in the wonderful Kaiser picture.

Gus A. Metzger, Pioneer

Oregon Film Man will take charge of the New York Jewel Exchange

Gus A. Metzger

GUS A. METZGER has come out of the far, far West to become general manager of the New York Jewel Exchange. Gus is a pioneer in the film business of Oregon. When one uses the word "pioneer," it carries the idea along with it of whiskers reaching down to the fourth button of the vest, and lest any one should think that Gus was this kind of a pioneer, the Weekly is publishing his picture in an adjoining column.

Mr. Metzger arrived in New York on Tuesday morning at 8:30 o'clock. At nine he was at his desk at 1600 Broadway, and had begun his duties as general manager of the Jewel Exchange. Since the death of the late Sol Berman the affairs of the exchange had been in the hands of E. H. Goldstein.

No exchange manager or film man on the Pacific Coast is better known than Gus Metzger, and he comes to his new post in the East with a tremendous fund of energy and enthusiasm, and with the good wishes of hundreds of exhibitors and friends in Oregon. To delve back for a short time into history, Gus was born in St. Paul, Minn., on the first day of January in the year 1878. His schooling was completed in Kansas City, where he went into the retail shoe business, going to Chicago when he had reached his twenty-second year, and locating with the firm of Seidwell De-Wint. In traveling for this house he became interested in the film business in Portland. There was only one man in it at that time. Gus opened the second movie house in that city at Sixth Street, between Washington and Stark, where the New Grand is now. Across the street he opened the Orpheum, and inside of two years he had six theatres operating. He consolidated with S. Morton Cohen in the People's Amusement Company, which operated a chain of twenty-six or twenty-seven theatres in Oregon. In 1911 he sold his interest in this company, and stepped into the service game with the Film Supply Company of Portland, Ore. In 1914 the Universal bought out this company, but retained Mr. Metzger as the general manager, which position he has held ever since, taking on in addition to Universal the Bluebird business and the Jewel. As Mr. Metzger was the first exchangeman in this territory, he has always kept the Film and Supply Company in the first position among all of the Oregon exchanges. His success at forty as a pioneer exhibitor and exchangeman is the best augury for his successful handling of the Jewel Exchange in New York City.

DEMORALIZING.

So Much Interest in Portland Exchange in "For Husbands Only the Men Can't Work.

FROM Jewel comes the report of a unique complaint registered by the manager of the Portland exchange. It is to the effect that "For Husbands Only" has so impaired the efficiency of the office staff that a threat of instant dismissal of any employee found in the projection room while the picture is being shown to the trade, plus the locking of the doors of that room, has been found necessary.

"For Husbands Only" is now being shown to the exhibitors of the Northwest territory and bookings are being accepted for the coming fall season. Although the employees of the office saw the picture upon its initial office presentation, they developed the habit of dropping their duties and coming into the projection room whenever the newest Jewel release was being shown.

"I have viewed it myself no less than half a dozen times," said Gus Metzger, retiring manager of the office, "and every time I see something new and strikingly attractive in it. I figure that a film that makes exhibitors and all want to see it again and again, is going to have the same effect on the public, and I am expecting 'For Husbands Only' not only to play return engagements in many of the theatres, but possibly to break its first-run records on some of its return engagements. It comes as near being one hundred per cent. first-class entertainment as any feature I have seen."

The Portland censor board and viewers and some of the leading exhibitors voted the same when they saw it at a private viewing at the Strand Theatre recently.

Mr. Metzger has just accepted the management of the New York Jewel office and promises a record on "For Husbands Only."

HUN PETTY LARCENY.

England too Proclaims German Perfidy in Theft of Universal Photograph.

JOHN D. TIPPETT, General Manager of the Trans-Atlantic Film Company of London, England, sent the proof of the bare-faced German theft of a good American picture which was shown in the "Moving Picture Weekly" of May 12th to a London paper, and here is the comment which that paper makes upon it:

"THE INCORRIGIBLE LIARS.

"I have just seen two photographs, one printed in the German magazine "Daheim," just published in Berlin, and the other taken in March, 1915, in California by the Universal Film Manufacturing Company. The photograph in the magazine bears a caption describing 'a German machine crashing down a Russian in flames.'

"Actually, it is a photograph of the fatal accident in March, 1915, to Frank Stites, an American airman employed by the Universal Film Company to take part in picture productions.

"There is not an atom of difference in the two photographs. But it doesn't matter to the Germans. It was apparently necessary to show a photographic record of German prowess, and a rare American picture *being* handy, it was requisitioned."

The lie was first discovered by "Collier's Weekly," and was given a full page showing in that widely circulated medium in this country. It was then sent out to daily papers and over two hundred of them reproduced this evidence of Hun petty larceny.

Show it First and Now! The Picture that will Never have a Competitor!

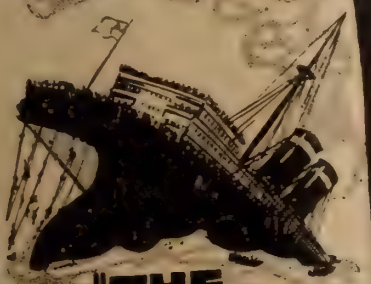
JEWEL PRODUCTIONS

INCORPORATED

Executive Offices. 1600 Broadway. New York City

-'Twill burn in your brain Forever!

-down -down -down

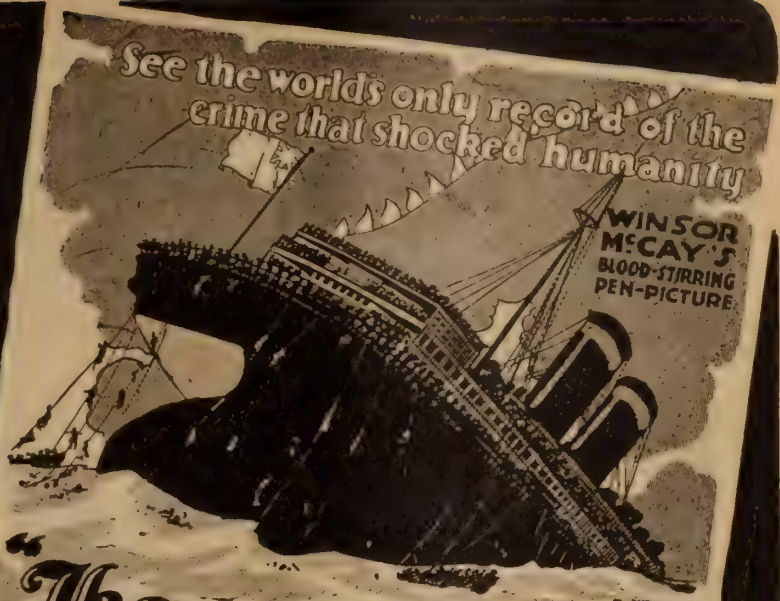


"THE SINKING OF THE LUSITANIA"

The world's only record of the crime that shocked humanity

SEE IT from beginning to end—the sailing, torpedoing, explosion, sinking, rescues, famous men and women who were lost—the most amazing picture ever shown. Authentic to the last detail. Once seen, never forgotten.

{ Your theatre name here }



"The Sinking of the Lusitania"

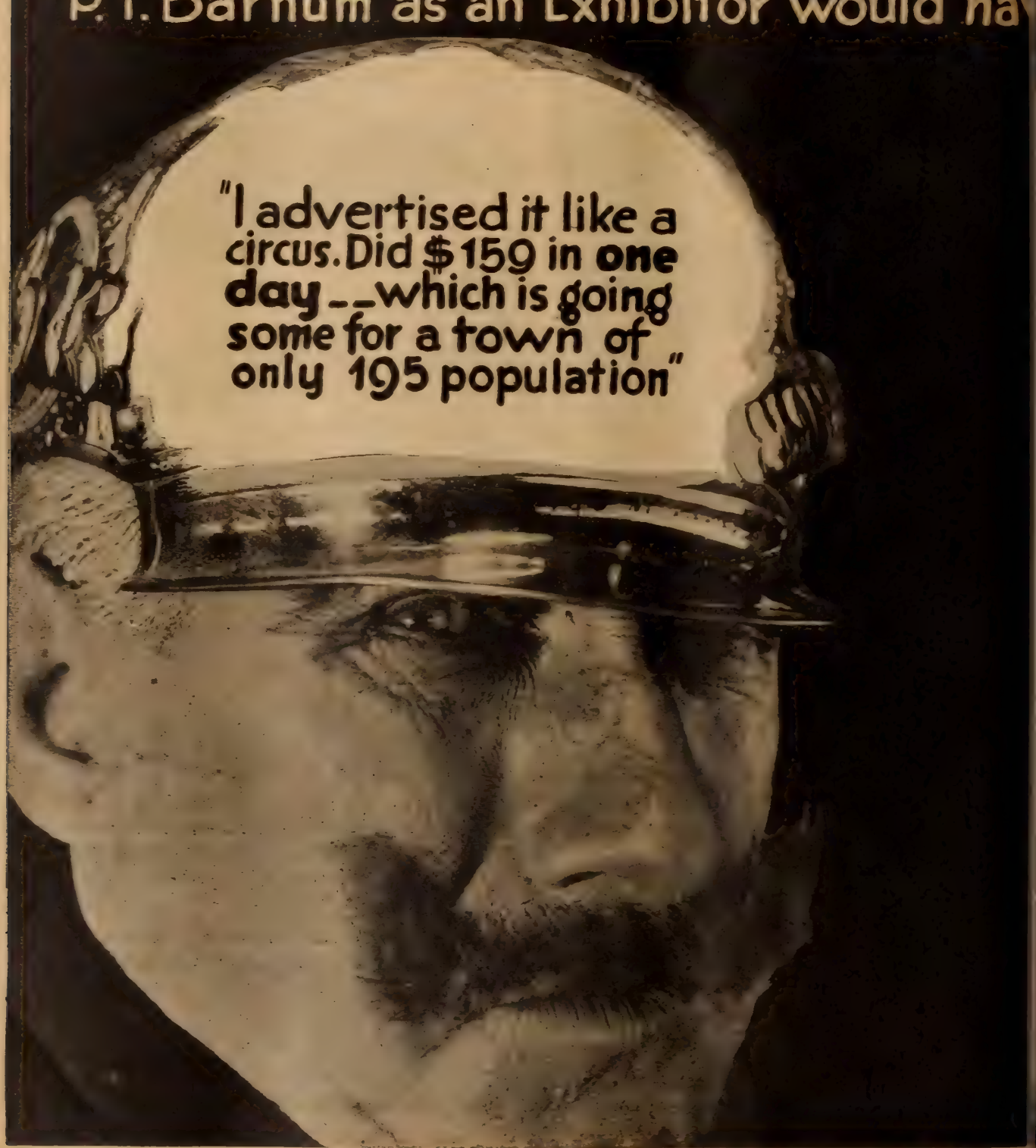
(Theatre name, date, etc., here)

Book this Reel Use these Ads.

JEWEL Productions Inc.
1600 Broadway New York City

Advertise it

P.T. Barnum as an Exhibitor would hav



ike a Circus!

nade a million Dollars with "The Beast of Berlin"

MAKE ROME HOWL!

TAKE off your limit when you advertise "The KAISER, the Beast of Berlin." Go at it with a P. T. Barnum punch. Use strong methods—big space—blow your horn hard. Make Rome howl!

Fred Nolte of the Wonderland Theatre in Buckeye, Iowa, a town of 195 people, says: "I didn't think a small town exhibitor could make out on 'The KAISER'—but I did—and any one can by pushing it.

"I advertised it like a circus. Did $159.30 in two shows in one day, which is going some for a town of only 195 population.

"This picture breaks all records here. I never saw a picture that has them up and going as this one has. My advice is—*all exhibitors* should show it."

Book the Original - the Only Artistic Triumph...

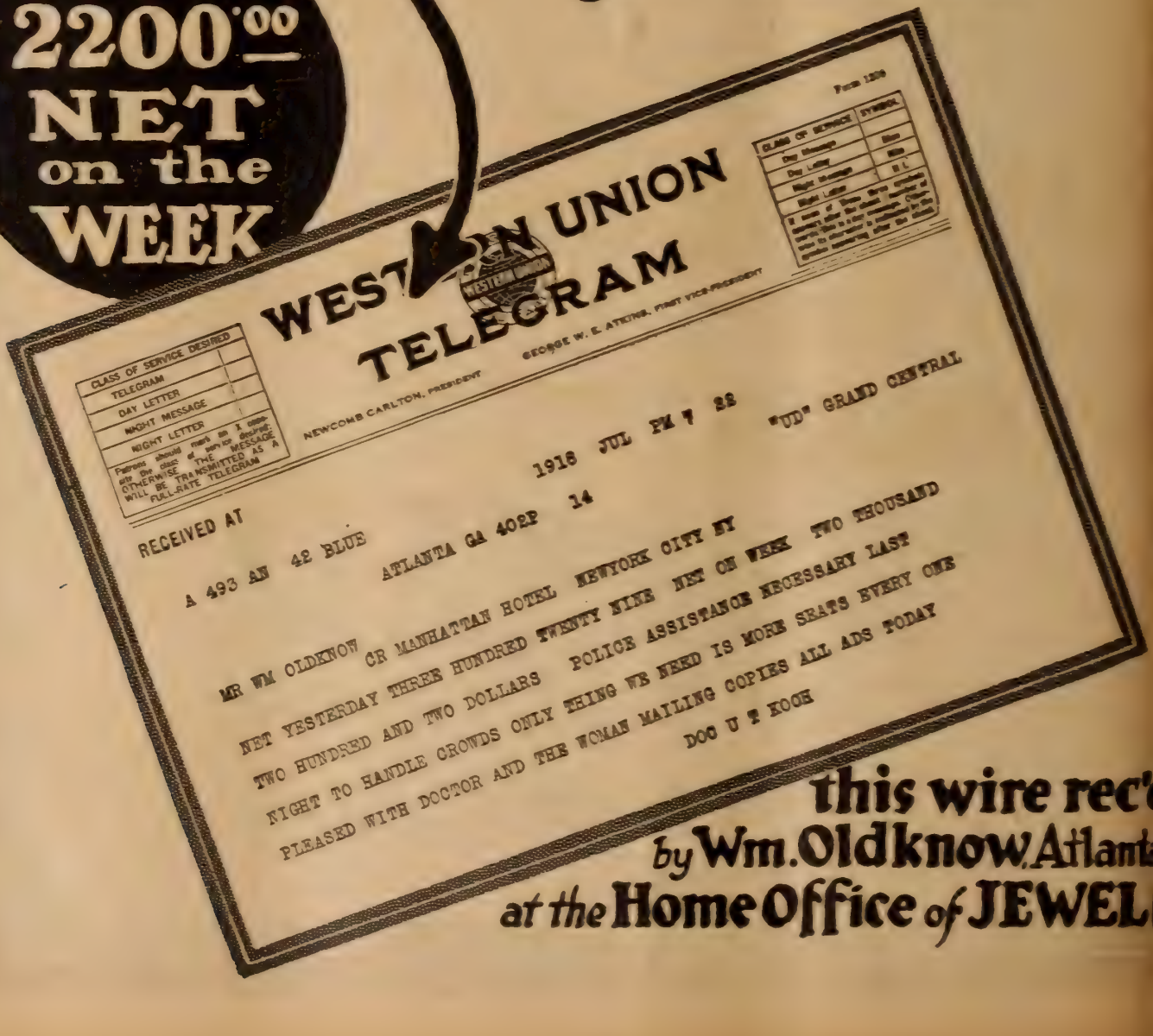
"The KAISER
THE BEAST OF BERLIN"

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices. 1600 Broadway. New York City

What has this Ex

After You read this telegram stop and ask yourself the questio "what has this Exhibito got on Me?

$2200.00 NET on the WEEK



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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"UD" GRAND CENTRAL

MR WM OLDKNOW CR MANHATTAN HOTEL NEWYORK CITY NY

NET YESTERDAY THREE HUNDRED TWENTY NINE NET ON WEEK TWO THOUSAND TWO HUNDRED AND TWO DOLLARS POLICE ASSISTANCE NECESSARY LAST NIGHT TO HANDLE CROWDS ONLY THING WE NEED IS MORE SEATS EVERY ONE PLEASED WITH DOCTOR AND THE WOMAN MAILING COPIES ALL ADS TODAY

DOC U P KOCH

this wire rec'd by Wm. Oldknow Atlanta at the Home Office of JEWEL

ıibitor got on You?

NOTICE

Notice, please, that the cash total for the week on "THE DOCTOR AND THE WOMAN" was $2,200.00. One day's receipts alone amounted to $329.00 NET. And what has this wide-awake Exhibitor done with this picture that you can't do? Nothing. He simply EXPLOITED this production with the right kind and enough advertising, and he cleaned up with it. Evidence extraordinary that—

"The DOCTOR AND THE WOMAN"

possesses the pulling power if properly exploited. Filmed from the story by the highest paid woman author in the world, Mary Roberts Rinehart. Directed by the greatest living woman director — LOIS WEBER—featuring beautiful Mildred Harris, Star of "The Price of a Good Time"—this great JEWEL Production, "THE DOCTOR AND THE WOMAN," is one of the biggest drawing cards of the year. Our special JEWEL booklet of ads, posters and helps will show you how to clean up with this big production.

JEWEL Productions
1600 Broadway New York City

Jewel Press Sheet for LOIS WEBER'S "FOR HUSBANDS ONLY"

THE STORY.

(Copyright 1918, Jewel Productions, Inc.)

CONVENT bred Toni Wylde had suddenly married Samuel Dodge as a solace for a heart desperately wounded in its first experience of love. Many other women had learned, like Toni, that Rolin Van D'Arcy was not a marrying man. Mrs. Ellis was one and she tried in vain to warn Toni that D'Arcy was merciless and dangerous. But Toni was bent on revenge. She regarded Samuel merely as a means to this end. So successful was she in her studied flirtation and so sure was she of Samuel's utter devotion and trust in her that D'Arcy soon came to realize that he wanted Toni more than he ever wanted anything else in his whole life.

When he found out that Toni was playing with him he resolved to force her hand and at one blow destroy Samuel's love and faith, and force the object of his desire into his arms. In the private theatre where he gave performances of his own plays he prepared to produce a play in which the characters would be in reality Toni, himself and Samuel. The action of the play was the game that Toni had played with him, only with the worst possible explanation given to Toni's action and tending to reveal to the love-blinded Samuel the manner in which he had been hoodwinked all the time.

He invited Samuel to the play which was called "For Husbands Only," saying that he was very anxious to have Samuel's opinion. The night of the play Toni was startled at a call from D'Arcy, whom she supposed to be at the theatre. He was dressed in traveling suit and had a suitcase with him. He explained to Toni that he had given Samuel a front seat where he could see and hear everything and then he proceeded to tell Toni the plot of the play. As he finished, Toni realized the desperate danger she was in, and for the first time how much she really cared for Samuel. Terror seized her as she allowed her mind to wonder what he thought of her now.

"Samuel is lost to you now. He will divorce you. You better come with me while there is still time."

"You beast. I would rather live with Samuel if he hated me than touch your little finger," cried Toni wildly.

Just then the key turned in the lock. The situation was intense.

"What did you think of the play?" asked D'Arcy with the emotion of a gambler who staked his all on one throw.

"I would not like to discuss it before my wife and she looks tired. I know you will excuse us." And D'Arcy walked out, his one chance gone.

But what of Toni? Would Samuel never speak to her? At last he looked up. It would spoil the whole story to tell you what he said.

Adapted for the Screen From a Short Story of the Same Name in Clever Stories by G. B. Stern. Directed by Lois Weber

CAST.

Toni Wylde.....Mildred Harris
Rolin Van D'Arcy.....Lewis J. Cody
Samuel Dodge.....Fred Goodwins
Mrs. Ellis.....Kathleen Kirkham

IMPOSSIBLE TO UNRAVEL LATEST LOIS WEBER PLOT

"For Husbands Only" the Most Baffling Mystery of Any of This Screen Wizard's Productions

CLEVEREST PICTURE SHARKS STUMPED

Jewel Production, Starring Mildred Harris, a Novelty of Screen Construction

AFTER spending more than a month in carefully working out the preliminary details of the productions, Miss Lois Weber has just completed the staging of a new feature photoplay.

The story was filmed under the story title "For Husbands Only" (merely a title, not a restriction) It will be shown first at the..... Theatre on..... as a Jewel Production. It may be said with safety that it will prove to be the cleverest and most fascinating subject Miss Weber's studio has yet produced. The famous woman director, who evolved the drama from an idea embodied in a magazine story by G. B. Stern, is responsible for a number of ingenious twists which are certain to startle and delight those theatre-goers who are fond of novelty.

Miss Mildred Harris, the little lady who created such an instantaneous success in "The Price of a Good Time," and who is the featured player in another Lois Weber production shortly to be released, is the star of "For Husbands Only." Lewis J. Cody has the principal male role. Other players who enact prominent parts are Miss Kathleen Kirkham and Fred Goodwins, who has just completed a principal part in Miss Mary Pickford's latest picture.

A feature of Miss Weber's new production will be the appearance in many of the scenes of the Denis-Shawn dancers, the advanced pupils of Ruth St. Denis and Ted Shawn. The settings in which they dance are among the most exquisite ever shown on the screen.

The story, like many of those which have come from Miss Weber's studio, is remarkably unlike anything that heretofore has been pictured on the screen. In fact, the story as planned by the feminine master of cinema craft is so unusual that even the cleverest student of screen drama will find himself baffled in his efforts to anticipate the climax of the play until the final scene is presented.

FOR YOUR HERALD.

CONVENT bred Toni had been taking vengeance on Rolin Van D'Arcy for making a wreck of her heart. Her flirting had been deliberate, skillful and carried on not only under her indulgent and infatuated husband's nose, but with his unintentional connivance. It was her determination to bring this menace to society to book.

And now it seemed as though she herself would have to pay. For Van D'Arcy had spread a net for her. He had invited her husband to witness a play in which the worst possible construction was placed on the innocent action in which Samuel had played so unwitting a part. And Samuel was due at any moment with this utterly false but seemingly true estimate of her planted in his heart. And he would find Van D'Arcy there. What would he say? Should she fly with Van D'Arcy, the remedy he suggested, or brave it out and try to explain the unexplainable?

As Samuel's step sounded on the piazza Toni knew for the first time that she loved her husband. Was she too late?

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HERBERT
RAWLINSO
IN GEORGE BRONSON HOW
AMAZING PICTURE OF SOCIETY and THE UN
Elaine
Hammerstein
IN
"The CO-RESPONDENT"
A hugely
thrilling drama of Love and Business,
made by Ralph Ince from the famous
Stage Success by Alice Leal Pollock
and Rita Weiman.
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western
Drama of
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D'S WORLD

MILDRED HARRIS in

"THE PRICE OF A GOOD TIME"

LOIS WEBER PRODUCTION

Phillips

Love and Revenge directed by Joseph De Grasse

ME"

"The MAN without a COUNTRY"

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A Man's Size Actor in a Man's Size Play of the galloping West made from G. W. Ogden's dramatic Novel "The Rustlers of Wind River" - a case of "Love thy Enemy, but Shoot First."

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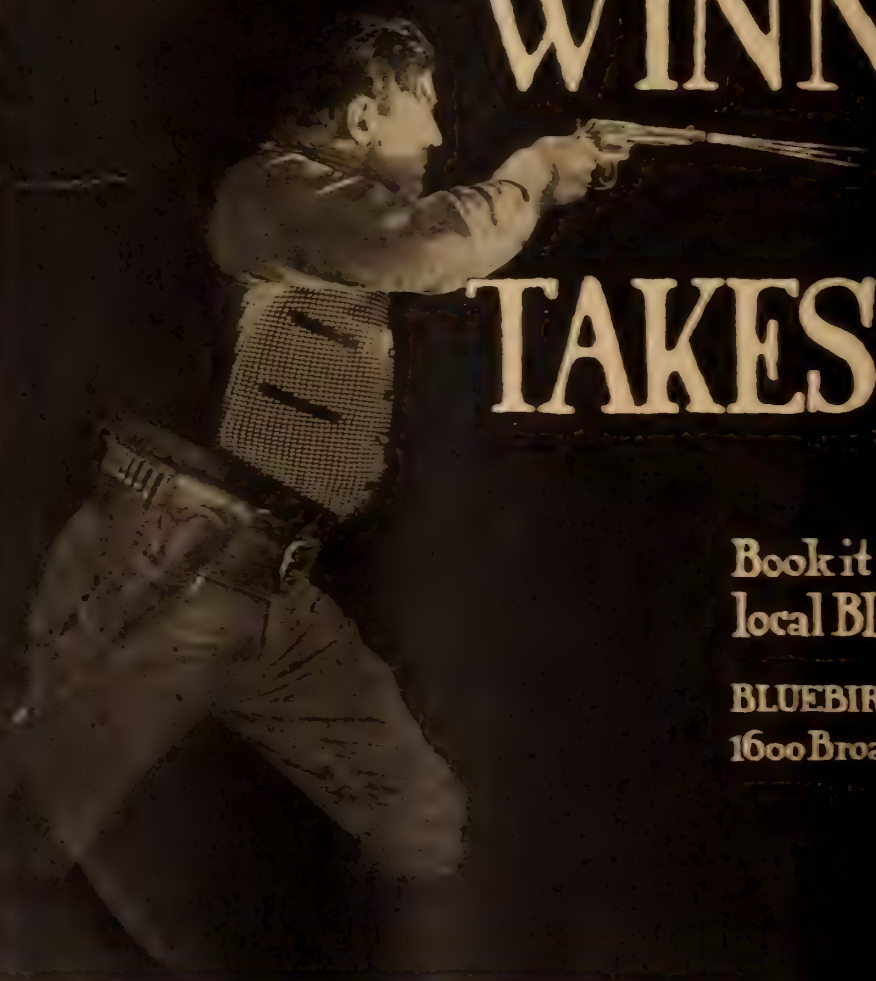

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Colonial Theatre
Cedar Rapids, Ia.

July 15, 1918

Universal Film Exchange,
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Tony Campagna,
Colonial Theatre,
Cedar Rapids, Iowa.

Mae Murray

"Her Body in Bond"

A throbbing drama of stage life, specially written by H. Sheridan Bickers, the London Critic. Staged and directed by Robert Z. Leonard

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Carl Laemmle President

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and "Her Body in Bond"
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PRISCILLA DEAN in "The Two Soul Woman"
MARY MACLAREN in "The Model's Confession"

Every one of these names means a full house whether you have 200 seats or 2,000—whether you're in Maine or California. Show all these NATIONAL STARS at your first opportunity. Let proven popularity put money in your pocket.

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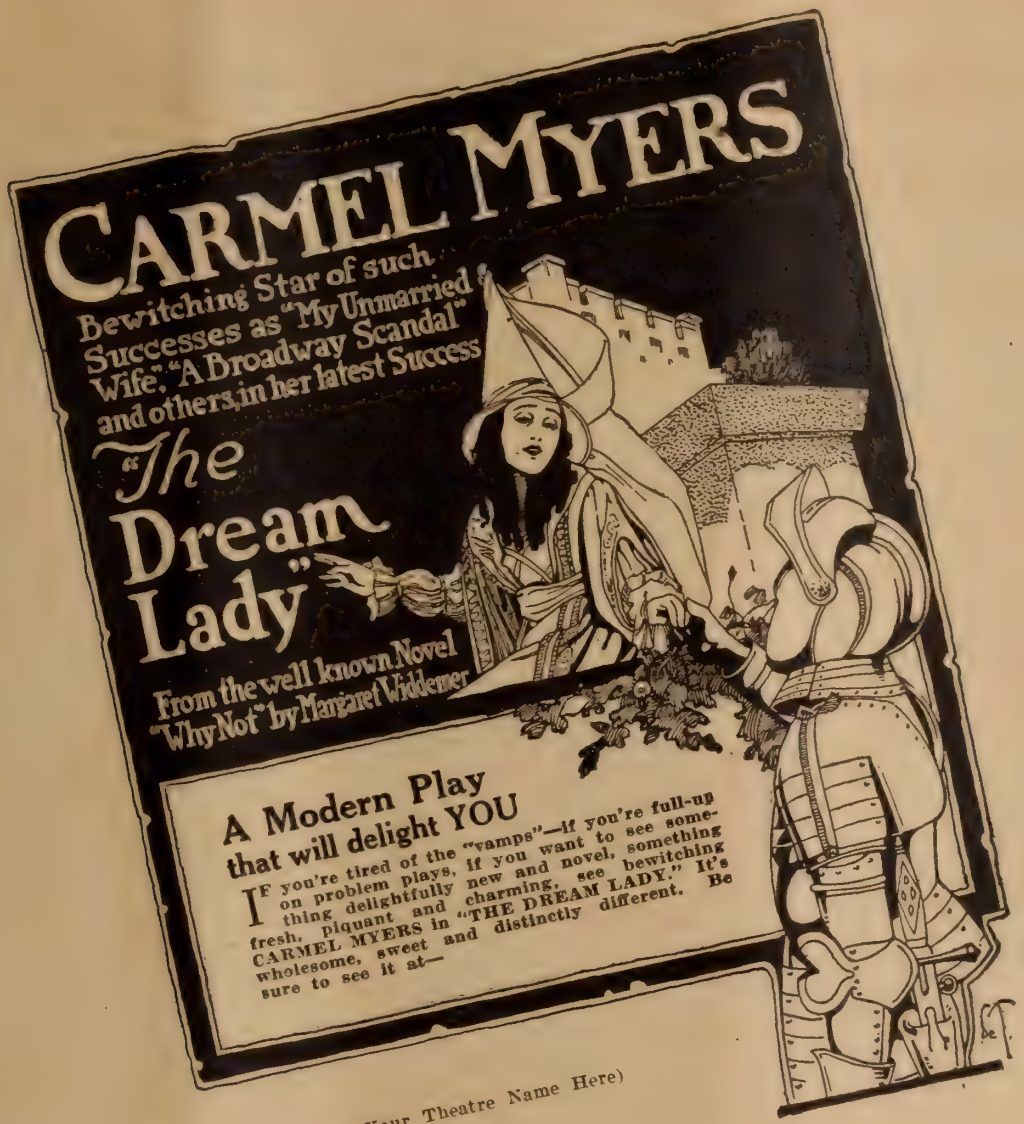
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UNIVERSAL FILM MFG. COMPANY, Largest Film Manufacturing Company in the Universe, Carl Laemmle, Pres., 1600 B'way, New York.

"FOOLS AND FIRES."

L-KO Two-Reel Comedy.

(Copyright 1918, L-KO Motion Picture Ko.)

Rube Miller, the fire chief, has a pretty daughter whom the handsome fireman and the notorious crook are both trying to win. By some strange means of mental telepathy both suitors conclude to set the chief's house on fire when the chief will be out of town. But the house is accidentaly set on fire by someone other than the suitors and the fire chief, his daughter and the crook are caught in the burning house.

At twelve o'clock the butler blows the whistle on the engine for lunch and all the firemen leave the burning building to have their lunch. While the firemen are at lunch an opposition fire department composed of women takes up the fight—and the chase is on. All are rescued—but—who gets the beautiful daughter?

"IT CAN'T BE DONE."

With Lee Kolmar.

Nestor Comedy.

Clarence Clodhopper was a perfectly respectable grocer. He had a perfectly respectable family and a perfectly respectable business until one day he took a potato contractor out to dinner at a cabaret. Then it was all off. The sights he saw there inspired him to see what was behind the footlights, and with an 1812 dress suit and a plug hat of 1850, he betook himself to the nearest stage door entrance. Undismayed by the surley attitude of the doorkeeper, he waited patiently until Dolly Brightlights appeared. Dolly saw that heroic measures would be needed to discourage this bounder, and when he asked her out to dinner she said, "Yes. You don't mind if I take a few friends, do you?" and she took the whole company.

When they brought the bill to Clarence it came to just exactly $241.15. After Clarence had made sure that the shock had not killed him, he drew forth $3.50, handed it to the waiter, and said, "I guess I'll have to owe you the rest." But he was cured.

"DON'T SHOOT."

Lyons-Moran Star Comedy.

On Eddie's wedding day he stops and buys some flowers for his betrothed. As he steps onto her veranda he sees Edith in the arms of a strange man. In agony, he slips away to commit suicide.

After unsuccessfully attempting various forms of suicide he sees an account in the newspaper of the doings of a tough character known as "The Killer."

He seeks Suicide Alley, the home of "The Killer," whom he engages to put an end to his misery when he is not lookin, and goes home to await the fatal moment.

There he meets Edith and her father, mother and brother. The brother is the stranger whom he saw hugging his sweetheart, and who had returned from a long absence. Meanwhile "The Killer" has been persuaded by his girl to reform. Eddie, in his joy, has forgotten all about "The Killer," but as he leaves his home with Edith for the wedding, he comes face to face with the hired assassin. He dashes away and "The Killer" follows, not to shoot as Eddie supposes, but to return the money and cancel the agreement. The bride and her relations follow and a wild chase finally brings them all together in suicide alley, where Eddie and Edith are married, also "The Killer" and his girl.

"THE TRAIL OF NO RETURN."

Western Two-Reel Drama.

Ned Crosby joined the Carlton party just in time. Old man Carlton was a perspector, and was taking his daughter Ena and her fiance, DeLacy, on a little vacationing while he went with Steve Martin to look up one of the latter's claims. Steve was a notorious bandit and had no claim whatever on any person or thing. But just the same, when a roll of money was missed suspicion fell not upon Martin, but upon Crosby, and he was arrested, much to Martin's glee. The sheriff, however, was absolutely sure that Crosby was not guilty, and he released him.

Crosby caught up with the party at a critical moment. Carlton had discovered Martin for what he was, and Martin had shot him on the spot. Ned, coming up hurriedly and bending over the body, was again placed in a wrong light. Ena accused Martin of the shooting of her father, and in her alarm fired a bullet which grazed Ned on the forehead, rendering him temporarily unconscious. This enabled Steve to carry her off to his mountain stronghold, and it required the efforts of Ned and the sheriff's posse to bring the ruffian to justice.

"THE BRASS BULLET."

Episode No. One—"A Flying Start."

Mrs. Homer Joy had left a will providing that should her daughter, Rosalind Joy, marry or die before her twenty-fifth birthday, the large estate would go to Spring Gilbert. Should Rosalind be alive and unmarried on that day the estate would be divided between her and Homer Joy, Rosalind's stepfather. Should Homer Joy marry before that day the estate will go to Rosalind alone.

SYNOPSES OF L-KO, LYONS MORAN STAR COMEDY, WESTERN DRAMA, "THE BRASS BULLET."

Rosalind, therefore, is carefully guarded by her stepfather against both death and marriage. Rosalind and Sommers, her bodyguard, go out in a motor-boat to the mainland. Meanwhile Spring Gilbert, aided by King, plans the abduction of the girl. Jack James, a rising young playwright, decides to go to Dr. Canfields health resort in order to obtain atmosphere for his new play. Before he arrives Dr. Canfield receives notice that a new patient will soon reach the health resort and that he must be detained. James is mistaken for this patient, but finally manages to escape.

Sommers and Rosalind are accosted by Gilbert and King. A fight follows and Sommers is overcome. Gilbert and King then escape to their yacht, with Rosalind. James, running down the beach, comes upon Sommers and changes clothes with him. He then gets in the motor-boat and steers close to the yacht, where he overhears Gilbert trying to force Rosalind to marry King. Suddenly he sees Rosalind run on deck and dive into the water.

UNIVERSAL SCREEN MAGAZINE NO. 84.

It is planned to turn Niagara Falls into an immense power plant. Federal engineers are planning to generate electrical power for scores of factories and numerous cities from this American natural wonder. The Mexican border is a harbor for many freak animals, some of the most interesting of which are shown in this issue of Screen Magazine. Our men in the aviation schools and training camps in Texas meet them on their daily rounds. The record price of $10,000 is paid for a Jersey cow in the American Jersey Club sale at Mount Kisco, N. Y., attended by breeders from all sections of the United States and Canada. This prize cow is certainly a screen beauty, and Screen Magazine shows her up to good advantage. The next chapter shows how it is possible for the blind to read through the establishment of the Matilda Magazine by Mrs. William Ziegler. The magazine is distributed free to fifteen thousand blind in the United States and Canada. The Magazine ends with a comedy cartoon by Hy Mayer, entitled "A School of Educated Fish."

"LION'S CLAWS," SCREEN MAGAZINE, CURRENT EVENTS AND ANIMATED WEEKLY.

"THE LION'S CLAWS."

Last Episode, No. 18.

CAST.

Beth Johnson.....Marie Walcamp
Capt. Harris.....Neal Hart
Capt. Johnson.....Tom Lingham
Musa.....Frank Lanning
Rej Hari.....Rex De Rosselli

Rej Hari leads his guards in an effort to recapture the proclamation, while Beth and her protectors escape on Rej Hari's horses. Capt. Harris receives a telegram from Col. Leighton, stating that he must have the proclamation at once. Capt. Johnson and Harris and Beth leave next day for London. But before they go Capt. Johnson tells Harris of how twenty years ago he became lost in the jungle and how his wife and Beth, then a baby, wandered for days. They were on a high cliff when his wife collapsed, fell, landed in a tree and both she and the baby were dragged away by a lion, the baby being injured by the lion's claws and his wife near death.

Then a strange people came out of the jungle, and when they saw the claw marks on Beth's back the high priest proclaimed her their queen. The wife died and he and Beth were guided by Musa to Kadar.

The two lion worshipers track Musa to the post at Kadar, and one of them stabs Musa in the back as he finishes his story.

Next morning they left for London. Capt. Harris and Beth have become engaged to marry. They are followed by Rej Hari and one of his spies. There is a fierce struggle as Rej Hari attempts to get the proclamation away. Rej Hari is shot by Beth, who regains the proclamation, gives it to Col. Leighton and then is gathered into the arms of Capt. Harris.

ANIMATED WEEKLY, No. 33.

More Than 30,000 *Stars Parade With the Elks.*—But they aren't stage stars, oh, no! They're stars on service flags, which all lodges display in annual review attended by Secretary of the Navy Daniels.—*Atlantic City, New Jersey.*

"Baby Tank" Eats Barbed Wire for Breakfast.—John E. Logan demonstrates his remarkable armored wire-cutting device to army officers and members of Congress.—*Washington, D. C.*

Risks Life In Great Dive for Red Cross.—Fred Walters of Chicago leaps from 100-foot scaffold of Medina Lake Dam at spectacular aquatic meet attended by many of Uncle Sam's soldiers from the Texas training camp.—*Medina, Texas.*

"EEE-EE-YA!" The Huns Will Soon Hear the Cowboy Yell!—These sun-burned lads from the plains are confident they will break the kaiser's line as easily as they break horses for Uncle Sam at Camp Lee, Va., where they recently joined the colors.—*Petersburg, Pa.*

It Could Be Called An "Auto-Mo-Fish."—For this extraordinary automobile runs quite as well in the water as it does on land, and all it needs now is an aeroplane propeller and a couple of planes.—*Peoria, Ill.*

Fair Sex Take Naturally To Camouflage!—That's why the Women's Reserve Camouflage Corps is able to do such a fine job on the wooden battleship "Recruit" that the Navy Department can scarcely find its own ship.—*New York City.*

This Auto Can Almost Climb Trees!—A perfectly good tank might take lessons from this machine which in a remarkable demonstration climbs like a cat up railroad ties of an elevated draw-bridge.—*Los Angeles, Cal.*

America Pays Tribute To Heroic France!—Bastile Day, the historic national holiday of the French people, is celebrated from coast to coast and at Washington by the Flying of the Tricolor beside Old Glory from the dome of the *National Capitol.*

San Francisco Presented With Giant Service Flag.—City of the Golden Gate holds huge military review to celebrate gift from the Federal Government of banner in honor of the 33,487 recruits yielded to the colors.—*San Francisco, Cal.*

Army Brings Battle Front Before Congress.—Accompanied by army officers, nation's representatives attend the "Battle of Congress Heights" where the Ordnance Department stages a West Front offensive to demonstrate methods of trench warfare.—*Washington, D. C.*

Sub-Titles.—Major-General Barnett, Commandant of the Marine Corps, army officers and members of Congress. The hand grenade as an offensive weapon thrown from a trench. Hurling hand grenades in an open field as a defensive measure. Poison gas, invented by the Huns, is no longer their exclusive weapon—here are ordnance officers releasing a gas attack from a trench. Three-inch trench mortars fire with remarkable rapidity.

Cartoons by Hy. Mayer, World Famous Caricaturist.

CURRENT EVENTS, No. 63.

Patriotic Women Aid Hoover Feed Armies In France.—As a clearing house for the many war gardens of the city, a community cannery is established.—*Dallas, Texas.*

Schwab Sees What "Tank" Can Do When Attacking Huns.—Visits Allied War Exposition and after examining torpedo which failed to explode when fired at American destroyer, watches His Majesty's Land Ship "Britannia" wade through barbed wire.—*San Francisco, Cal.*

Lieutenant Quentin Roosevelt Dies In Air Fight Over Hun Lines.—Youngest son of Col. Theodore Roosevelt, whose machine is reported to have been brought down in flames, as he appeared when a student aviator shortly before his departure for France.

Italian Officers Review Uncle Sam's Sailor Boys.—Members of Italian Military Mission witness maneuvers of Naval Reserve Force and present colors to Commander Franklin.—*Pelham Bay, N. Y.*

Argentine Ambassador Here for Huge Loan.—Dr. Romulo S. Naon arrives at National Capital with diplomatic mission to supervise details of reported $40,000,000 loan to the Argentine Republic.—*Washington, D. C.*

Britain Honors Fighters of Many Former Wars.—Aged heroes of many battles are reviewed by General Lyttleton on visit to Old Soldiers' Home.—*London, England.*

Governors Shake Hands Across International Border Line.—Governor William Stephens, of California, and Estaban Caniu, Mexican Governor of Lower California, exchange friendly greetings at novel meeting.—*On the Mexican Border.*

Complete First Engine for Uncle Sam's Emergency Fleet.—One mile above sea level and hundreds of miles from either coast, first of great "steam horses" for Government built merchant craft is tested and found perfect.—*Denver, Colo.*

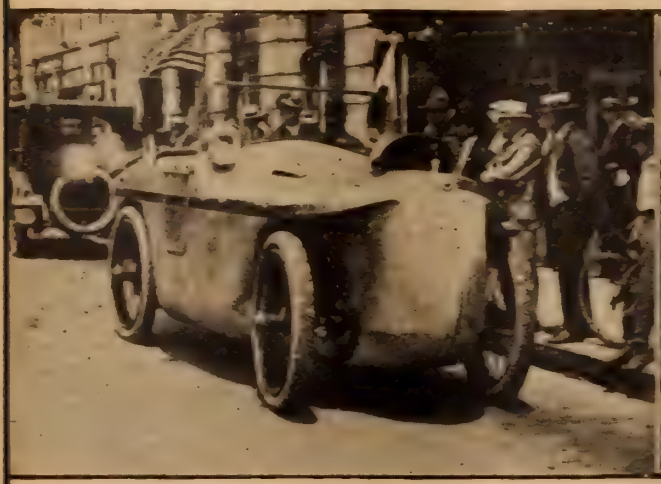
Test Device Inventor Hopes Will Raise the Lusitania.—Deep sea diving machine invented by W. D. Sisson, salvage expert, can descend to great depths, propel itself thru the water, and fasten itself to the side of sunken ships with electro-magnets.—*New Rochelle, N. Y.*

Japanese Red Cross Mission Greeted At National Capital.—Prince Yoshihisa Tokugawa, heading delegation, meets Henry P. Davison, of the American Red Cross, and Miss Margaret Wilson.—*Washington, D. C.*

Official U. S. War Film, with the "Sammies" In the Trenches.—Pictures made by United States Signal Corps Photographers and released thru the Commitee on Public Information.

"Liberty On Guard." by Leslie Elton. (Cartoon).

SCENES FROM ANIMATED WEEKLY No. 33.



This automobile runs equally as well in the water as it does on the land.

Women's Reserve Camouflage Corps practising on the wooden battleship Recruit in Union Square, N. Y.

An anti-aircraft gun recently captured by Pershing's men near Chateau Thierry.

One of the guns of the captured German cruiser Emden, paraded in chains at San Francisco.

French flag flies on Bastile Day from National Capitol and the White House.

This baby tank eats barbed wire for breakfast. It works like a lawn mower.

MUSIC CUE SHEETS FOR Two Jewel Specials

BY JAMES C. BRADFORD

"The Geezer of Berlin"

No.	Min.	(T)	Title or (D) Description.	Tempo.	Selection.
				REEL I.	
1	2¼		At Screening	4-4 Moderato	Any Rags Any Bones—Attucks
2	1¼	T.	The Baker	2-4 Allegro	Doughboy—Frey (One Step)
3	1	T.	Two Old Birds	2-4 Moderato	A Rare Old Bird—Von Tilzer
4	2	T.	In Berlin	2-4 Marcia Moderato	Let's Bury the Hatchet—Burkhardt
5	1½	T.	The Clown Quince	4-4 Moderato	Oh, You Beautiful Doll—Remick
6	1¾	T.	Let's Have a Regular War	4-4 Moderato	'N'Everything—Jolson
7	4	T.	Taa-Taa	4-4 Marcia Pomposo	Processional—Scharwenka (Theme for Kaiser, Beast of Berlin)
8	3¾	T.	Shooting For Iron Crosses	2-4 Allegro	You've Got To Go In Or Go Under—Rice (One Step)
				REEL II.	
9	3¾	T.	Say, Otto	2-4 Tempo de Marica	We Are Coming—Sousa
10	2½	D.	Soldiers Attack Women	2-4 One Step	Sinbad—Romberg
11	1½	T.	The Fate of the World	4-4 Marcia Pomposo	Processional—Scharwenka
12	1	D.	Family At Table	4-4 Moderato	Good-by, Girl—Caryll (Chin Chin)
13	2¾	T.	His Majesty	2-4 Moderato	Oriental Dance—Herbert (Wonderland)
14	1¼	T.	The Yanks Are Coming	2-4 Allegro	Bing Bang Bing 'Em On the Rhine—Flynn (One Step)
15	2½	D.	Kaiser Lasooed	2-4 Tempo di Marcia	When You Come Back—Frey
16	1½	T.	Shermann Was Right	2-4 Tempo di Marcia	Over There—Cohan

"The Sinking of the Lusitania"

No.	Min.	(T)	Title or (D) Description.	Tempo.	Selection.
				REEL I.	
1	2¼		At Screening	2-4 March Maestoso	Pomp and Circumstance—Elgar
2	1½	D.	Artist Begins Work	2-4 Allegretto Scherzando	Intermezzo—Arensky
3	1½	T.	The Lusitania	4-4 Maestoso	Hail America—Drumm
4	1½	T.	At Noon	2-4 Allegretto	Air De Ballet—Borch
5	1	D.	Explosion	4-4 Allegro Agitato	Furioso No. 1—Langey
6	1½	T.	After First Explosion	4-4 Moderato	American Medley—Tobani
7	3	D.	Small Boats Launched	4-4 Allegro	The Tempest—Lake
8	1¾	T.	Fifteen Minutes After She Was Struck	3-4 Adagio	Adagio Pathetique—Godard

and "THE DREAM LADY"—Bluebird

No.	Min.	(T)	Title or (D) Description.	Tempo.	Selections.
				REEL I.	
1	1¼		At Screening	4-4 Moderato	Down On the Farm—Schwartz
2	2	T.	Anna Rosana's Garden	4-4 Moderato	Vanitay—Jackson (Caprice)
3	3½	T.	John Squires	3-4 Allegro Non Tanto	Air De Ballet—Hille
4	2¼	T.	I'm Going To Spend	4-4 Moderato	*Dream Girl—Gilbert (Theme)
5	1½	T.	The Little House	3-4 Moderato	Little Gray Home In the West—Marshall
				REEL II.	
6	2	D.	Rosana Sits On Floor	4-4 Moderato	*Dream Girl—Gilbert (Theme)
7	2½	T.	Allie	3-4 Tempo di Valse	Valse Poupee—Poldini
8	1½	T.	Tell Me All About it	4-4 Allegro Moderato	Russian Rural Scene—Friml (New)
9	2¼	T.	A New Enterprise	2-4 Allegro	Granada—Lon (Spanish Intermezzo)
				REEL III.	
10	3	T.	Sidney Brown	2-4 Allegretto	Danse of the Debutantes—Langey (New)
11	2¾	D.	Jerrold In Boat	2-4 Moderato Con Espressione	Cuban Danse—Cervantes
12	1½	T.	Hope Renewed	2-4 Ala Breve	Willow Blossoms—Sousa
13	1¾	T.	I Wish You Would Give Me	4-4 Moderato	*Dream Girl—Gilbert (Theme)
				REEL IV.	
14	2	T.	A Friendship	2-4 Allegro	Al Fresco—Herbert
15	1¾	T.	I Sent For a Dog Book	2-4 Allegretto	Serenade—Drdla
16	1½	T.	Oh, I've Got Him	2-4 Allegro	Dancing 'Neath the Dixie Moon—Nelson
17	1¾	T.	To Make Himself	4-4 Tempo di Marcia	March Miniature—Jacobi (Burlesque)
				REEL V.	
18	2½	D.	Interior Cabin	2-4 Vivo	Furioso No. 11—Keifert
19	1¾	T.	Johnny Kiss Rosana	2-4 Moderato	An Old Love Story—Nevin
20	2¼	T.	Where Are My Clothes?	6-8 Tempo di Marcia	Hobbledhoy—Olson (Characteristic)
21	1½	T.	There Goes My Casual Acquaintance	4-4 Moderato	*Dream Girl—Gilbert (Theme)

* Repeated Selection.

Press Sheet

FOR

Edith Roberts

in the Bluebird Photoplay

"The Love Swindle"

Story by Rex Taylor.

Scenario by Fred Myton.

Directed by Jack Dillon.

EDITH ROBERTS
IN
"The Love Swindle"

THE STORY.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

DIANA ROSSON, an immensely wealthy girl, flees from the unwelcome attentions of one of her many fortune-hunting suitors, to her country home. She arrives in a terrific storm and finds the place deserted except for the presence of two tramps, who have taken possession.

In danger from the lawless men, Diana is fighting a desperate battle when Dick Webster, a poor automobile agent, drives by and hears her cries.

He saves her and they keep house in the deserted lodge until the storm abates.

Diana loves the man, but he is opposed to the idle rich and refuses to allow himself the joy of return love.

Then Diana arrives at a daring idea. She tells Dick that she has a poor sister and sends him to her with money.

When Dick arrives he finds a girl startlingly like Diana, but who is poor and therefore suitable for his attentions.

It is not until they are well started toward marriage that she is forced by circumstance to tell Dick that she is not Diana's sister, but Diana herself.

He sees the light and they are happy.

CAST.

Diana	Edith Roberts
Dick Webster	Emmanuel Turner
Trotwell	Leo White
Horace Sciven	Reggy Morris
Diana's Aunt	Clarissa Selwynne

FOR YOUR HERALD.

DIANA ROSSON was so very rich and so very lovely that she was pestered to distraction by suitors who could forgive her for being lovely in view of her riches. When one very obnoxious suitor persisted in his unwelcome attentions she fled to her country home alone. Instead of the kindly old lodge keeper she found two tramps who had taken possession of the home to escape a riotous night storm. Diana was holding the little house against the siege of the ruthless tramps when Dick Webster happened along.

Dick had very emphatic ideas about the idle rich, and although Diana came to love him, he refused to allow himself the luxury of love on the grounds that Diana was worthlessly wealthy. Then Diana started her doings. She told Dick that her twin sister was desperately poor and asked him to take her a purse of money which she gave him. While Dick was trying to find the shabby little boarding house Diana fled there, and, changing her costume and the contour of her hair, posed as Dorothy, her mythical sister.

Dick quite naturally finds in Dorothy another Diana except for Diana's one drawback—gold. He was indeed in a fine fix for a young man with stand-pat ideas and radical heart.

What he did and how he did it is photodramatic action which you must see to have seen Edith Roberts' most charming Bluebird photoplay.

THE FIRST SCREEN FEMALE IMPERSONATOR

EMMANUEL A. TURNER, playing opposite Edith Roberts in "The Love Swindle," her second Bluebird feature, used to play for the camera between seasons on the legitimate stage where he starred for sixteen years. Now he wouldn't even play on the legitimate stage if the silent drama did accommodate him with off and on seasons.

Turner divided his time among the Broadway successes of the last few years. He was for three years with Blanche Walsh in "Resurrection" and other plays. In the next three years he played with Daniel Sully, then worked for a season with Quincy Adams Sawyer in rural dramas. He played the title role with the road company presenting "Strongheart" for a year and was featured in "The Only Girl" for a season. With a few years on the vaudeville circuit and a whirl at the Alcazar in San Francisco, Turner arrived at the world's film capital recently and began work in support of Edith Roberts.

Turner was the first feminine impersonator on the screen. In the old days of the Universal Film Company he played woman parts in odd moments. Turner, in spite of his perfectly good garden variety name, has rather a romantic heritage. His mother was born in Mexico City of pioneer Castilian stock, and his father was Scotch with a dash of Irish for pep.

NOTE.

"THE LOVE SWINDLE" is the title of Edith Roberts' second Bluebird photoplay which will come to the ..... Theatre .....
The photoplay was directed by Jack Dillon from an original story by Rex Taylor.

AT A GLANCE.

STAR: Edith Roberts.
PREVIOUS HITS: "The Deciding Kiss," Bluebird; also leading lady in numerous Lyons-Moran comedies.
DIRECTED BY: Jack Dillon.
STORY BY: Rex Taylor.
SCENARIO BY: Fred Myton.
SUPPORTING CAST: Emmanuel Turner, Leo White, Reggie Morris ,and Clarissa Selwyn.
LOCALE: Fashionable city home and surroundings; country lodge; cheap boarding house.
TIME: Present.
LENGTH: Five reels.
THUMB-NAIL THEME: Diana, young orphan, has many suitors. The most persistent and the most disliked is Trotwell, a "lounge-lizard." To escape him one night she slips away from home unobserved and starts to drive alone to her country lodge. The caretaker has left for the night. Two tramps find the place empty, so take possession. Diana arrives; encounters tramps. Dick Webster, automobile agent, is passing and he hears the disturbance; bravely rescues Diana. Meanwhile Diana is missed at home, and her aunt and Trotwell hurry to lodge in search for her; discover her with Dick and are suspicious. Situation is finally explained. Diana loves Dick. He does not seem to reciprocate, mostly because of her wealth. She hits upon plan; poses as Dorothy, a poor sister, whom Dick loves and eventually marries.

ADVERTISING PUNCHES:
1.—The newness of the star's pretty face on the screen; her second Bluebird production.
2.—The rich girl and the poor man plot reversed. The poor man will not marry the rich girl on the grounds that she is of the worthless idle rich.
3.—A terrific fight between the leading man and two tramps who attack the star with startling realism.
4.—Views of a luxurious country estate, deserted except for one very small girl who braves tramps and storms to escape an obnoxious suitor.
5.—A scathing denunciation of the society "lounge-lizard."
6.—Showing that it is not necessary to be rich to be happy.
7.—The romantic possibilities of a pretty girl and her rescuer keeping house alone in a deserted lodge on a terrificly stormy night.

ADVERTISING DISPLAY LINES

"God help the rich; the poor can beg," he said.
The doings of Diana undid Dick.
The idle get into action in "The Love Swindle"
Charity Begins at home and should stay there,
According to Dick Webster in "The Love Swindle"
There are things that money cannot buy.
She was poor in her wealth; he was rich in his poverty.
Love in a cottage sometimes fails for lack of the cottage.
Could any girl be too rich to marry?
Dick Webster thought so in "The Love Swindle"

EDITH'S FOLLY.

After Rehearsing in Flo Ziegfeld's Justly Celebrated Garden of Beauty for a Week She Says Nothing Can Lure Her Back to the Stage.

"NOTHING can lure me back to the stage. I'm too well satisfied." This message was sent by Edith Roberts, Bluebird star, to her former vaudeville partner a year ago. Edith was only sixteen then, and for the first time in her life she did not have to prevaricate about her age. Just the same, she had been in pictures for three years, and was just preparing to play star roles.

But she did go back to the stage, or, rather, she attempted to, and who do you think induced her to do it? It was none other than that great connoisseur of feminine beauty, Flo Ziegfeld, Jr. Of course, that was a compliment to Edith; but Edith only rehearsed—she did not open with the Follies. Edith isn't saying whether it was a munitions maker, a stock broker or a slacker who made her see the folly of the Follies, but whoever it was, motion picture audiences will thank him for at least one good deed, if unintentional.

Edith took the next train back to Universal City, frisked around with the Lyons-Moran comedy bunch a while until the Bluebird constellation needed another star: "The Love Swindle," in which she will be seen at the .....Theatre, on....., is her second Bluebird picture, "The Deciding Kiss" being her first five-reel picture. For a kid, little Edith has a pretty good start.

WHY DIANA LIKED IT.

DICK sort of liked Diana—yes, he sort of liked her, but never would he think of loving one of the idle rich, even though it be the fair Diana. So he only sort of liked her.

But Diana loved Dick. She had suitors many, but from them one and all she had turned in disappointment or disdain, and finally to escape one whose attentions were offensive she fled alone in the night to seek shelter in her little country lodge. It was there that she first met Dick He it was who heard her cries and saved her when she found herself confronted by two ruthless tramps who in the absence of the caretaker, had taken possession of the lodge. She liked Dick—then she loved him.

And Dick fell in love with Dorothy. Then they were wed. Did it break Diana's heart? It didn't. She was glad. The only way you can tell why is to see Edith Roberts, fascinating little Bluebird star, in "The Love Swindle," at ..... theatre tonight, and observe how Fate is made to cater to Diana's whims.

WHAT'S IN A NAME.

ALL that a moving picture director has to do to doll up a slim looking cast is to engage that excellent actress with the creme-de-cocoa moniker, Clarissa Selwynne. He not only is sure of a distingue name, but of sterling character work as well. Miss Selwynne's name on the cast always adds class. Of course the name itself looks well—it has distinction marked all over it.

The lady is English, and was born in dear old London, where she received her education and her first stage training under the management of Arthur Bouchier. She is a favorite with directors who want a woman who can be depended upon to do exactly the right social thing at exactly the right time, and in exactly the right way. And if you don't think that this is a hard thing to find, ask any director. Jack Dillon, a new-comer to Universal City, had seen Miss Selwynne work before, and knew right away that she was just the aunt he needed for Edith Roberts in "The Love Swindle," which will be seen at the .....Theatre on..... You will think so, too.

An Open Letter to Nathan Ascher

Director of the Ascher Circuit of Theatres, Chicago, Ill.

DEAR MR. ASCHER:

We wish to direct your particular attention to the fact that we have soon ready to release, what is unquestionably the highest class production ever released by the Universal.

It is called—

"FOR HUSBANDS ONLY"

It was directed by Lois Weber, dean of all women directors in the world. It features beautiful little Mildred Harris, star of "The Price of a Good Time." In the supporting cast is Lewis Cody recognized as one of the most finished, smoothest, suavest moving picture actors on the screen to-day.

The cast was chosen by Lois Weber herself, so you may know that the players are quite exceptional.

The story of "For Husbands Only" is distinctly different. It is new, novel, entirely unique and has never been shown on the screen before. It's a brand new snappy idea, delightfully entertaining and intended for all the high class houses.

We venture to say that no feature productions in the last five years approach "For Husbands Only" in its artistic theme, elaborateness of settings (photographed in the mansion of one of Los Angeles's best known millionaires.)

We venture to say further that from the standpoint of unusualness and genuine class there is no production that even begins to compare with "For Husband's Only."

Certainly, the rental price is high, and if some other well-known producer that you know possessed this masterpiece, the rental price would be just double.

We want you to view this production at a private showing and then we want your unbiased opinion.

We will advise you exactly when we can arrange a private exhibition. You may anticipate something extraordinary. Keep your expectations up till we're ready.

Very truly yours,

UNIVERSAL FILM MFG. CO.,

CARL LAEMMLE, Pres.

THREE
HOCKS
FOR "THE
GEEZER
OF
BERLIN"

"The Geezer

AN ABSOLUTE WINNER

HERE is the biggest money-making comedy hit of years—the Big Laugh that everybody's been waiting for since "The KAISER, the Beast of Berlin," started the ball rolling. A side-splitting travesty staged with all the magnificence of the original and so scened and titled as to keep them in a roar from start to finish. Get next to this fact—The American people are hungry for a chance to laugh at this crazy guy in Berlin, and they'll howl their heads off over "THE GEEZER" just as they boiled over with rage over "The KAISER."

Don't let this good thing get past you. Grab it and grab it quick—by wire. Any JEWEL Exchange, or the Home Office. Act now.

Jewel Productions inc.

# of Berlin"

A Travesty on
"THE KAISER"
—The Beast of Berlin—

BE WITH US—BE FIRST!

JEWEL gave you the first and biggest money-getting "KAISER" picture in "The BEAST OF BERLIN." The business done by Exhibitors everywhere on this masterpiece has made the second-stringers and imitators absolutely sick. And the same will be the case with "THE GEEZER OF BERLIN," because it's first and gets all the advantage of "The KAISER'S" national publicity. Get the cream of this travesty money now. Laughs won't wait—you've got to get 'em on the wing. Here's a positive heluva hit—get the honey in it while it's new. People are ripe for it—every day's news makes 'em readier for a good old howl of joy—give them "THE GEEZER OF BERLIN" and they'll bring your gallery down. But do it now—now—NOW!

1600 Broadway New York

"THE GEEZER OF BERLIN"

A TRAVESTY ON "THE KAISER" The Beast of Berlin

SPECIAL ADS

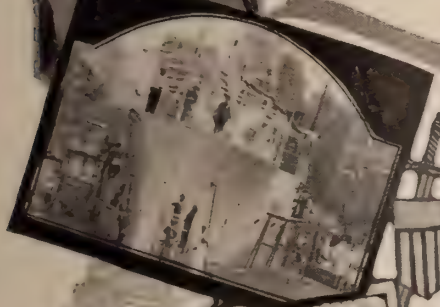
TAKE just one look at the scenes and titles of the special newspaper ads of "THE GEEZER" and you'll say "Gimme my booking and gimme it quick." Watch the mail for your booklet on "THE GEEZER," showing just a few of the screaming situations of the picture with titles that would make a mummy sit up and laugh. They're real JEWEL ads!

SPECIAL POSTERS

THE paper on this smashing comedy hit includes two One-sheets, a Three and a Six. Our artists went nutty over this stuff—we couldn't hold 'em in—they wanted to do nothing but make "GEEZER" posters for their own amusement. USE IT ALL. But—get that booking nailed down now. First come, first served. See your nearest JEWEL Exchange today.

PACKING 'EM IN EVERY NIGHT

UNIVERSAL ANIMATED WEEKLY
UNIVERSAL CURRENT EVENTS



IN hundreds of the biggest theatres in the country—UNIVERSAL Weekly and Current Events are packing 'em in every night.

Here you get the Big War News Scoops gathered by Universal's corps of correspondents in every part of the world.

That's what the public is most interested in right now.

Book and advertise these BIG Weeklies and establish a packed Weekly night every week in your house like others are now doing.

* * * *

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO. "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, N. Y.

Dorothy Phillips

in

THE big reason why people will fill your house to see "A SOUL FOR SALE" is because the Title tells them that here is just the kind of hugely dramatic production in which splendid Dorothy Phillips is at her splendid best. Put "A SOUL FOR SALE" down on your list as one of the first Jewels to see at your nearest Jewel Exchange.

JEWEL Productions INC
1600 Broadway, New York City

The Moving Picture Weekly

VOL. 6_ NO. 25 AUGUST 3d_ 1918

Juanita Hansen
in
"The BRASS BULLET"

JEWEL Productions Inc
1600 Broadway New York City

Mildred Harris, the beautiful and appealing heroine of that national success, "The Price of a Good Time"—in

Lois Weber's Intimate Disclosure of Hospital Life, adapted from Mary Roberts Rinehart's famous novel "K," as published by Houghton, Mifflin Co., and read by Two Million People.

"The Doctor and the Woman"

Marie Walcamp

—beautiful, fearless heroine of

"The LION'S CLAWS"

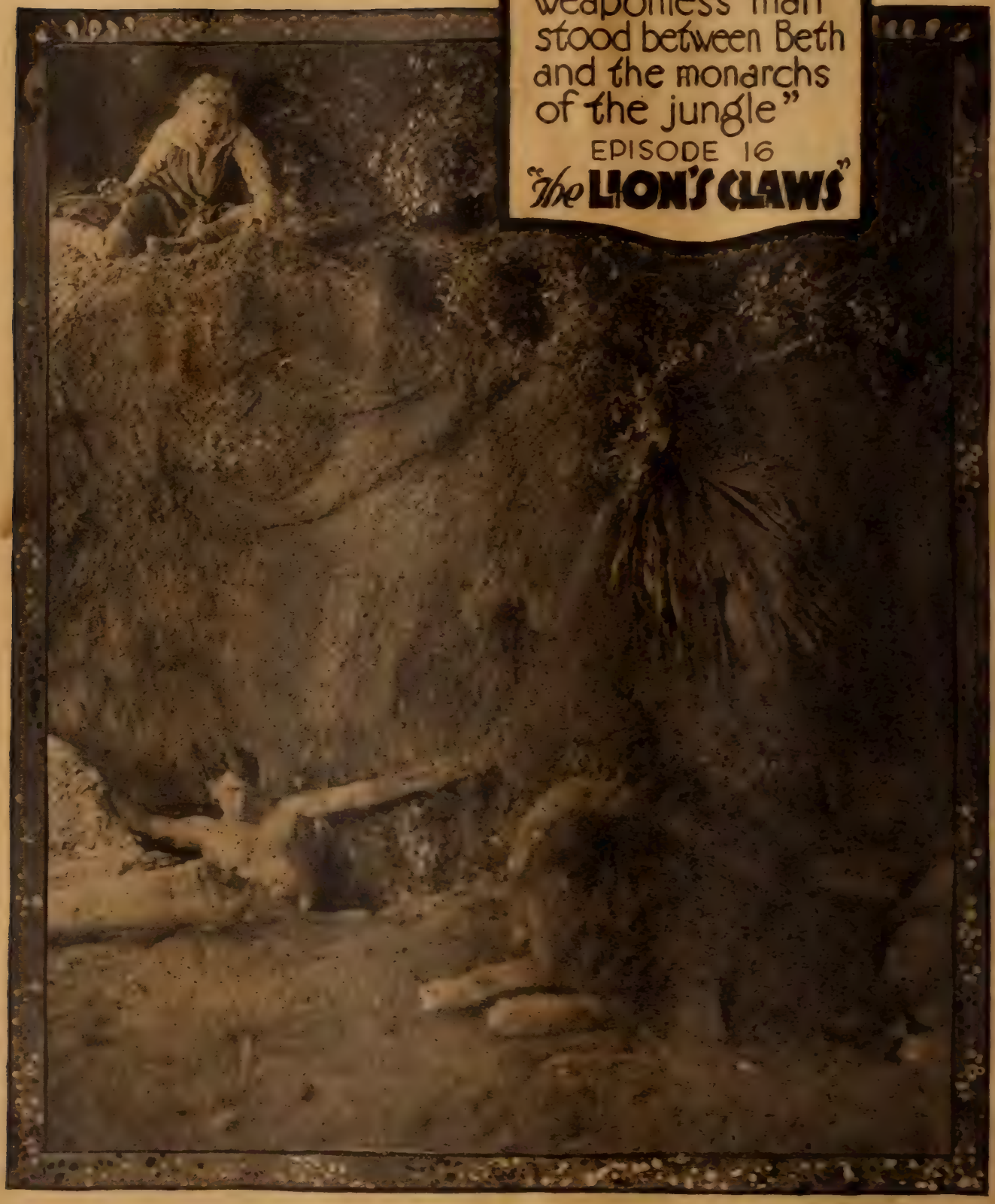
— The Only Wild Animal Serial before the Public

UNIVERSAL FILM MFG CO.
1600 BROADWAY, N.Y.
CARL LAEMMLE
PRES

"Only a half-clothed, weaponless man stood between Beth and the monarchs of the jungle"

EPISODE 16

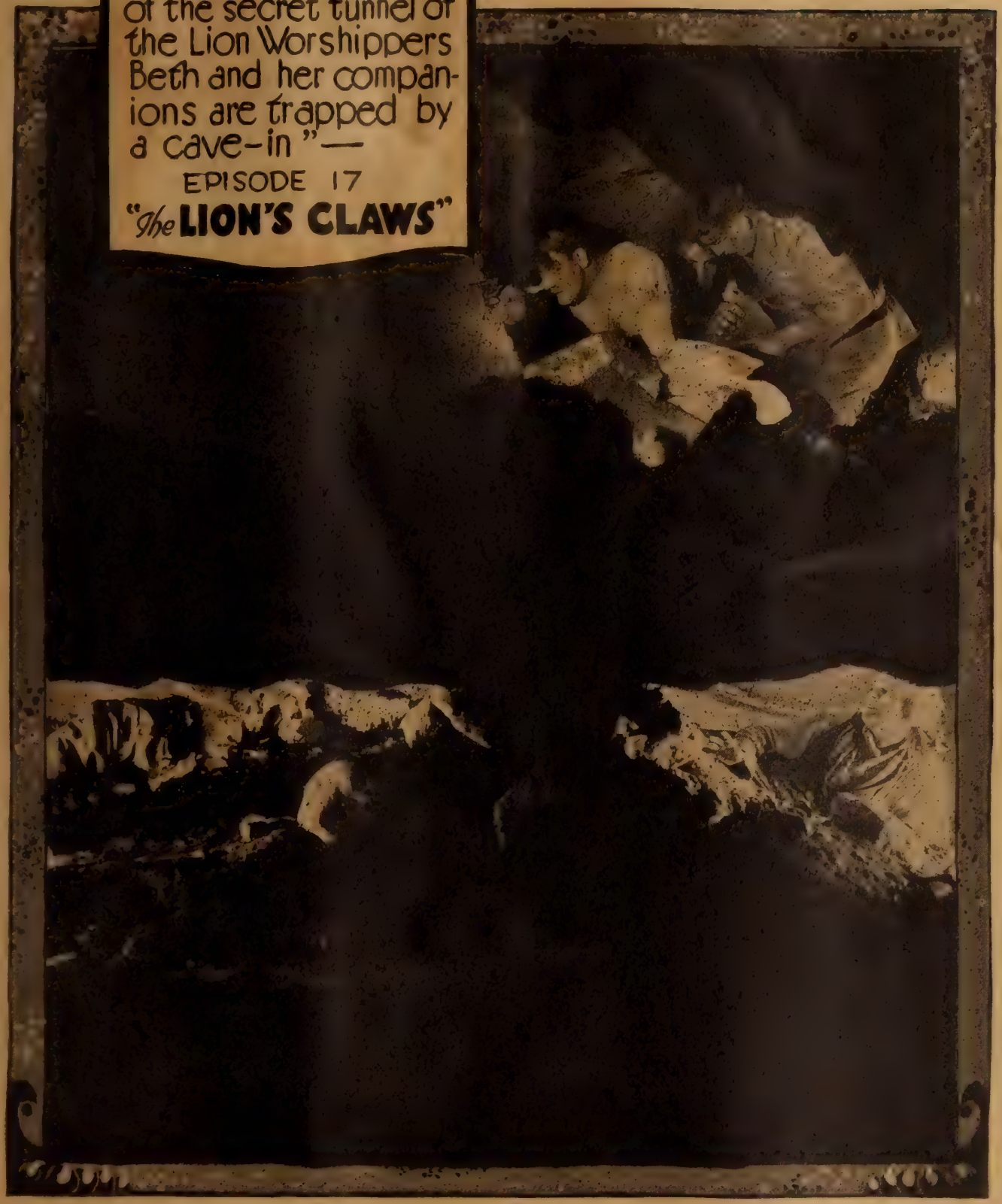
"The LION'S CLAWS"



"Shooting their way out of the secret tunnel of the Lion Worshippers Beth and her companions are trapped by a cave-in"—

EPISODE 17

"The **LION'S CLAWS**"



"With final victory over Rej Hari in her grasp Beth feels the assassin's dagger in her back"

EPISODE 18

"The LION'S CLAWS"

"While Strolling thru the Park One Day"—

LYONS MORAN STAR COMEDIES

PRODUCED on the basis of of "class"—with more refined situations and more genuine comedy, LYONS-MORAN STAR COMEDIES are setting the pace in the comedy field today. High class stories, high class sets and less of the vulgar slap stick has made these LYONS - MORAN COMEDIES first choice in the best houses.

No two figures in the world of film comedy today are more widely advertised or better known than "Eddie Lyons" and "Lee Moran."

With your own eyes you can see the classy comedies they have produced to date. Go to your nearest U Exchange and ask to see some of the latest releases. You'll book them all.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, New York.

"Brotherly Love"-Gentlemen demands that we all drink buttermilk—"

NEAL HART

WITH JANET EASTMAN

"WHEN PARIS GREEN SAW RED"

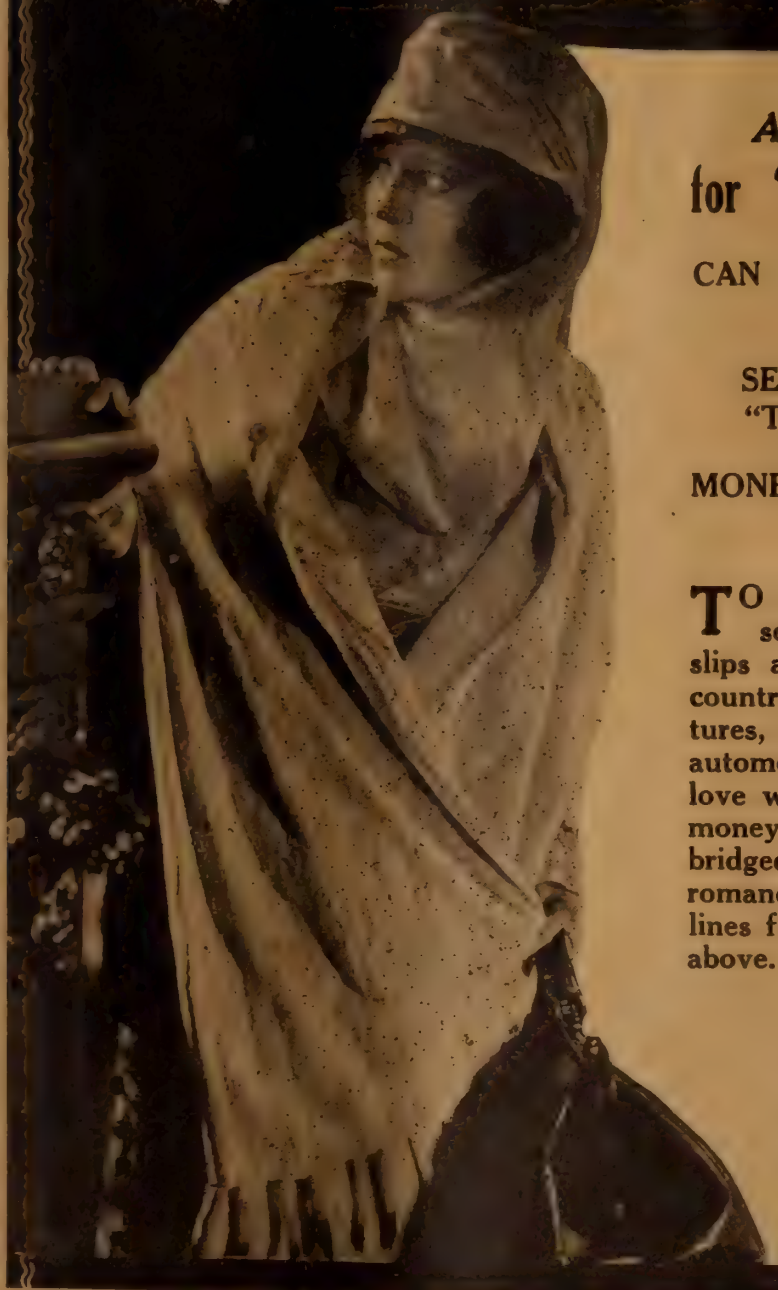
NESTOR COMEDY

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Co. in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, N. Y.

The popular Young Star

Edith Roberts

in "The Love Swindle"



Advertising Headlines

for "THE LOVE SWINDLE"

CAN ANY GIRL BE TOO RICH TO MARRY?

SEE THE IDLE RICH IN "THE LOVE SWINDLE"

MONEY DOESN'T ALWAYS BUY HAPPINESS!

TO escape a "lounge lizard," who seeks her for her wealth, Diana slips away from her home to her country lodge, where, in her adventures, she is rescued by just a plain automobile salesman, who falls in love with Diana. She has loads of money. He hasn't any. The gulf is bridged in a climax of charming romance. Use the advertising catch-lines for your ad copy as suggested above.

BOOK thru your local BLUEBIRD Exchange, or communicate with BLUEBIRD Photoplays (Inc.), 1600 B'way, New York.

"SCANDAL MONGERS"

Revised Version of

LOIS WEBER'S

Sensational "SCANDAL" Production

One of the most talked about Photo Dramas ever Screened...

Book thru your local BLUEBIRD Exchange or Bluebird Photoplays Inc. 1600 B'way, New York

'Twill leave a trail of dollars in your theatre
THE UNIVERSAL SERIAL DE LUXE
The BRASS BULLET
Have YOU Booked It Yet?
IF you haven't booked the Universal's fatest serial, "THE BRASS BULLET," (released Aug. 5th), get busy immediately. "THE BRASS BULLET" is NOT a war serial, but a serial of romance, love and thrilling adventure, featuring the most beautiful girl that ever appeared in any Universal serial — fascinating JUANITA HANSEN and selected cast. Ask your nearest Exchange for a copy of the big Ad campaign book that shows you how to get the big money with this De Luxe serial. DO IT NOW.
UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, Pres.
1600 BROADWAY, NEW YORK

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*

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Vol. 6. AUGUST 3, 1918. No. 26

RELEASE DATE CHANGED.

OWING to increasing difficulty in reaching its furthermost points, the Moving Picture Weekly, like many other publications, has decided to advance its publication date one week. This will not affect the serial number f the magazine, or any of the contents of it in any way. It is merely a bookkeeping change, as it were. It will, however, result in this, that when the magazine reaches California it ill have a date in advance of the date on which it is received and opened. Heretofore it has happened that subscribers in Oregon have been reading the July 20th Weekly, for instance, during the week of July 22d. They naturally would think that the news in it was old, and they would have a perfect right to think so. It is in order to obviate this that we have secured the permission of the post-office to advance our date one week.

With Moving Picture Weekly, Volume 6, No. 26, the next number following the present issue, the date of publication carried by the magazine will be advanced one week. That is, there will be no Weekly dated August 10th. The next number will be Volume 6, No. 26, but the date will be August 17th instead of August 10th.

We are giving this due notice to subscribers so that no one will think he has missed a copy.

JOE BRANDT BACK.

JUMPING into your automobile, not knowing where you are going, and leaving no address except the license number on your car, seems to be the popular form of vacationing effected by Universal officials this season. R. H. Cochrane started the ball a-rolling by buying a new Cadillac and, setting sail over a month ago with no particular destination in view, and all means of communication cut off. Joe Brandt, also in a Cadillac, and with movements equally camouflaged, started out two weeks ago. Hal Hodes, who handles publicity for the Big U, after an extended course of lessons at a correspondence school in the best method to drive a flivver, invested in one of the latest models in tin Lizzies and followed Mr. Cochrane's example.

Joe Brandt, however, is the first of the tourists to return to the office. He reports a delightful tour of ten days, in which he covered the route leading him through Kingston, Albany, Saratoga, Lake George, Schroon Lake, Lake Lucerne and back through the Delaware Water Gap and a large part of Pennsylvania. With renewed energy and quickened eye, and a coat of tan which would do justice to a fisherman, he is now at his wanted task of keeping Universal exchangemen on the jump.

Anti-Yellow Dog Pursuit Becomes Hot

THE whining, chattering mongers of disloyal rumors called "Yellow Dogs" are now being rounded up in all sections of the country and the last avenue is being closed through which German propaganda is spread throughout America.

In a wave of patriotic indignation, the campaign against the chronic complainers and the stupid distributors of demoralizing stories is sweeping from coast to coast. An army of boys ranging in age from ten to maturity is being enrolled and instructed in the first principles of patriotism, and under the leadership of patriotic men and women these boys, known as the Boy Detectives of the Anti-Yellow Dog Club, are shaming their unpatriotic elders into a proper sense of loyalty.

It is reported from the National Headquarters of the Anti-Yellow Dog Clubs at 730 Seventh Avenue, New York City, that prominent organizations such as Chambers of Commerce, Civic Clubs and fraternal societies and great commercial organizations as well as newspapers and private individuals, have undertaken the formation of Anti-Yellow Dog Clubs and the organization of the boy power in practically every large city in the United States.

The organized drive to eliminate the last trace of Hun propaganda is the germination of the idea evolved by Henry Irving Dodge, author and American propagandist, who has also made arrangements to finance the campaign without outside help. Mr. Dodge says that when he put his ideas in story form, he expected them to have effect only upon those whom he reached through the printed pages of his book, but the effect of his message has gone far beyond this. This word picture he drew of the deadly human "Yellow Dog" has stirred the dormant spirit of tolerance into aggressive patriotic action and the plans he successfully carried out in fiction are being made a reality and spreading like wildfire.

The National Headquarters have the permission of the publishing house of Harper & Brothers to reprint portions of Mr. Dodge's great win-the-war story, "The Yellow Dog," to be used as literature in the actual execution of Mr. Dodge's unique plan to suppress disloyalty, and the sanction

(*Continued on page* 26)

CURRENT EVENTS TITLES NO. 64.

(See Page 11)

1. Naval medical officers examining a volunteer.
2. Sarah Bernhardt watching military evolutions from her automobile in San Francisco, Cal.
3. Crew of an American Sausage Balloon getting ready for an ascent.
4. Envelope of the same balloon, heavily camouflaged, being inflated in a dense woods.
5. United States ambulance on the Marne front, bringing first aid to a wounded Marine.
6. Giant tank demonstrating its efficiency as a rescuer of the wounded. Doors below gun turret will open to admit figure on the ground.

FRONTS THAT PAY.

STARTING this week the Moving Picture Weekly intends to run a series of articles for the benefit of exhibitors, showing the proper way to get money with the lobby. The first article will be found on Page 27, but on Pages 30 and 31 there are a number of lobby displays in Portland, Oregon, which made last week a rec- one in that Pacific city.

SCENES FROM CURRENT EVENTS No. 64.

(*For titles see opposite page*)

Another Smashing 2 Reel Special
MARIE WALCAMP
In one of the most thrilling Short Subjects ever Filmed
"The Whirlwind Finish"
An inside Exposé and absolutely TRUE STORY of the most thrilling incidents in the Career of a famous Jockey.
Book thru your nearest Universal Exchange or Universal Film Mf'g. Co., Carl Laemmle, President. 1600 Broadway, New York.

An Open Letter to Mr. J. Von Herberg of PORTLAND, OREGON

Dear Mr. Von Herberg:—

Many of the most representative moving picture men in the trade have written me that our UNIVERSAL SPECIAL ATTRACTIONS are setting a higher standard of quality than many productions that are exploited in the film trade papers in far greater measure than ours.

That is a very important point. Many a mediocre picture has been "put over" by nothing more than exploitation, the theatre manager believing that because of the large publicity given a picture it must be extraordinary.

If I were to exploit every SPECIAL ATTRACTION in proportion to its quality I would have to immediately raise the cost to cover the advertising as is usually done.

Take Harry Carey in "HELL BENT" or "THREE BAD MEN" or "THREE MOUNTED MEN" or "WILD WOMEN," no Western pictures ever filmed surpass either of these. Take Dorothy Phillips in "PAY ME" or "THE RISKY ROAD" or Mary MacLaren in "THE MODEL'S CONFESSION" or "BREAD"—or—Mae Murray in "THE BRIDE'S AWAKENING"—or—Priscilla Dean in "THE TWO SOUL WOMAN" and you have a series of productions that will get the big money for you and give your patrons a quality of photoplays unsurpassed.

Every one of these productions fit your theatres like a glove. They are high-class for your high-class houses.

Suppose you visit the Universal Film Exchanges (Inc.) at 405 Davis St. and view these UNIVERSAL SPECIAL ATTRACTIONS and then write me your personal opinion of them.

Very truly yours.

Carl Laemmle.

He Knows They Want the News

STRAND THEATRE
PORTLAND, OREGON

Film Supply Company,
Portland, Oregon.

Gentlemen:—

I have just screened your latest Animated Weekly and Current Events news reels for our Board of Directors. They unanimously agree with me, that these reels are the very best on the market.

We had quite a discussion as to the drawing power of such films as these immediately following the screening, and we, as exhibitors, have at last come to realize the extraordinary drawing power of the Universal news weeklies, as we find that they often surpass the features, in interest to the public.

How an exhibitor can run his theatre successfully and please his entire patronage without news reels, we are at a loss to understand.

We certainly hope that every exhibitor will get wise to himself, and follow our hunch by giving the public all the news events they can possibly secure.

You are at Liberty to use this letter in any manner that you see fit, as it may assist you in stimulating exhibitors to a realization of the fact that the news features are, in particular, the thing that the public wants and must have in these days.

Very truly yours,
W. B. ARMSTRONG,
Manager Strand Theatre, Portland, Ore.

Which? A Whole Loaf or a Half

No. 216. Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Film Mfg. Co.

MORE than two years ago I advocated longer runs for pictures. What I said then has ten times the force today. Now it is almost imperative.

At that time the program picture was the backbone of the industry, and all of the manufacturers were trying to give the exhibitor the best program picture that money could buy. The best pictures to be had were program pictures, and the wise exhibitor was the man who tied himself up to a program and advertised it consistently day in and day out. But the man who had the foresight to run that picture two days instead of one was the man who was making money. I advocated that policy then. I'm still advocating it.

Conditions today are altogether different, but the policy of running pictures two days instead of one is still the policy of wisdom. The program picture today is not the big idea it was two years ago. We have recognized that and so have others. We are still issuing program pictures and just as good pictures as ever. But we have taken a big step in advance. In order to give the exhibitor a product that he could advertise to the limit, which he could offer for a two or three day run or for a week, we placed on the market a series of specials, with big stars and subjects whose quality and drawing power are such that the second day of the run, when properly advertised, is always better than the first day.

The tremendous resources of Universal City are thrown unreservedly into making these Specials, starring such drawing cards as Dorothy Phillips, Mae Murray, Harry Carey, Mary MacLaren, Herbert Rawlinson and Priscilla Dean, the type of picture that will stand all the advertising you can do on them. They return your advertising ten fold, given half a chance. They have made good. They are the big thing on the market today. They have created a new film situation.

Every consideration should prompt the exhibitor to take advantage of this situation. Economy is the first consideration. Advertising, wheither in the daily papers or on billboards, is virtually the same for two days that it is for one. Your lobby display is also cut in half. Express charges are also only half. The government urges us to cut all shipments to a minimum. If we can cut them in half we are doing a real patriotic service. The two days run also gives a chance for that most wonderful of all advertising, the mouth to mouth kind, to come to your aid.

You can give a better show the second day than you can the first. Your operator knows the picture better and so does your orchestra. You will make a bigger hit with your clientele.

If your tailor made you only one suit of clothes where you had given him cloth enough for two, you'd say he was a rotten tailor. If the baker produced only half as much bread, because he was using rice flour instead of wheat, the Food Administration would take away his license. Economy and efficiency are the slogans of the times. There is no reason why the exhibitor should be satisfied with a half loaf of bread when he can get a whole loaf.

Dorothy Phillips

"The Mortgaged Wife"

"Put away your gun — he hasn't injured me — It's I who have ruined him !"

IN her brother's eyes, she is a lost woman—ruined by the big business man who has held her as security for her forger husband's good behavior. The truth is—she has escaped unharmed and has taken her terrible revenge—only to find that she now loves him whom she has ground into the dust. Book "THE MORTGAGED WIFE" for the tensest drama of modern life in which splendid Dorothy Phillips ever played the title role—a picture with a punch!

UNIVERSAL FILM MFG. CO.

UNIVERSAL SPECIAL ATTRACTION

CARL LAEMMLE, President
1600 BROADWAY,
NEW YORK.

HARRY CAREY is, beyond all question, the most human of Western character actors on the Screen today—which means that he is the most profitable for the Exhibitor. His latest production is "HELL BENT," directed by Jack Ford and rich with those inimitable effects which every one who knows HARRY CAREY will go miles to see.

WHEN DOROTHY PHILLIPS' name goes up on your front your every patron knows that they'll see a real actress in real drama. "THE MORTGAGED WIFE" is a play with a punch—a UNIVERSAL SPECIAL ATTRACTION by reason of its tremendous intensity, sumptuous sets and the superb acting of one of the most popular figures in Pictures.

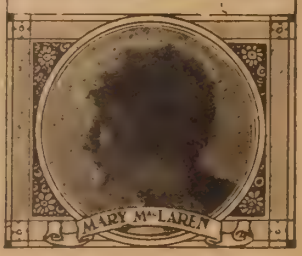
THE reason why "SMASHING THROUGH," with Herbert Rawlinson, has made so much money for Exhibitors is simply because Star, Story and Staging are of the very highest type. This is a UNIVERSAL SPECIAL ATTRACTION of speed—action—power—and a love story of very much more than the usual appeal.

UNIVERSAL SPECIAL ATTRACTIONS

MAE MURRAY has never, in all her career, had a finer vehicle for display of her unique talent than "THE BRIDE'S AWAKENING." Supporting cast, staging, direction—in this really sumptuous production have been carried out regardless of expense. But this is the only way in which a picture can become a UNIVERSAL SPECIAL ATTRACTION.

PRISCILLA DEAN! A national favorite, starring in a Production whose wonderful double-exposure photography is one of the marvels of the Screen. See this amazing picture at your nearest Universal Exchange, and your admiration will be equally divided between Actress and Direction. Book "The TWO-SOUL WOMAN" for something different.

FIRST IT WAS "SHOES"—then "Saving the Family Name"—then "The Mysterious Mrs. M."—then "Idle Wives"—now it's "THE MODEL'S CONFESSION." And Mary MacLaren was never more exquisite than in this Picture, on which money has been lavished without stint. UNIVERSAL FILM MFG. CO., Carl Laemmle, President, 1600 Broadway, New York.



Here Are

DESIGNED

"HER BODY

MAY MURRAY

At top of this page a 6-sheet, bottom left is a 1-sheet and so is bottom right.

MAE MURRAY
As the Show girl who Rished her soul for the man she loved in Robert Leonard's Realistic Production
HER BODY in BOND

Six-sheet poster.

PRODUCTION EXTRAORDINARY
MAE MURRAY
As the show girl who risked her soul for the man she loved
Robert Leonard's Realistic Production
HER BODY in BOND

One-sheet posters.

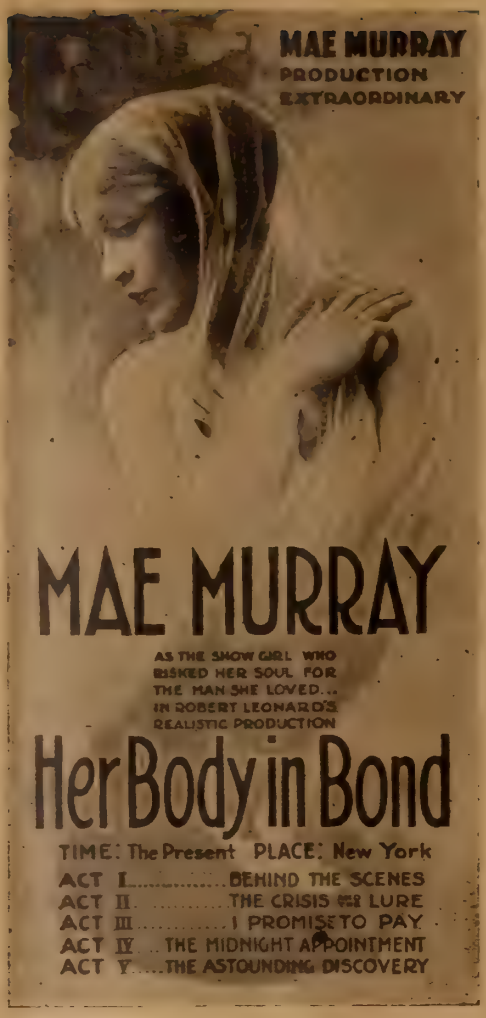
The Posters

FOR

IN BOND"

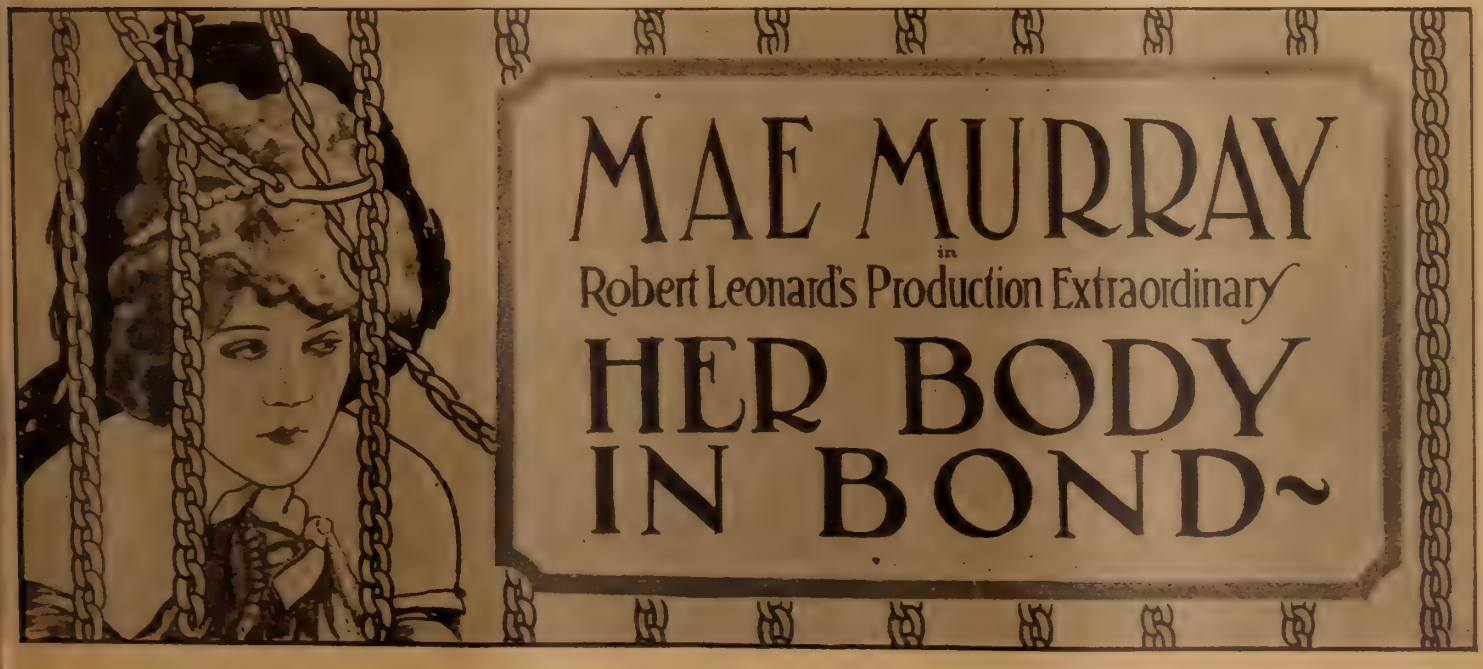
SPECIAL

The two upper cuts are 3-sheets. The bottom cut on this page is a 24-sheet.



Three-sheet poster.

Three-sheet poster.



Twenty-four sheet poster.

Press Sheet for FRITZI BRUNETTE in "PLAYTHINGS" BLUEBIRD PHOTOPLAY

THE STORY.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

MARJORIE NORTH, a typical American girl, who worked in a big downtown department store, accepted the attentions of Gordon Trenwith, son of the owner of the store. He appeared to be a good man; utterly unlike the usual villain. But under his thick veneer of suave kindliness was a yellow soul. Marjorie realized this for the first time when her baby came into the world nameless. Claire Morgan, Marjorie's room-mate, marries Jerry Thompson, a young inventor. They live happily together and take Marjorie in.

John Hayward, a poor, but ambitious lawyer, asks Marjorie to marry him, but she cannot do so and sends him away. He loses track of her, but still hopes.

Three years later Marjorie's baby is killed by falling from a window. Marjorie, alone and forsaken by her old friends, is teaching music in a dingy little side-street apartment.

Hayward, now a prosperous lawyer, is consulted by Thompson on an invention he has just perfected. As the two go over the matter of patents Hayward learns from Thompson that Marjorie is still unmarried and goes to her. She still refuses to marry him. From him, however, she learns that Hayward's sister is about to marry Trenwith.

Determined that Hayward's sister's life shall not be ruined by Trenwith, she confesses her shame to Hayward. In a terrific fight Trenwith is killed. The bullet that killed him was sent by his secretary, who availed himself of the scuffle between the two men to avenge an old score of his own, in which his wife was concerned.

Marjorie finds happiness with Hayward, who believes that one mistake on the part of a woman he loves is not beyond forgiveness.

From the Great Stage Success
By SIDNEY TOLER.
Scenario by F. McGrew Willis.
Directed by Douglas Gerrard.

CAST.

Marjorie North	Fritzi Brunette
Claire	Myrtle Reeves
Trenwith	Chas. Gerrard
Jerry Thompson	Phil Dunham
John Hayward	Lewis Cody
Gwendoline	Mary Anderson
Jim Carter	Fa Turner

FOR THE HERALD.

MARJORIE NORTH was sure that Gordon Trenwith would harry her. It was the only honorable thing to do, and, of course, she knew that he was a man of honor. But when her baby was born without the decency of a name, she realized that the man she loved was yellow under his veneer of suave kindliness and that he had used her for the plaything, one of his many playthings.

Yet in the end she saw happiness with a good man who was big enough to realize that one mistake was not beyond forgiveness even in the woman he loved.

How Marjorie North's goodness of heart triumphed over evil and brought her safely into the harbor of happiness is shown graphically in "Playthings," a Bluebird photoplay, in which Fritzi Brunette stars as Marjorie North.

To tell the story would only take the edge off a keen photoplay.

Don't fail to see it at this theatre.

SHOULD A WOMAN TELL?

"Playthings," a Bluebird Photoplay, Asks An Age-Old Question of All Men

MOTHERS and fathers of daughters will find themselves arraigned before the bar of Truth at the.....Theatre to-night, when Bluebird presents "Playthings," based on Sidney Toler's famous stage drama of the same name.

They will be asked without mincing of words whether it is not they who are responsible for most of the ruined innocence of the world—responsible because, through a policy of mistaken modesty and a disinclination to face the truths of life, they have allowed their daughters to grow up and to go forth into life unarmed by that knowledge which would have proved a buckler against the wives of unprincipled men.

"Playthings" took its title from the heartbroken cry of a disillusioned girl, who realized too late what she had sacrificed to a man whose protestations of love were but the old, old lie: "Women are the playthings of men." Stronger than many of her sisters, the girl in this case resolves to build up her life anew, only, when she has attained something of happiness, or the promise of it, to be confronted by the past which she had fondly hoped was dead.

It is then that another great question that has been the subject for argument the world over is set forth by the author in strong and moving scenes. Is it a woman's duty to the man who really loves her to blast his faith in her purity by a confession of the false step of other days?

The Bluebird producers considered Toler's play of such importance that they secured an all-star cast to produce it, under the direction of Douglas Gerrard. Notables appearing in the drama are Fritzi Brunette, Mary Anderson, Myrtle Reeves, F. A. Turner, Phil Dunham, Lew Cody and Charles Gerrard.

It is truly an all star cast.

THE FAMILY SKELETON.

"Playthings" Brings an Age Old Matter to the..... Theatre.

WERE you your wife's first love; or is there someone of whom you never speak and of whom you would rather not think? If there is a thorn of memory in the heart you love it can be extracted without pain at the..... Theatre, where Fritzi Brunette is starring in her latest Bluebird photoplay, "Playthings."

In this masterful silent drama the life of a girl who trusted in a man who regarded all women as playthings, is traced from the beginning of her sorrow until the realization of her happiness.

Marjorie North, for that was the girl's name, became the mother of a baby who bore no father's name.

Should she have told him?

Marjorie told him everything—and the truth made her free.

See "Playthings" at the..... Theatre to-night. It is a sincere photodrama with a big subject delicately presented.

AT A GLANCE.

STAR—Fritzi Brunette.

PREVIOUS HITS—"Beware of Strangers," "Unto Those Who Sin," etc.

SCENARIO BY—F. McGrew Willis.

FROM—Sidney Toler's famous stage drama, "Playthings."

DIRECTED BY—Douglas Gerrard.

LOCALE—Department store and country mansion.

SUPPORTING CAST—Lew Cody, Mary Anderson, Chas. Gerrard, Phil Dunham, F. A. Turner, Myrtle Reeves and others.

TIME—Present.

THUMB-NAIL THEME—A story dealing with the question of should a woman tell the man she is to marry of her past, dealing with the idea that fathers and mothers should not make fables to tell their children of the great truths of life.

ADVERTISING PUNCHES OF THE PHOTOPLAY—

1—The all-star cast.
2—The possibilities of securing endorsements from women's clubs, etc.
3—The tense big situations.
4—The warning to parents to unveal nature's secrets to their children.
5—The question of how much should a wife tell her husband.
6—The mystery element of the photoplay.
7—The possibilities for working up newspaper discussions.
8—The fact that it is based on Sidney Toler's famous stage drama, "Playthings."

ADVERTISING CATCH LINES

Does your daughter know?

It may have been your sister.

Any mother who allows her daughter to grow up in ignorance is not fit to be a mother.

Why should a man live two lives when a woman stands or falls by one?

A play for all mothers who have daughters and all daughters who have mothers.

She little knew that every lamp that lit the city street
Could tell a tale of broken hearts where sin and sorrow meet.
Where man could live as many lives as his desire may be,
But woman stands or falls by one until eternity.
Only a toy and a plaything, forgotten and then cast aside,
No father, no mother, sister or brother, no helping hand her to guide.
Only another heart broken, the old story told o'er again,
Sunshine and gladness turned into sadness—only a plaything of men.

Put your sister in her place—what then!

Must the woman always pay?

Mothers! Have you been true to your daughters?

Is a woman's past her own secret?

"I was one man's dupe and another's toy."

Knowledge is the buckler of innocence.

"Women are the playthings of men."

The innocent are sometimes ignorant, but it is through ignorance that innocence is lost.

"Had I but known!" Lost virtue's poignant cry.

"A lie come with a fair face, and I thought it love."

"The sins ye do by two and two,
Ye shall pay for one by one."

In Greek mythology there were judges who were absolutely just.

Beside every outcast woman who came before them stood a man.

WAS SHE RIGHT?

Hundreds of Girls Will Ask This Question After Seeing "Playthings."

WHAT people don't know doesn't hurt them!

This adage would have saved Marjorie North many a heart-ache, yet she told the man she loved everything. She carried him back over the years and painted for his sorrowing eyes the scarlet picture of her first love affair.

Was she right?

This is a question forming the theme of "Playthings," a deeply dramatic Bluebird photoplay, in which the beautiful and talented Fritzi Brunette is starring in the role of Marjorie North.

Through it all the trusting faith of a good woman is exemplified in Marjorie North, who tears the cloak of piety from sham love.

If you would be thrilled by a sincere photodrama artistically presented go to the.....Theatre tonight and see Fritzi Brunette in her master Bluebird photoplay, "Playthings."

TO PROTECT SHOP GIRLS.

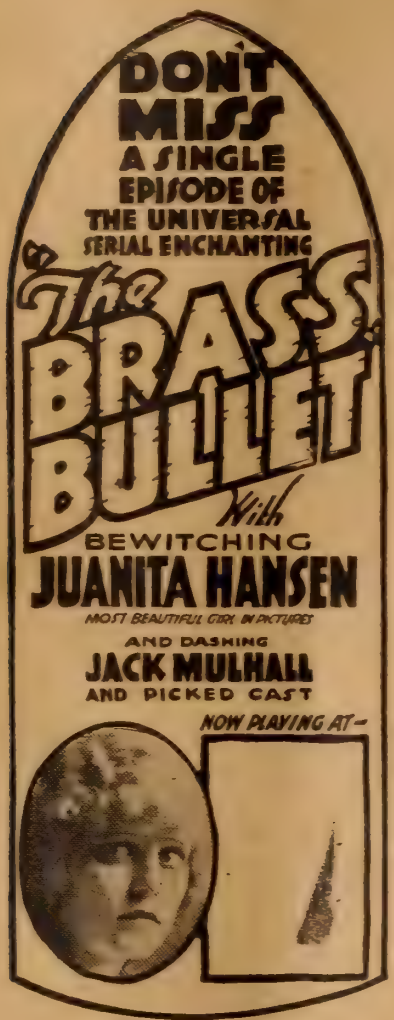
Movement May Assume Definite Proportions After Seeing "Playthings."

THERE is a movement well launched to protect shop-girls from the attentions of their employers. The campaign has the support of prominent club women, social workers and ministers, and is expected to assume concrete form when its originators have attended the.....Theatre where "Playthings" is being presented as the latest Bluebird success of Fritzi Brunette.

In "Playthings" the talented star, as Marjorie North, presents the pathetic story of a shop girl who accepted the attentions of her employer when she believed him to be a good man.

But that did not end her dream of happiness, for she found it with a good man who was big-souled enough to forget and forgive.

"Playthings" is a photodrama of unusual strength that has thrown the relentless light of public opinion into the private lives of men who pay shop girls six dollars a week for a twenty-four hour day.



Advertising Cut No. 9.

Publicity Aids on "T

THIS IS ALL SHE HAD TO DO FOR ART

Juanita Hansen Would be a Serial Queen, and She Is

WOULD the chances of inheriting a fortune, if you were a beautiful young girl, be worth a succession of adventures that hourly threatened your life and happiness?

Would you take Juanita Hansen's place as Rosalind Joy, the heroine of Universal's big new serial, "The Brass Bullett," at the.....Theatre, if you knew that you would have to do these things in order to escape the clutches of an unscrupulous uncle seeking your fortune?

Be forced into a marriage with a man you hated—

Leap from the deck of a yacht into a motor boat and assume command over its operator at the point of a revolver—

Find your father dead, your house burned down, and all your clothes gone with it in the space of two brief hours—

Enter the bedroom of a strange young man in the dead of night, with shots raining around you, and have him take you in his arms and kiss you—

Be locked in a burning house with no means of escape—

Hide in a tower, and be smoked out by your pursuers—

See the man who risked his life to rescue you sinking over his head inch by inch into a bed of quicksand—

Be locked in a small stateroom with the man to whom you were married by force when the latter was made into a primitive beast by overindulgence in liquor—

See your rescuer, whom you had come to love, accused as the murderer of your own father, and taken into custody—

See the man you love in a collision between his motor boat and another craft—

: on board a yacht when it crashes headlong onto a reef of rocks—

Float about at the mercy of the waves on a flimsy raft in a tempestuous sea—

Behold your lover jumping handcuffed from a high bluff into a raging ocean—

Have the only man you care for condemned to death for a murder he did not commit—

Jump from a flying locomotive just in time to escape instant death when the big monster plunges off the track into deep water—

Write a message to the man you love in order to aid him to escape, using your finger nail as a pen, and your blood as ink—

See your sweetheart in a little boat racing madly through a sheet of oil burning on the water—

Be tied hand and foot in a dark cavern and have the water slowly rising to engulf and drown you—

See your lover led to the death cell, where murderers await hanging—

See the scaffold erected on which your sweetheart is to give up his life—

Be chasing the governor's special in an auto to secure a pardon for him and have your motor go dead—

Finally secure from the governor a stay of execution, and then find that the telegraph wire has gone dead, and that you can't get word to the prison in time to save your lover's life.

HUGE SUMS SPENT FOR MOVIE SCENES

Utter Disregard for Outlay to Provide the Extraordinary Thrills.

Public's Entertainment First, Last and Only Thought

REQUIRING the labor of a small regiment of carpenters, stonemasons, scene painters and laborers for more than a month, a set for a scene from "The Brass Bullet," the new Universal serial starring beautiful Juanita Hansen, was erected on the hillside east of the administration buildings at Universal City that far surpassed in realism and attention to detail any similar outdoor construction of recent years.

This particular setting, around which a large part of the serial develops, is made up of a group of buildings that are exact replicas of several well-known palaces in France.

The particular scene which is so faithfully reproduced at Universal City consists of an immense observation tower more than fifty feet in height, surmounted by a balcony, where several exciting scenes in the photo-play take place. The tower is at the summit of a hill, and nestling in a sheltered spot lower on the hillside is a charming summer bachelor home, copied in the minutest detail from the rendezvous of several wealthy young men of Southern California, where week-end affairs take place during the summer season.

LEAPS FROM HIGH WINDOW TO FURNISH PICTURE THRILLS

PLUNGING eighty feet from a fifth-story window into a tank of water, Jack Mulhall, leading man in "The Brass Bullet," Universal's big new serial, being presented at the .....Theatre, created a genuine sensation among his co-workers, and earned him the sobriquet of "Jack the Leaper."

The leap was from the window-sill of a sanitarium from which Mulhall escapes.

With three motion picture cameras trained on him Mulhall, poised on the window-sill high above the crowd of actors, and awaited the word of command from his director.

"Ready, go!" shouted Director Wilson.

For a fraction of a second his figure, with hair flying in the wind, was outlined against the sky and then, with a mighty splash, plunged under the surface of the water, eighty feet below.

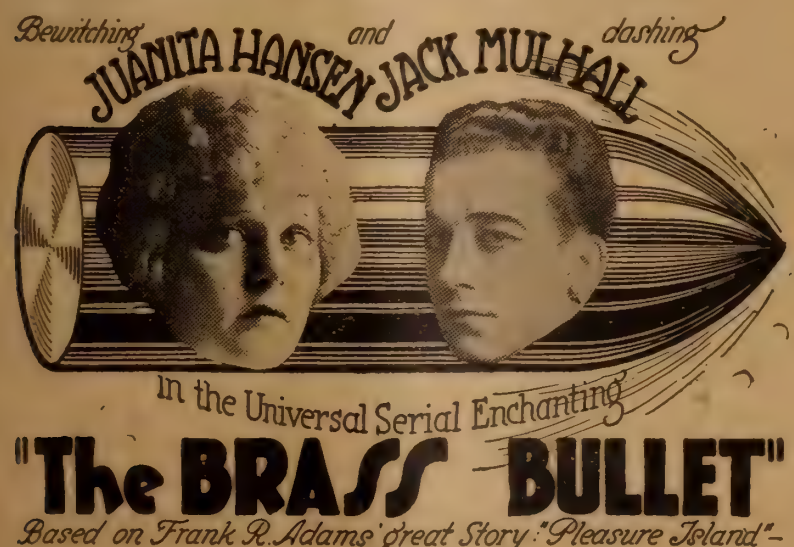
Brass Bullet" Serial

PUBLICITY AND ADVERTISING STUNTS

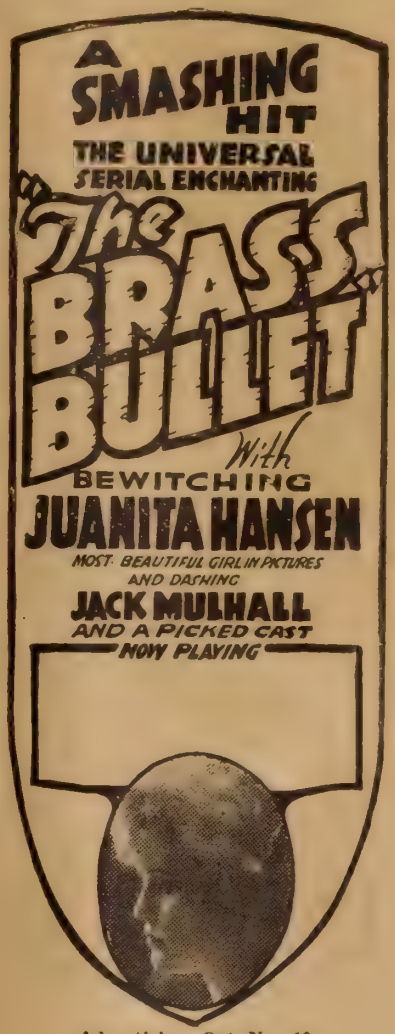
No. 1—Go to your local druggist and ask him for a quantity of small gelatine capsules, the kind used in the making of large pills. Take these to your printer and have your printer print small, long, narrow strips, the exact width, so that these strips can be rolled up and fitted into these capsules. On the strips print the following wording: "The Brass Bullet," the Universal serial enchanting, is the best tonic in the world for tired nerves and overworked bodies. We prescribe a visit to this theatre every week to see each instalment of this De Luxe serial, featuring bewitching Juanita Hansen and Dashing Jack Mulhall, supported by a picked cast in "The Brass Bullet"—based on Frank R. Adams' great story of love, adventure and romance—"Pleasure Island." Take this prescription regularly. Signed, Dr. Good Sense.

No. 2—Look around and see if you can't get a large brass shell from some antique store or junk dealer. Maybe there is an ammunition plant in your town and that would make the getting of a large brass shell very easy. Maybe your park commissioners might have an old relic of a brass shell or iron shell that you can repaint yellow. Anyhow—get one of these shells—as large a one as possible—and paint it yellow. Then put it out as permanent ballyhoo in front of your eheatre with a sign—"This is the Original "Brass Bullet' " from the Universal serial enchanting—"The Brass Bullet"—featuring Juanita Hansen—the most beautiful girl in films. See "The Brass Bullet" here every week for eighteen weeks. The classiest serial ever filmed.

No. 3—A week or so before the opening of "The Brass Bullet" serial in your house, announce in newspapers through a publicity story written by your local reporters, that a strange brass bullet was stolen from the home of a certain rich man and has not been recovered. If you can get a large bullet, that much better. Get as big a one as you can and in the early hours of the morning have someone bury it in some prominent part of the city and keep it secret. Then announce in the papers that "The Brass Bullet" referred to in a newspaper article is being hunted for by the entire community, and to the person who finds it a suitable reward will be given. You can make this into a big stunt by having some local reporter write a short squib story about the mystery of its being stolen—about people having seen two men in the early hours of the morning sneaking away with a strange looking package, etc. About where they believe the bullet has been buried or secreted, etc., etc., and the reward for the finder, etc. On these small shells that you bury have painted: "The Universal Serial Enchanting, 'The Brass Bullet,' " begins at the.....Theatre on.....



Advertising Cut No. 15.



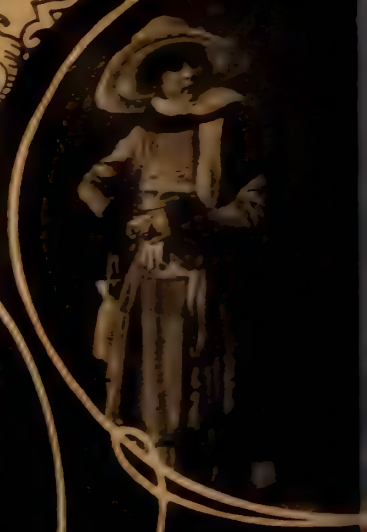
Advertising Cut No. 10.

No. 4—Burn a brilliant green (political celebration green) light in front of your house—or better still, a yellow light—each night that you show "The Brass Bullet." Your local hardware stores can furnish these yellow lights.

No. 5—Go to your local shooting gallery and arrange to buy up all the empty shells, and have some boy clean them up a bit. Hand these out to each patron for a week or ten days before the serial opens. Make no mention whatsoever for a few days about what these small empty shells are or why you are handing them out. Then a few days before you open you can advertise by slides and in all the newspapers that thousands of "Brass Bullet" shells have been and are being handed out as souvenirs for the opening of The Universal Serial Enchanting—"The Brass Bullet"—that starts at the.....Theatre on .....etc.

(More next week)

WILDRED



"My husband knows everything! And now you're deserting me for a girl just out of convent"

LOIS W

Fascinating Treat fo

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(Continued from page 10)

of state and government officials has been secured with assurances of their full support.

In speaking of the demoralizing effect of yellow dogism, Mr. Dodge says: "Those persons who spread false rumors of the government's inefficiency dampen the spirit of patriotism, and the harm that results cannot be estimated. The insinuating statements and near-seditious arguments against the war and the conduct of the war is a destructive force that is in many cases started by German Secret Service Agents as part of their poignant propaganda. From their places of concealment the Hun spies start an insidious rumor, that is taken up by impressionable men and women and circulated from mouth to mouth until it becomes magnified and leaves distrust, discouragement and destructive unrest in its wake.

"This inclination on the part of so many Americans to thoughtlessly repeat groundless rumors is the only big medium of circulation not yet closed to the spread of German propaganda, but with the organization of Boy Detectives of the Anti-Yellow Dog Clubs this last avenue of distribution will be closed to our enemies."

Yellow Dogs are to be found everywhere, and therefore to be effective the Yellow Dog Drive will take in every city, town and hamlet of the country, and it is estimated that over twenty million boy patriots will shortly be enrolled in the ranks of the Boy Detectives. A force that in numerical strength and sound American spirit will overwhelm the secret agents of the kaiser who start the destructive stories that are thoughtlessly repeated by American citizens.

The plan of the campaign is to enroll all American boys of ten years and older, supply each boy with a membership card and a book of rules and under the direction of mature leadership have them challenge everyone they hear making an unpatriotic statement or repeating a disheartening rumor. Each boy detective carries a supply of slips, known as summonses that contain the printed question, "Are You a Yellow Dog?" and a list of definitions that distinguishes the thoroughbred American from the mongrel citizen.

Enrollment blanks, membership cards and books of instruction are being sent from the national headquarters without charge to all responsible persons who will undertake the formation of Anti-Yellow Dog Clubs and agree to wage a vigorous campaign for the suppression of all forms of disloyalty.

Public-spirited men and women who will undertake the formation of Anti-Yellow Dog Clubs, and the work of organizing patriotic boys in their respective neighborhoods are asked to communicate with the National Headquarters at 730 Seventh Avenue, New York City, and upon request they will be supplied with the necessary literature free of all cost.

AMERICAN DEFENSE SOCIETY
(Incorporated)
44 East 23d St., New York.

July 17, 1918.

Headquarters,
Anti-Yellow Dog Club,
730 Seventh Avenue,
New York City.

Gentlemen:—

Your call for the organization of Anti-Yellow Dog Clubs in every municipality in the United States has come to our attention and it affords us great pleasure to extend to you our sincere best wishes for the success of your proposed organization.

In writing his article on the "Yellow Dog," Mr. Henry Irving Dodge struck an effective blow against the agents of German propaganda in this country and we hope the formation of Anti-Yellow Dog Clubs will carry his message to every man, woman and child who is a lover of the Red, White and Blue.

You may rest assured that if there is anything that we can do to further the speedy formation of Anti-Yellow Dog Clubs you may rely upon us.

Very truly yours,
H. D. CRAIG, Secretary.

IS A WOMAN'S PAST HER OWN OR HER HUSBAND'S

A Grave and Momentous Question Raised in Bluebird Photoplay, "Playthings."

IS a woman's secret of her own past hers to keep, or must she tell it to the man who asks her to be his wife? This is one of the big themes of "Playthings," the Bluebird photoplay that has made such a sensation everywhere.

The photoplay was adapted from the stage drama, "Playthings," by Sidney Toler, and the author has written a vital phillipic that contains its direct lesson for every parent and for every girl. He scathingly arraigns that policy of many mothers and fathers in "shielding their daughters from the world," as they term it, by keeping them in ignorance, thereby making them the easier possible victims of the unscrupulous afterwards.

It deals with the life of a girl alone in a great city and unprotected even by the knowledge of evil. She believes in the honor of a man to whom such a quality is unknown, only coming to a realization of what she has sacrificed when it is too late.

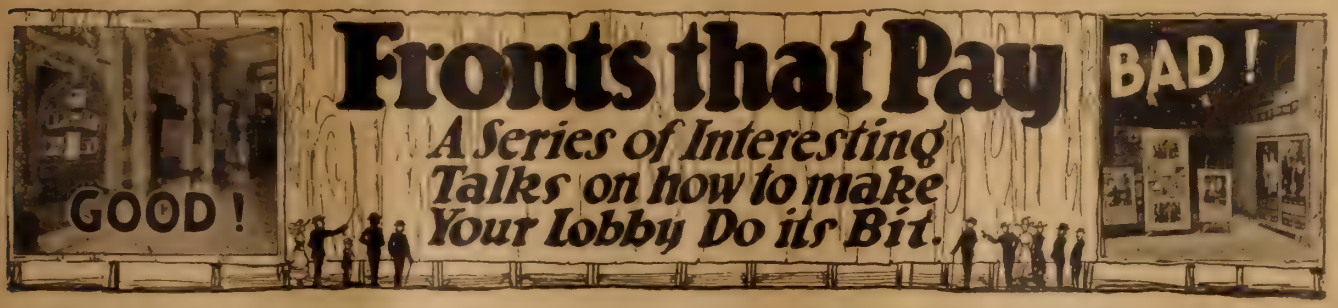
It is the story of her fight to regain respectability, to attain that place in life which she is sure should be hers, that the play tells, and it shows, too, how just when happiness seems to be about to smile on her, her past, in the shape of the man who had deceived her, rises before her to the destruction of her hopes. It shows how she would have sacrificed herself that another's life might not be blighted, and then through a turn of Fate that is as startling as it is inevitable, how she comes to her own at last. "Playthings" will be shown at the_____Theatre tonight.

MC CAY'S CONTRIBUTION.

First Serious Animated Cartoon is "The Sinking of the Lusitania."

AS Winsor McCay was the originator of the animated comic cartoon, his contribution of an animated serious cartoon is a matter of more than passing interest. "Gertie" is probably his most famous contribution as a comic, but "The Sinking of the Lusitania," which will be seen at the .....Theatre tonight, will easily rank with the wonderful feature productions which have to do with the war. It is hard to dignify the name "cartoon," and for that reason Mr. McCay chooses to call his work a "pen picture." He has made every effort to make the scene which no camera was present to photograph as accurate as possible. All of the stories of survivors as told to Augustus F. Beach, war correspondent, who met them on the coast of Ireland, were carefully gone over and compared and the mathematical problems which the picture presented were carefully worked out by Lieutenant-Commander J. H. Barnard, U. S. N. Under the circumstances a record of this milestone in American history could be obtained under no other plan than by animated moving pictures. Mr. McCay is entitled to the thanks of the entire country for this historical record of the crime that shocked humanity.

"Why Not," the popular novel by Margaret Widdemar, has been bought by the Bluebird producers as a starring vehicle for Carmel Myers. It was reconstructed into photoplay form by Fred Myton and titled "The Dream Lady." Elsie Jane Wilson, Bluebird's noted woman producer, directed this new Carmel Myers drama, which will be shown at the_____Theatre on .....



Fronts that Pay

A Series of Interesting Talks on how to make Your Lobby Do its Bit.

IT is a long ways from the early days of motion pictures when an empty store with folding chairs furnished entertainment for the public to the magnificent picture palaces now found everywhere. It is interesting to note that in true showmanship spirit the evolution began with the house fronts. Where a muslin banner and a few threes or six-sheet posters used to hang over the entrance and in the windows of the "plate glass front," entrances nowadays in the average houses are quite the most attractive places on our town streets.

If one were to analyze the strongest factor in the change he would unquestionably settle upon the lobby display as the one which proved to be the best business-getter, and that which pointed the way to the value of more or less elaborate fronts. The exhibitors who found that attractive lobby displays paid began to make the entire front of their theatres distinctive, and this in turn made them realize how little in keeping with their more elaborate fronts were posters without frames; sign painter's banners and all the old cheap methods belonging to the store front period.

Today the successful exhibitor pays as much attention to the front of his house as he does to his program, or to his music, or to any other essential feature of his entertainment. With this appreciation the consequent demand has been met in a most practical way by frames for posters; for lobby display photo-gelatines, in various sizes and made to be combined to fit any space or spaces desired to be used by the exhibitor. These are now to be had in such a wide range of combinations that no matter what supply of paper or other display matter an exhibitor gets, he can find frames to harmonize with his general architectural scheme, and to fit any wall spaces he has. He can have a frame for a six-sheet in the center, with space for a three on each side; or two one-sheets each side; or if he prefers, he can choose a six-sheet frame flanked on either side with groups of small frames for photos or photo enlargements. Similar combinations may be made up with a three-sheet or two ones for the center display, and the obvious advantage is that some one of the combinations will adjust itself to the size of any lobby and its general arrangements.

In this matter of combinations the exhibitor has another advantage. He can get a style of decorative frame that will not only fit his lobby, but his purse as well. He is not restricted to one grade or one style. There is such a wide variation in the different houses, and there are so many possible combinations, that when any exhibitor fits a set of these frames to his available wall space in a style suited to his general lobby scheme of decoration they not only give him a crowd-attracting front, but they look as though they were built in as part of his theatre. This is a great advantage in attaining permanency so desirable in building a theatre's reputation.

A theatre lobby dressed up as it should be dressed and showing an artistic use of decorative panels.

There is no question about the desirability of this method of arranging the theatre lobby display. It is the method adopted by the most successful theatres in the country, and is making money for every one of them. It is all very well to figure that the star or the picture gets the crowd, but the true showman knows that it is equally important to present the show in the proper manner. Too few exhibitors stop to think that the first the average persons knows about a picture is the theatre's announcement of it.

And whether that announcement is made by means of a lobby display or otherwise, it is the manner of presentation that counts. There is no more reason for having a shabby looking lobby display of torn posters without frames, cracked and weather beaten paint and disordered floor, than there is for having a filthy, unkempt, repulsive tramp at the ticket window. That is extreme of course, and the better class houses try to present a neat appearance at least. But that is a hard thing to do without proper equipment. If any one tries to tell you that "dolling up" your lobby doesn't pay, put it down for foolishness. That's all it is and the biggest money-making theatres in the country, regardless of seating capacity, are all the proof needed.

It doesn't matter what sort of a location you have, you need the aid of an attractive lobby. If your location is a good one, then there are all the more transients to be attracted into your house by the compelling power of a handsome lobby display that tells of the high class entertainment inside. If you have a poor location then, more than in the other case, you need every conceivable help to get inside. And you may take it from exhibitors who have big successes out of houses that an attractive front is the night and day worker that gets the most business.

Press Sheet for "BREAD"

MARY MACLAREN SPECIAL ATTRACTION

THE STORY.

By EVELYN M. CAMPBELL.

Directed by

IDA MAY PARK.

CANDACE NEWBY had always lived in a small town—a town with an inter-gossiping directorate which chattered for the most part about a girl who left there several years before to become a "play actress." The actress returns for a visit and persuades the beautiful Candace to "break away" and come to the city. This she does when her uncle dies, leaving her a legacy of a few hundred dollars. She applies for work at the office of Kruse, a frog-faced theatrical magnate.

Kruse forces his attentions upon the innocent girl. The other girl urges her to accept them for advancement. Penniless Candace refuses the offer of work hinged upon dishonor. Kruse determines to adopt different tactics. He again offers the girl work on a seemingly decent basis. Candace, worn and pale by privation, realies that she will fail unless she has food to put the color back into her cheeks. She counts her money—enough for one-half loaf of bread.

She goes to a bakery and the woman gives her an unusually large loaf. It is a rainy New York night. The limousines slide on the glistening pavement. Candace falls. Her bread rolls into the gutter in front of a palatial cafe. It is a soggy ball of dough when the young man she thought she loved drove up in his car with a party of friends. As he stepped from the car he speared the ball of dough with his umbrella and carried it as a drunken trophy into the splendid interior of the cafe. It is placed on the table and the drunken profligates make ceremony over it.

Crazed with hunger, Candace rushes past the doorkeepers into the cafe and seizes her bread from the table. Then she faints. When she revives she is in the arms of a man who truly loves her.

CAST.

Candace Newby.....Mary Maclaren
Estelle Payne.....Gladys Fox
Arnold Train.....Edward Cecil
Dick Frothingham....Keneth Harlan
Emil Kruse.....Louis Morrison

FOR THE HERALD.

CANDACE NEWBY was hungry. She had offered to sell her talent to a theatrical manager, but not her soul. The offer had been refused and she was tormented by the barbed thrusts of hunger.

With a few pennies remaining of her legacy, she trod rain-swept streets to a cheap bakery, where she bought a loaf of bread. It might put color into her cheeks and fit her for a decent place in a theatrical company forming.

She slipped to the wet pavement and the bread rolled into the gutter, a soggy mass of dough.

A limousine stopped in front of a palatial cafe. In the car was the man she thought she loved and another man who loved her worthily. The man she thought she loved stepped on the mass of bread at his feet, speared it with his umbrella and carried it aloft into the cafe as a drunken trophy of the boulevard.

What did Candace do?

That would spoil a big Universal photodrama that will thrill you when you see it at the.....Theatre.

HARLAN A SOLDIER.

Leading Man for Mary MacLaren Now Wearing Uncle Sam's Newest Uniform.

THOSE youths who envy Kenneth Harlan in his role of the gilded New Yorker, Dick Frothingham, in Mary MacLaren's newest Universal special production, "Bread"; the young masculine screen devotees, who marvel over the fashionable cut of his clothes; those who sigh when they see him bask in the smiles of beauteous show girls, and those who feel a dryness in their throats as he gargles the Mumm's extra dry; they are all wrong if they think this popular matinee idol is leading a life of ease.

While in the picture he appears as a wealthy young idler to whom life is one perpetual round of pleasure, in real life he is wearing the khaki for Uncle Sam. The olive drab cut a la malitaire is his only fashionable toggery; his daily round of military duty begins at 5:30 a. m.; no beauteous maidens make his life a bed of roses, and the nearest approach to champagne that passes his throat is California orange juice.

Harlan is now stationed at Camp Kearny, Linda Vista, California, having been recently called to the colors. Harlan was a favorite at the Universal studios, and hardly a Sunday passes by but what one or more auto loads of his former associates motor down to the camp from Hollywood to visit with "Ken," as he is affectionately known.

Harlan probably has the best role of his career in "Bread," which comes to the.....Theatre on..... and shares with Edward Cecil masculine honors in support of "the American Beauty of the Screen." Incidentally this is his latest and last photoplay unless he appears in the animated weekly as a soldier for Uncle Sam.

ARRAIGNS MANAGERS.

Mary MacLaren's "Bread" Contains Accusations of Pointed Character.

A TERRIFIC indictment of a certain type of theatre managers, who use their positions to put in compromising situations young girls seeking a stage career is contained in "Bread," Mary MacLaren's newest Universal Special Production, directed by Ida May Park, from the story by Evelyn Campbell, who achieved screen fame by her authorshop of "A Soul for Sale."

Miss MacLaren, who is often referred to as "the American Beauty of the screen," plays the role of a small town girl lured to the city by the glare of the footlights. She applies for a position in a big musical revue, and finds that to do so subjects her to all manner of indignities from the casting director.

How she finally escapes from his clutches, and how after many adventures she is saved from the brink of the pool of crimson, is an absorbing Universal photoplay that fairly teems with heart interest and well sustained suspense.

AT A GLANCE.

STAR—Mary MacLaren.
PREVIOUS HITS—"A Model's Confession," "Shoes," "Saving the Family Name, "Idle Wives," etc.
DIRECTED BY—Ida May Park.
CREATOR OF—"The Risky Road," "The Grand Passion," etc.
SCENARIO BY—Ida May Park.
TIME—Present.
FROM ORIGINAL STORY BY—Evelyn M. Campbell, author of "A Soul for Sale."
CAST—Kenneth Harlan, Edward Cecil, Gladys Fox, Virginia Chester and Louis Morrison.
THUMB-NAIL THEME—The story of the influence of a loaf of bread in the career of a young girl, who, having come to the city to become an actress, finds herself nearing the brink of the lake of crimson. How this bit of cooked dough stands between her and the great divide over which no good girl ever trespasses, and how when she loses it she gives up thought of all else in its pursuit, makes a climax that is almost Ibsenic in its terriffic denouement.

ONLY A LOAF OF BREAD.

But It Stood Between Honor and Perdition in This Photoplay.

WHAT does a loaf of bread mean in your life?

Perhaps a few pennies. Some sandwiches. Hunks of bread and butter with lots of sugar on them for the kiddies. Toast for your poached eggs. And then—bread pudding.

To Mary MacLaren a five-cent loaf of bread meant the dividing line between her honor and a life of shame. It was her life preserver in a whirling, seething sea of vice. It was her rock af ages, cleft for her, when the sands beneath her were gradually sinking away, leaving her to face—the river or the rouge pots of the painted woman.

You'll rave over this newest Mary MacLaren production. Evelyn Campbell, who created Dorothy Phillips' great masterpiece, "A Soul for Sale," sapped the story from the innermost confines of her heart. Ida May Park put every spark of her famous feminine genius into translating this into photoplay form, and Mary MacLaren seems to have thrown herself soul and body into this latest part, as she has done never before.

It's different. It's sensational. It tugs at the heart strings. It thrills. Sometimes it chills. See it tonight at the————————Theatre.

HOLDS THREE JOBS.

Ida May Park, Mary MacLaren's Director, Believes in Centralizing Effort.

IDA MAY PARK—Continuity writer.
Ida May Park—Director.
Ida May Park—Cutter.

While most women have a hard time doing one man's job, Ida May Park, one of the few women motion picture directors and one of the best, be it said, is holding down three hard jobs in a masterful fashion.

Asked why she insists upon writing her own continuity, directing and cutting her own film, she smiled and said:

"To that question the old culinary maxim applies—'too many cooks spoil the broth.'"

As she worked at Universal City cutting her latest production, "Bread," in which Mary MacLaren is the star, the gifted woman explained why she found it more satisfactory and little more difficult to do three men's work.

"A script goes from the continuity writer to the director, who immediately flashes it into a goulash to suit his own ideas. Then the film goes to the cutter, who makes mince-meat of the sequence. and out comes the film in such a state that its own mother wouldn't recognize it.

"For that reason," Ida May Park continued, "I like to write my own continuity, direct the picture and then cut the film so that the finished product, whether good, bad or indifferent, is along one line."

The system may not have many followers among the directors, but in Ida May Park's case it has resulted in 100 per cent good pictures. "Bread" may be seen at the.....Theatre on.....

ADVERTISING PUNCHES.

1—The name of the beautiful young star, who has rightfully earned the title of "the American Beauty of the screen."
2—The utter oddity of the plot—a conception of an idea that is absolutely different from any other photoplay ever staged.
3—The fact that the star has two leading men, not one—namely, Kenneth Harlan and Edward Cecil.
4—The beautifully balanced contrast between the simpering spinsters and the middle class matrons of small town and the fast Bohemian set of New York.
5—The wonderful wardrobe that is worn by both the star and by Gladys Fox, who plays the role of a dissolute actress.
6—The expose of the traps that lecherous theatre managers set for girls who would earn an honest living on the stage.
7—The intimate picture of the gilded cafes of Gotham.
8—The startling contrast, almost pathetic, of the young girls, who after being butterflies in a gilded garden in a swell cafe, drinking wine and eating expensive viands, return to their dingy cacoons to become drab grubs, washing out their own handkerchiefs and pasting them on the windowpane to dry.
9—The exposure of how beautiful show girls live and love.

ADVERTISING CATCH LINES

A FIVE CENT LOAF OF BREAD WAS HER ONLY BARRIER BETWEEN SHAME AND HONOR.

THE GAUDY TINSEL OF THE CITY ACTRESS LURED THE SMALL TOWN MAIDEN.

A TERRIFIC INDICTMENT AGAINST THEATRE MANAGERS WHO USE THEIR POSITIONS TO MAKE ADVANCES TO YOUNG GIRLS SEEKING WORK.

A SWIRLING SEA OF VICE SEETHED ABOUT HER, AND A FIVE CENT LOAF OF BREAD WAS HER ONLY LIFE PRESERVER.

LOUNGE LIZARDS MAKE POOR SIR GALAHADS.

POINTED NAILS—A WOMAN'S BEST WEAPONS.

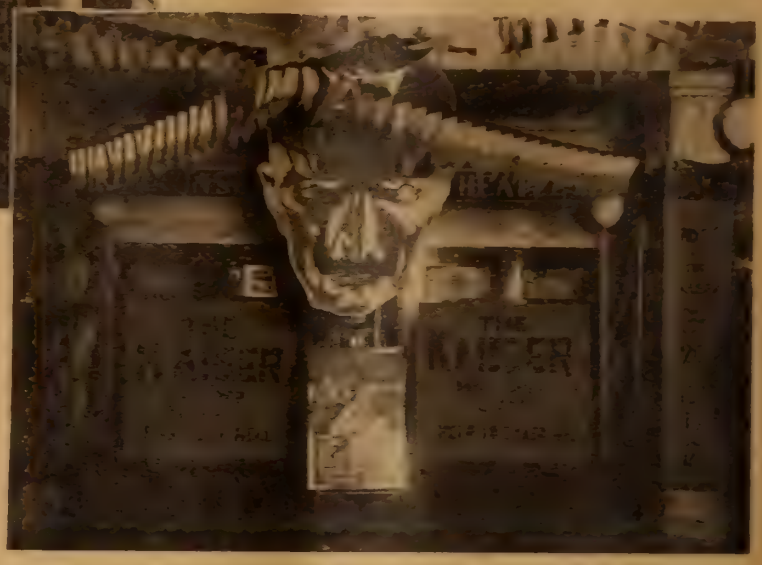
THE POT OF GOLD AT THE END OF THE BOHEMIAN RAINBOW WAS BUT BRASS.

ONE MAN'S BREAD IS ANOTHER'S CAKE.

DANCE AND THE WORLD DANCES WITH YOU—LIMP AND YOU LIMP ALONE.

AFTER YOU'VE PAID THE PIPER, HE PLAYS A DIRGE.

A Week in Portland, Oregon



DESIRING to wind up his management of the Film Supply Company of Portland, Ore., in a blaze of glory before coming to New York to take charge of the New York Jewel exchange, G. A. Metzger made a census of Portland to see what proportion of the large theatres were running Universal and Jewel pictures. When the Moving Picture Weekly found out what a big proportion it was it wired to Dean Collins, its representative in Portland, for photographs of the showings, and it was not until then that it discovered that all of the lobby displays shown were designed in the Film Supply Company's office for the benefit of exhibitors who showed the picture.

Next week we hope to show the manner in which all of Portland's leading theatres were tied up on Jewel and Universal pictures.

One of the advance advertisements, a half column ad of the Columbia for "A Soul for Sale," is reproduced on Page 30. On the top of Page 30 are two photographs of the Sunset Theatre in Portland, which showed "The Kaiser" the whole week of July 1st to July 7th to phenomenal business. J. A. Jennings, the manager of the theatre, commissioned the Universal Film Exchange publicity department to design the lobbies for both his Broadway entrance and the Washington Street entrance. The upper cut shows the design of the Broadway or main lobby, and the indented cut just below it shows the design arranged for the Washington Street entrance to the Sunset Theatre.

On Page 31 will be seen the lobby dressing which Manager W. B. Armstrong designed for Ruth Clifford in "Midnight Madness "at the Strand Theatre, where it played four days—July 1st, 2d, 3d and 4th.

The cut immediately to the right of this shows the lobby designed by the publicity department of the Portland exchange for the Star Theatre of Portland, which was showing Mary MacLaren in "The Model's Confession" the week opening July 7th. This was considered one of the cleverest and best drawing lobbys the Star has ever had. It consisted of a taxicab with wax figures in it, cut-outs on both ends of the entrance under the marquis, panels, mounted lithographs in frames, and two huge painted signs announcing the star and the production.

For the balance of the same week the Star played Herbert Rawlinson in "Smashing Through," and for this lobby the publicity department of the Portland exchange designed an artistic display for the lobby, but they also pulled off a stunt, which very few theatres will endeavor to imitate. You will notice in the right-hand corner a motorcycle. At the opening of each show a man mounted on this motorcycle smashed through the prop-

erty fence which you see over on the left of the picture. As soon as Portland got wise to this ballyhoo the streets in front of the theatre were so jammed that police protection was demanded by the manager.

The lobby display for the last two days of the week was also unique and is shown in the bottom photograph on Page 31. It consisted of a realistic Boy Scout layout with attractive reading matter, and during most of the time there was an escort of Boy Scouts at attention in the lobby or performing evolutions. This display was also designed by the publicity department.

Manager Sol Baum, Mr. Metzger's successor, was the host at a luncheon given by the employes of the Film Supply Company to Mr. Metzger on the eve of his departure to New York City. A handsome silver cup was presented in token of the esteem and good wishes of the corps of workers who had been associated with him, and the presentation was accompanied by a brief expression of their good wishes by Mr. Baum. The theatre men also gave a joint banquet to Mr. Metzger and a competitor, Mr. Jackson of the Mutual, who is called to the service of Uncle Sam. Mr. Metzger's loving cup bears this inscription engraved upon one of its banners:

Success looks out of old New York
And always picks the best—
And that is why she's summoning
Gus Metzger from the West.
There's lots of friends for you back there,
And many more there'll be;
But you will never find a crowd
That's for you more than we.
So here's good luck. May Fortune smile
And hand you all her best—
That is the wish of all the bunch
You're leaving here out West.

Formal Presentation
of the Delightful Young Star

Edith Roberts

In the film version of Ethel M. Kelley's
widely read novel

"The Deciding Kiss"

A play that will entertain any audience

Book thru your nearest Bluebird Exchange or

BLUEBIRD PHOTO PLAYS INC
1600 Broadway New York

Crowd went NUTS over "Lion's Claws"

H. E. Swan has run every serial he thought had a chance and see what he says about "The Lions Claws"

Universal Film Exchange,
Omaha, Nebr.

Gentlemen:

Three cheers for "The Lion's Claws". It went off with a biff-bang that you could hear for blocks. Broke all Saturday night records last night on my first episode and the crowd simply went—"NUTS".

I have run nearly every serial on the market of any value at all in my Empress Theatre in four years that it has been going, and when I write you that I broke all house records, I claim that "The Lion's Claws" must be some drawing card.

From 8:45 until 10:10 P. M. they were packed on the walk—and you know I seat 700 people, and can stand nearly 100 in the back of the house. My matinee went up nearly 20 per cent, showing that the kids are interested.

Respectfully,
Signed, H. E. SWAN,
Empress Theatre,
Kearney, Nebr.

"DON'T FLIRT."

Nestor Comedy.

CAST.

Concessionaire .....Ernie Shields
Timothy, his rival.....Ed. Sedgwick
Cornelias Van Soup.....Ed. Baker
His Wife.....Marcia Moore
His Marriageable Daughter,
Jane Bernoudy

CORNELIAS VAN SOUP arrives at the beach with his young wife and daughter, and meets the two boys, Concessionaire and Timothy. The boys mistake the old man's young wife for his daughter, and both become rivals for her attentions. Understanding their mistake, she keeps up the deception and jollies them along.

Van Soup is anxious to marry off his homely daughter, and tells the boys that he would be pleased to have either one of them as a son-in-law. They are delighted, thinking he has reference to the young and pretty wife. At last the rivalry becomes so keen that the boys decided to fight a duel, the survivor getting the girl.

Concessionaire empties one of the pistols and slips it to Timothy at the first opportunity. Timothy does the same to the other pistol. When the fatal moment arrives both examine their pistols, and each thinking that the other fellow has the one that is loaded, they are both seized with a violent fright.

In the meantime Van Soup's ugly daughter, while in bathing, is carried away by the undertow. Van Soup reaches the boys just in time to delay the shooting-match, and all run to the rescue. After some difficulty they finally rescue the girl, and as they lay her on the beach they are thunderstruck to learn that the girl they have been after is Van Soup's wife, and that this ugly individual is the daughter. When the boys realize their mistake they turn and run back in the ocean.

Alice Howell in
"HOOT TOOT."
2-Reel Century Comedy.

(*Copyright* 1918, *Century Comedies, Inc.*)

MAGNOLIA MILKSHAKE, having a husband who is exempted because of possessing a disease which might be called "too much fat" is desirous of helping the boys across the ferry mop up Bill Hohenzollern's place, tries very hard to join the Red Cross. After various tests she is finally rejected.

Since this plan didn't work out she decides to join the kaiser-killers herself and so enters the recruiting station right next door. Here she is again rejected because of a flat head. Having failed twice she goes home feeling that she needs a little training and uses poor delicate little hubby as the goat.

While Magnolia is still hard at work training with some dummies hubby gets a note from Nicholas Nutmeg inviting him to a game of poker, but also inviting his little bank roll. Magnolia sees the note, becomes furious, and here follow some lively chases which end with hubby in jail and Magnolia trying hard to enlist in the army.

"GIVE HER GAS."

Lyons-Moran Star Comedy.

LEE has purchased a second-hand "flivver"; he phones Eddie that he is coming over to take him and his wife out for a spin. With Lee, his wife, the dog and the baby in the car, they drive to Eddie's house, where they find him and his wife all dressed up ready to start. After some difficulty Lee finally manages to get all of the party crowded into the small car and away they go. They stop and no one can fix the car.

Finally they find that they are out of gas and the two men start off to the gas station, where Eddie has to pay for it, as Lee has forgotten to bring any money. Then they run out of water; they get stalled on a hill and Eddie helps push the car to the top. They are arrested for speeding—and Eddie has to pay the fine—they have a blow-out and are in despair until Eddie's wife mends the tire with a wad of chewing gum.

Meanwhile, the man from whom Lee bought the "flivver" finds that he has forgotten to give Lee the license number and starts out to find him. Lee sees him coming on a motorcycle and thinks it is another cop. In his haste to escape he runs the car over a high cliff where it is wrecked. As Eddie, Lee and their wives and impediments are emerging from the debris, the man with the license number arrives and Lee hangs it on the wreck and feelingly exclaims, "Never again!"

"ROPED AND TIED."

Two-Reel Western Drama,
With Neal Hart and Eileen Sedgwick.

THE boss of Hell's Gate, one of the wickedest holes west of the Mississippi River, was a woman. Minnie Ralston had resisted every attempt of the better element of this town with its evil-sounding name to drive her out. One of her principal assistants was Hank Jensen, whose specialty was cards. Just now, however, he was more interested in the newest of Minnie's girl friends, Lola Dorn. Before he had made up his mind how to effect this latest conquest, however, a stranger entered, smiling and dusty from a long perspecting jaunt. It didn't take a whole day for antagonism to develop between Hank and the stranger, and the center of it seemed to be the girl.

The second day Hank said: "If you wuz acquainted around here you'd know it ain't healthy to horn in on my affairs." From then on a battle was certain, and when Minnie, who was setting her cap for the stranger, informed him that he'd better keep away from Lola, because Lola and Jensen were leaving town that night, the stranger realized that action on his part was necessary immediately. Furthermore, he realized that it was a frame-up on Minnie's part.

Going to Hank's mountain cabin, he effectually disposed of the card sharp for the time being. The sheriff on his return was so surprised that he pinned a deputy's badge on him, and from then on the reformation of Hell's Gate was only a question of time. Now they are serving soda in the Hell's Gate principal saloon.

SYNOPSES OF NESTOR, CENTURY, LYONS-MORAN STAR COMEDY, WESTERN DRAMA.

UNIVERSAL SCREEN MAGAZINE.
No. 85.

INTEREST in boxing has revived greatly since it has been made part of the training for the United States Army, and some of the first principles of the art can be gained from Universal Screen Magazine. In the Pacific Northwest, to cut down the expense of selling their produce, 1780 farmers have formed an association which efficiently and cheaply transacts an annual business of more than $1,300,000 from products grown on the land in an area of fourteen square miles, owned by the members of the Association. This is an official film of the United States Department of Agriculture, and gives a good idea of how some of our foods are grown, prepared and packed. Next comes the picture of the Kiddie Musical Comedy Company. Youngsters from three years up are trained to take part in production, and do their dances with the ease and grace of professionals. Since the war has revived the art of knitting, it is interesting to know how wool originates. Screen Magazine shows the process, from the time it is shorn off the sheep, until it is made into a garment and shipped to our unfortunate French sisters. The Magazine ends with a Miracle in Mud by Willie Hopkins, entitled "War Gardens."

"BRASS BULLET," SCREEN MAGAZINE, CURRENT EVENTS AND ANIMATED WEEKLY.

"THE BRASS BULLET."

Episode 2.

"THE MUFFLED MAN."

CAST.

Homer Joy.....Chas. Mailes
Rosalind Joy.....Juanita Hansen
Jack James.....Jack Mulhall
Mystery Man.....Hal Cooley
Mrs. Strang.....Helen Wright
Spring Gilbert.....Joe Girard
Victor King.....Ashton Dearholt

ROSALIND takes refuge in the motor boat of Jack James and she commands him to drive straight ahead at full speed. James is sighted by Gilbert from the yacht and fired upon, but Gilbert does not see Rosalind, and believing she is drowned, congratulates himself on inheriting the fortune.

James, carrying Rosalind who has fallen into a deep sleep, enters the Joy House. Outside a mystery man is lurking about the house. Mrs. Strang takes Rosalind off to one of the cottages and puts her to bed. Returning, she hears Joy tell James that he never really intends to marry her. She upbraids him furiously, but while she is doing so a sudden shot from the window is fired at Joy's back, and he crumples up helplessly at her feet.

Meanwhile James has been assigned the cottage of Rosalind for the night. He goes to bed, but later Rosalind awakes and, realizing that she is not in her own cottage, goes to her room, finding it already occupied by James. He dresses hurriedly, but they are suddenly startled by the sound of the shot from the Joy house. Then a volley of shots are poured through the window. Rosalind clings to James, and he kisses her. With the realization of their love for each other comes knowledge that they are in great danger. The cottage is on fire—they are surrounded by flames—and they discover that the door is locked and barred from the outside.

ANIMATED WEEKLY, No. 34.

U-Boat Sinks U. S. S. San Diego Off Long Island!—Three of crew are known to be dead and fifty-seven are missing as a result of torpedoing of armored cruiser only a few miles from entrance to New York Harbor. —Many heroic rescues made.—Submarine escape.—*Fire Island, N. Y.*

Newest of Victory Destroyers Takes Water.—U. S. S. "Delphy," latest of the many ships of its type built since America entered the war, glides down the ways to take its place among the swift patrols making the seas safe for our soldier boys.—*Somewhere In America.*

These Canadian Troops Saw Wood and Say nothing!—But Canadians don't have to say anything—their record in the war speaks for itself! That's one reason why thousands attend sawing competition and sports of the Forestry Corps.—*London, Eng.*

Japanese Red Cross Mission Arrives.. In Metropolis.—Distinguished representatives of Nippon here to confer with American Red Cross workers.—*New York City.*

Soldiers Raid Ball Parks For Bats! —But they were invited to by Clark Griffith, manager of the Washington American League team, at what may be the last game of that league for the duration of the war.—*Washington, D. C.*

"In the Good Old Summer Time!" Duke P. Kahanamoku, of Hawaii, former world's champion swimmer, cops another prize cup, while at other watering places, sharks and bathing-suit censors are among the mid-summer atrocities.

Official U. S. War Film.—Pictures made by United States Signal Corps photographers and released by the Committee on Public Information showing American boys in the first line trenches on the Frontier of Freedom.

Indian Tactics of Yankees Are Worrying the Huns!—German "shock" troops are shocked by primitive methods of attack adopted by Pershing's "Sammies," trained under many veterans of Indian wars, say British and French observers.

Sub-Titles.—On the historic battlefild of Gettysburg, where Grant saved the Union, these lads are preparing to "treat 'em rough" when Uncle Sam's land battleships go into action. A wild shout—a charge—blood-curdling hells, another charge! The German's don't understand it. They expect the Yanks to use scalping knives in the hand-to-hand fighting! The German assault troops remain on their feet until shot down. The Yanks seek cover wherever he can find it. "The Yankees have feet on their bellies!" say German prisoners who have passed thru an attack like this.

AMERICAN BOYS
Now is the time to show you are
AMERICAN MEN.
Join the Boys' Working Reserve;
Write
U. S. EMPLOYMENT SERVICE,
Department of Labor,
Washington, D. C.

Cartoons by Hy. Mayer, World Famous Caricaturist.

CURRENT EVENTS, No. 64.

"Divine Sarah" Sees "Sammies" Battling the Hun "Over There."—Americans and British engage in sham battle while Mme. Sarah Bernhardt looks on from her automobile. —*San Francisco, Cal.*

Sinn Feiners Pledge Themselves Against Conscription.—Members of Irish political organization take solemn oath to surrender their lives before permitting themselves to be forced into war in behalf of Democracy against the Hun.—*Dublin, Ireland.*

Traveling Recruiting Office Rounds Up ..Naval Hun-Hunters.—"Flying Squadron" of the Navy Department moves from town to town by automobile and sets up business in any location it can get.—*Los Angeles, Cal.*

....Official U. S. War Film.—Remarkable motion pictures made under fire by United States Signal Corps photographers and released through the Committee On Public Information.

Sub-Titles.—FRANCO-AMERICAN NUT-CRACKERS MAY CRUSH GERMANS IN RHEIMS TRAP! Germans in desperate struggle to escape from Soissons-Rheims salient as Foch moves forward large forces of Yankee troops to aid the vast French armies in the death-grapple with the Huns.—*With the American Armies In France.*

Sub-Titles.—Remounts for cavalry marshaled back of the lines were brought up, and the cavalry did *some* damage when it went into action! Field artillery hammered Chateau Thierry until little resistance was offered when the Americans entered the town. Engineers followed immediately behind the advancing troops, repairing the road the Germans had wrecked, frequently under fire. Reinforcements moving forward only stopped long enough to have mess by the roadside.

"Baby Tanks" In Great Fleets Rout Huns.—"Mosquito" land battleships of which General Foch made extensive use in the Franco-American advance on the flank of the Soissons-Rheims salient.

Hook Der Kaiser!—A melodrama (very mellow) in which the All Highest becomes the All Lowest and concludes that Gott has dissolved the partnership. By Leslie Elton.

Sub-Titles.—"Gee, Jimmy, let's have a joy ride." "Who is der Emperor here, you or me? For vy do I got der little vun and you der big vun? Schweinhund!" "Ach! Mit such beer soon I got a stomack vunce like Hindenburg!" Gott in Himmel! Give a look!" The Potsdam Parkway made a nice cinder path. "I got him, Jimmy! I got him!" "Home, James!" "Capitol" Punishment. "I see der stars! Vare iss der stripes?" Chorus of Voices. "SO SAY WE ALL OF US!"

WITH 325 SEATING CAPACITY PLAYED TO 4,000 ADMISSIONS

Two Days' Showing At the Lyceum Theatre, Kenmare, N. Dakota, Made a Record.

MRS. DARLING, THE OWNER, WAS NOT AFRAID TO RISK A HUNDRED DOLLARS ON A TWO DAYS SHOWING OF "THE KAISER, THE BEAST OF BERLIN," IN A GERMAN NEIGHBORHOOD.

THE LYCEUM THEATRE,
KENMARE, N. DAKOTA.

July 23, 1918.

Universal Film Co.,
Minneapolis, Minn.

Sirs:—

In regard to business I did on "The Kaiser, the Beast of Berlin," will say I played to largest house of any film yet, larger than "The Birth of a Nation," "Battle Cry of Peace," or any other patriotic show.

During my showing, I played, according to my estimate, to 4,000 people; seating capacity of Lyceum, 325. I had a crowd waiting for two blocks for second performance. I carried chairs and filled front of the theatre and placed them in aisles to accommodate country people, who came 25 and 30 miles to see "The Beast," and could not wait until second performance.

I consider it the largest box-office money-getter ever yet produced, and hurry along with another just as good, for I don't think they can make any better.

First day showing, $625; second, $465, and showed second night until 1:30 Sunday morning.

Yours for success,
MRS. L. G. DARLING.

CONTINUE

The weather do ness of "The K Berlin." Anothe small exhibitors and make mone

Smashed all Records

Rockham, So. Dak., July 14, '18. Universal Film Exchanges, Inc., Minneapolis, Minn.

Gentlemen: — I ran "The Kaiser, the Beast of Berlin," Friday and Saturday night and smashed all records. Quite a few from my territory had been to Redfield to see it played, but that only helped me on my advertising. I am in a German community, and lots of them would not come to see it, but the farmers came for fifteen miles to see it.

Yours truly,
(Signed)
E. A. PARSONS,
Rockham Theatre.

SUCCESS

ot effect the busi-
er, the Beast of
allacy exploded—
n pay big prices
n this production

PAID $70 ADMISSION TAX IN SMALL OREGON THEATRE.

Holtzclaw Started "The Kaiser, the Beast of Berlin," On Saturday.

HIS THREE DAYS SHOWING CAME FULLY UP TO HIS EXPECTATION. NEVER SAW SUCH SPONTANEOUS APPLAUSE AND OVERWHELMING ENTHUSIASM. HAND-CLAPPING BLISTERED HANDS.

CIRCLE THEATRE,
PORTLAND, OREGON,

July 16, 1918.

Jewel Productions, Inc.,
Portland, Oregon.

Gentlemen:—I have just completed a three days' run of "The Kaiser, Beast of Berlin"—the first time I ever opened a feature on Saturday and one day longer than my normal run on any feature.

I did satisfactory business all three days, and no picture has ever before received the demonstration in the Circle Theatre that "The Kaiser" received. The applause was spontaneous and overwhelming, and occasionally things got so hot that some lukewarm person or pro-German would slink out. Everybody from children four years old to men seventy were clapping their hands until they blistered them, and went on clapping without knowing it.

One man approached me and said: "If you haven't any objection, I'd like to take a shot at that————on the screen."

I expected to do well with "The Kaiser," and the receipts came up to my expectations on Saturday and Monday, easily, though the hot weather on Sunday cut them a trifle under my estimate.

I was glad to be able to pay $70 admission tax to the government, and also to pay the rental on the film and have a tidy sum to stow away to my own credit.

Very truly yours,
G. T. HOLTZCLAW,
Manager Circle Theatre.

RECORD BROKEN.

Two Exhibitors Rise Up To Question Crystal's Figures.

THERE recently appeared in the columns of this publication a story which told how the Crystal Theatre at La Salle, Colo., played to a gross of $301.00 in a one-night showing of "The Kaiser, the Beast of Berlin," with a population of only three hundred from which to draw. At the time this was thought to be a record in point of box office drawing qualities.

Two exhibitors have come forward to dispute the Crystal's right to this distinction. The first is S. Le Rouge, of Battleground, Washington, and the second H. L. Wright, of Fort Lapwai, Idaho. In a letter written to Jewel Productions, Inc., by Mr. Le Rouge, who owns the Wonder Theatre, is contained the following:

"I just got tired of reading about those fellows in towns of 3,000 showing to only 1,500 or 2,000. Getting right down to cases, I think the record belongs to me.

"Here we have a little town of only 250 population and showed to 750. Where did they come from? You know that they would come from all over the world if they knew they could see some one smash the kaiser. If those fellows would advertise right, they would double their showing."

Mr. Wright, who owns the Liberty Theatre, stated that while the population of Fort Lapwai is only 500, "The Kaiser" drew 700 paid admissions. "Weather was all-fired hot, too," wrote this exhibitor.

It would prove interesting to exhibitors in general if showmen who can boast of records approaching these were to come to the front and tell how they did it.

"When women are penniless they stand midway between River and Street"

"A SOUL FOR SALE"

starring

DOROTHY PHILLIPS

The Idol of Millions

THE Devil generally knows just how a woman's bank account stands. And since he knew that Niela Pendleton's mother had to have money he gave her an expert's advice on how to get it, even though she wrecked her own daughter's career. Yet Niela beat them both—see Dorothy Phillips make a perfect picture of a young girl's fight for the right to live her own life—a tremendous drama of social ambition.

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices, 1600 Broadway, New York City

Music Cue Sheets by James C. Bradford

For "BREAD"

MARY MACLAREN
SPECIAL PRODUCTION

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	2¾	At Screening	4-4 Allegro	Madrigal and Valse Lente—Wormser
2	3 T.	Candage Newby	2-4 Andantino	Song Without Words—Rebikov
3	1¼ T.	Estelle Payne	3-4 Valse Lente	Danse De Damoselles—Friml
4	3 T.	On Day of Departure	4-4 Allegro	Passepied—Delibes
5	1½ T.	From That Hour	4-4 Allegro	Babillage—Gillet
			REEL II.	
6	2¼ D.	Candage At Office Door	4-4 Moderato	Over the Top—Romberg (Fox Trot)
7	3 T.	When Next He Saw Her	2-4 Allegro	Fancy Free—Crawford (One Step)
8	1½ T.	Krause	3-4 Tempo di Valse	Rosemary—Herbert
9	1½ T.	At Last Estelle	4-4 Moderato Con Moto	*Jealous Moon—Zamecnik (Theme)
10	2 T.	Determined To Rid Herself	3-4 Allegretto Con Molta Grazia	Butterfly—Densmore
			REEL III.	
11	2¼ D.	Krause At Desk	3-4 Allegro	Intermezzo—Granados
12	3 T.	Candage Had One Thought	2-4 Vivo	Hurry No. 26—Minot
13	1¼ D.	Train At Door	4-4 Moderato Con Moto	*Jealous Moon—Zamecnik (Theme)
14	2¾ T.	Dark Days Followed	4-4 Moderato	Tiger Rose—Burkhardt
			REEL IV.	
15	1½ D.	Candage Enters Room	4-4 Andantino	Forgotten—
16	1½ T.	At Last Train Had Hit a Success	2-4 Allegro	Land of Joy—Valverde (Fast One Step)
17	1¾ D.	Candage Awakens From Faint	4-4 Moderato Con Moto	*Jealous Moon—Zamecnik (Theme)
18	1½ T.	Get Old Geezer	2-4 Allegro Moderato	Granada—Lun (One Step)
19	2¾ T.	The Lights	4-4 Allegro	Tempest—Lake
			REEL V.	
20	2½ T.	Suddenly She Realized	2-4 Allegro	Furioso No. 11—Keifert
21	1½ D.	Candage Eating	3-4 Lento	Valse Triste—Sibelius
22	1½ T.	And Now She	2-4 Allegro	Serenade—Jarnfeldt
23	2¼ T.	Thanks	4-4 Moderato Con Moto	*Jealous Moon—Zamecnik (Theme)
24	1½ T.	Dere's a Cop	2-4 Allegro	Intermezzo—Arensky
			REEL VI.	
25	3 D.	Car Stops—Drunks Enter Cafe	2-4 Allegro	La Coquette—Onivas (Intermezzo)
26	2¾ T.	To-morrow Night	3-4 Tempo di Valse	Estellita—Herbert
27	1½ T.	It Was Her Loaf of Bread	4-4 Allegro Agitato	Agitato No. 3—Langey
28	2 D.	Candage Carried Out	4-4 Andante	In Love—Friml
29	1¾ T.	And a Long Time Afterwards	4-4 Moderato Con Moto	*Jealous Moon—Zamecnik (Theme)

* Repeated Selection

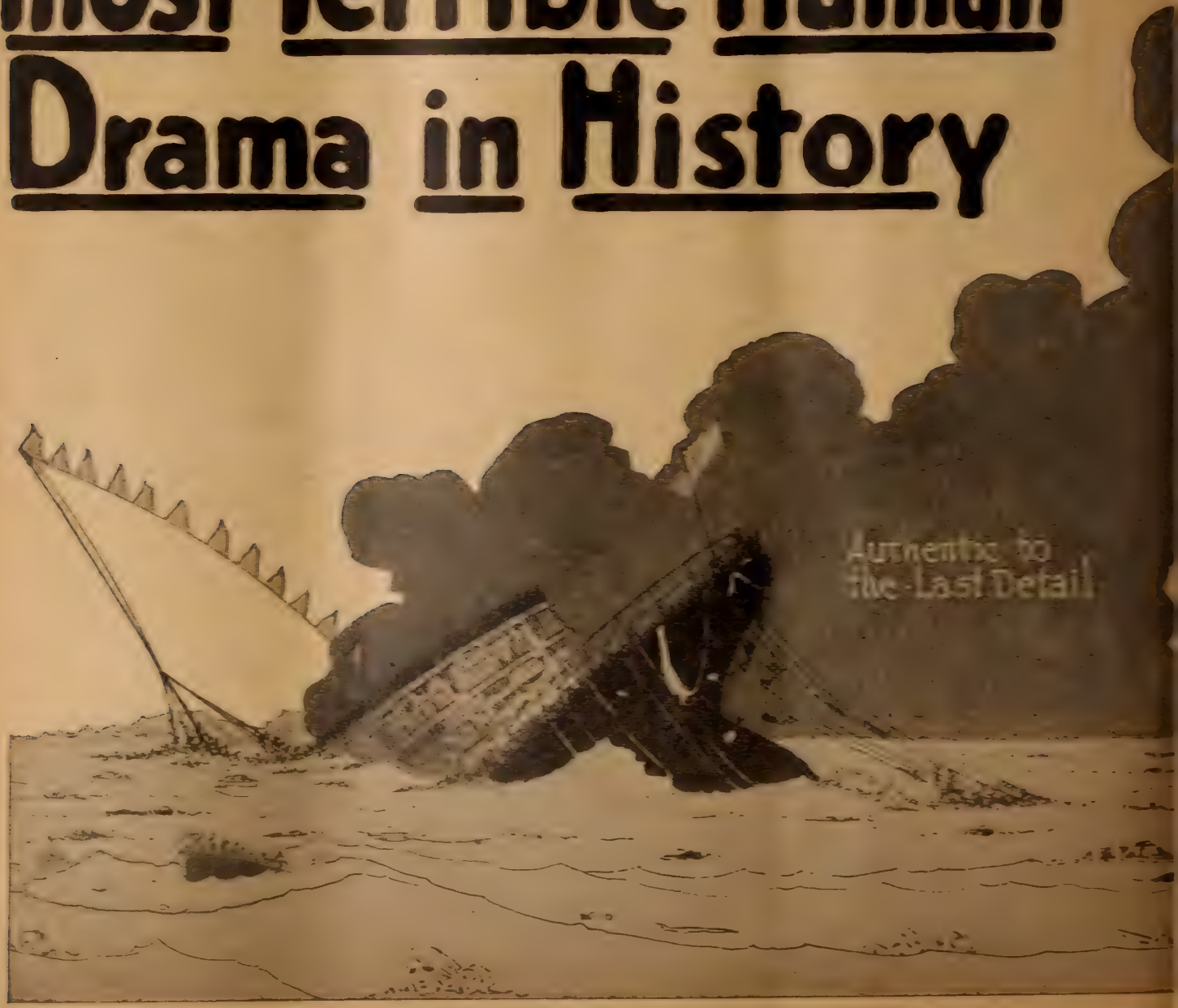
For "The LOVE SWINDLE"

BLUEBIRD
PHOTOPLAY

No.	Min.	(T) Title or (D) Description.	Tempo.	Selection.
			REEL I.	
1	2¾	At Screening	2-4 Allegretto	Danse of the Debutantes—Langey
2	2 T.	Walsom Trotwell	4-4 Moderato	Sounds from England—Langey (Medley)
3	2½ T.	Night Bell	2-4 Allegro	Mock Morris—Grainger
4	1¾ D.	Diana Sees Men	4-4 Allegro	Tempest—Lake
			REEL II.	
5	2½ T.	Richard Webster	4-4 Agitato	Furioso No. 1—Langey
6	1½ D.	Diana Bends Over Richard	4-4 Moderato	*If You Look In Her Eyes—Hirsch (Going Up)
7	2¾ D.	Sunrise Over the Hills	3-4 Tempo di Valse	Valse Fantastique—Eville
8	1½ T.	Since	4-4 Moderato	N'Everything—Jolson (Fox Trot)
9	1¼ T.	The City Club	2-4 One Step	When You Come Back—Frey
			REEL III.	
10	1¾ T.	Demonstration	4-4 Allegro	Babillage—Gillet
11	2½ T.	Where There's a Will	4-4 Moderato	*If You Look In Her Eyes—Hirsch (Theme)
12	1¾ T.	A New Arrival	2-4 Allegretto	Canzonetta—Herbert
13	1¼ T.	I Have a Private Conversation	6-8 Allegretto	Gondoliera—Moszowsky
14	2 T.	Playing Both Ends	2-4 Allegro	Intermezzo—Arensky
			REEL IV.	
15	1¾ D.	Diana Hurrying In Car	2-4 Vivo	Furioso No. 11—Keifert..
16	2 D.	Richard and Diana On Sofa	4-4 Moderato	*If You Look In Her Eyes—Hirsch (Theme)
17	2¼ T.	Follow That Cab	4-4 Moderato	It's a Pipp'n—Motzan (Fox Trot)
18	1½ T.	Say, What's That Guy	4-4 Agitato	Agitato No. 6—Keifert
19	1¼ D.	Diana and Old Violinist	2-4 Andantino	Serenade—Moszowsky
20	1¾ T.	Sensational News	4-4 Allegro	Passepied—Delibes
			REEL V.	
21	2½ D.	Police Station	4-4 Allegretto	Whispering Willows—Herbert
22	2½ T.	Mr. and Mrs. Richard Webster	4-4 Moderato	*If You Look In Her Eyes—Hirsch (Theme)
23	3 D.	Diana Enters House	6-8 Allegro	Tarentella—Bohm
24	1¼ T.	You Damn Burglar	2-4 Allegro	Hurry No. 1—Langey
25	1¾ T.	Then I'm Not Arrested	4-4 Moderato	*If You Look In Her Eyes—Hirsch (Theme)

* Repeated Selection.

The World's Only Record of the most Terrible Human Drama in History



"THE SINKING OF THE LUSITANIA"

Winsor McCay's Blood Stirring penpicture of the blackest crime of all history.....

BOOK this overwhelming picture for the most unforgetable drama you'll ever have the opportunity of offering your patrons. One reel only—but in this reel more realism, more human-ness, more overpowering excitement, more that your people want to see and feel and forever remember than in any number of ordinary "feature productions" costing several times the money. Made from 25,000 separate drawings on gelatine by the famous artist, Winsor McCay, requiring 22 months of work. Authentic to the uttermost detail. Be sure to show this marvel—and show it soon. The picture that will never have a competitor.

JEWEL PRODUCTIONS

INCORPORATED

Executive Offices. 1600 Broadway. New York City

Swamped under a Mighty

"The KAI the Beast

Waterbury Conn.
4th Booking

Detroit
3rd Booking

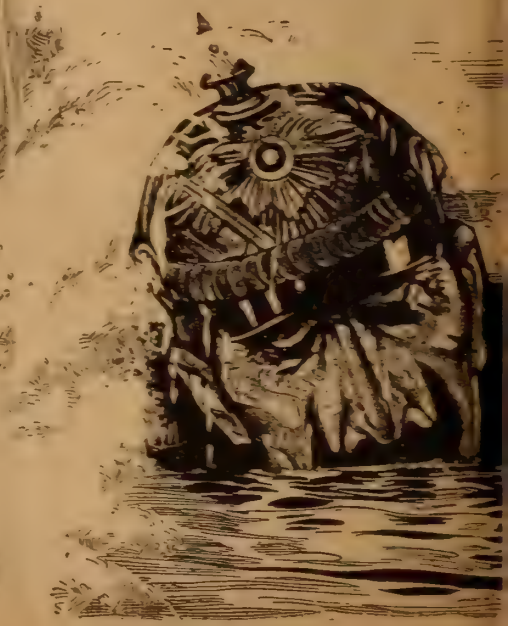
Fort Wayne Ind.
3rd Booking

Easton Pa.
3rd Booking

Wilkesbarre Pa.
3rd Booking

FROM every corner of the Union they come—repeat bookings on the biggest money-getter ever given the Moving Picture Industry —repeat bookings where "The KAISER" has already played three, four and five times. If this isn't a world's record there never was one.

JEWEL Productions



JEWEL Productions

Flood of Repeat Bookings

SER-
of Berlin"

DON'T wait to see imitations! Rebook the original, the only real, artistic triumph. And if you haven't booked it yet, get your repeat date at the same time you book for your first showing, and so save yourself all chance of disappointment on the greatest winner ever in your house.

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Cincinnati
3rd Booking

Peoria Ills.
3 Booking

JEWEL Productions Inc
1600 Broadway New York City

SIX JU

EVE

Dorothy Phillips

"PAY ME"

Mildred Harris

"The PRICE OF A GOOD TIME"

Elaine Hammerstein

"The Co-RESPONDENT"

JE

PR

See and Book Every One of these Admirable Productions at any

WELS

ASTING

Herbert Rawlinson

"COME THROUGH"

Carmel Myers & Louise Lovely

"SIRENS of the SEA"

A Patriotic Triumph

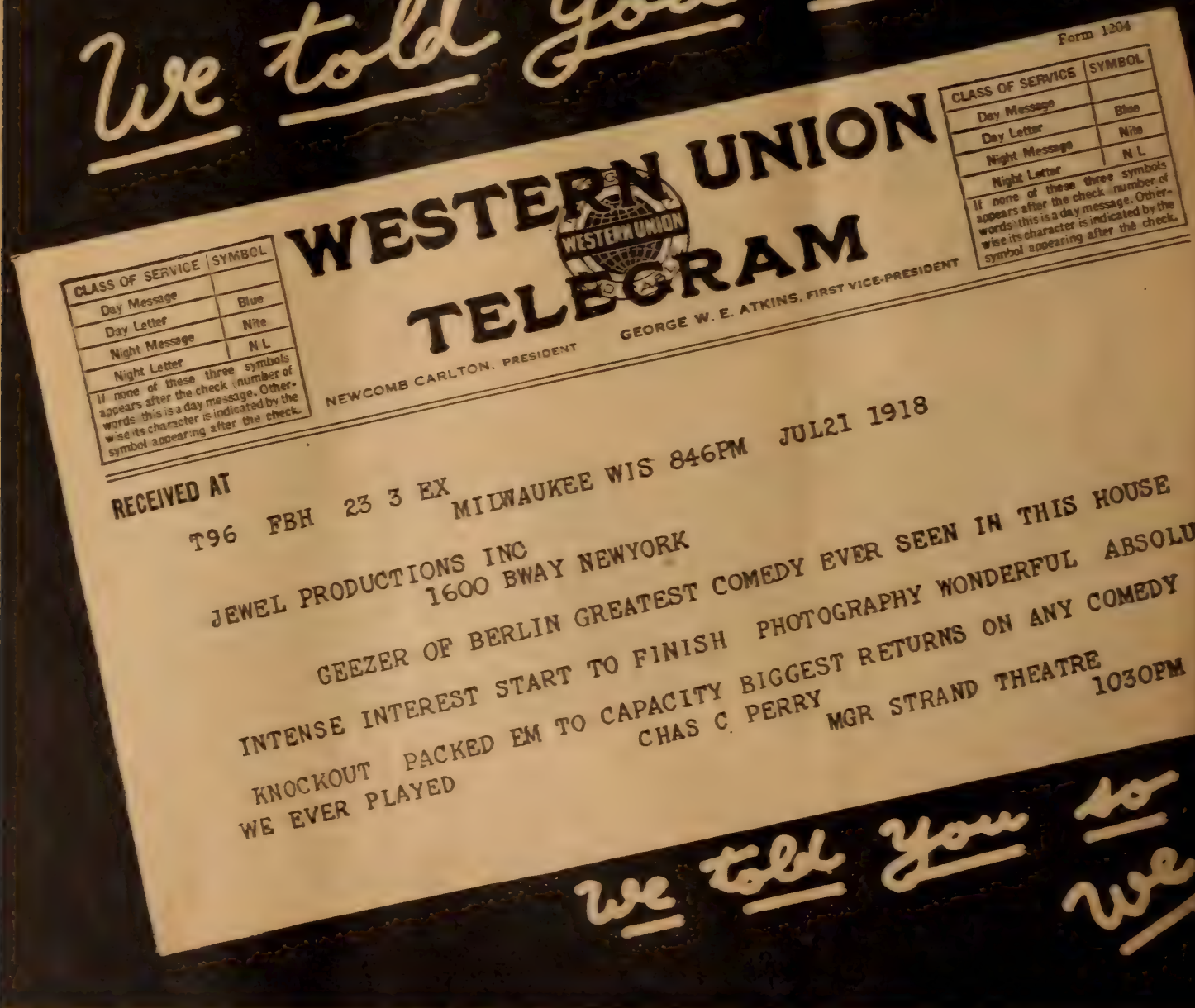
"The MAN without a COUNTRY"

Jewel Exchange or the Home Office, 1600 Broadway, New York

What did we t

"The GEEZER

We told You so!



Form 1204

WESTERN UNION

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NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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JEWEL PRODUCTIONS INC
1600 BWAY NEWYORK

GEEZER OF BERLIN GREATEST COMEDY EVER SEEN IN THIS HOUSE

INTENSE INTEREST START TO FINISH PHOTOGRAPHY WONDERFUL ABSOLUT

KNOCKOUT PACKED EM TO CAPACITY BIGGEST RETURNS ON ANY COMEDY
WE EVER PLAYED

CHAS C PERRY MGR STRAND THEATRE
1030PM

We told You so!

ll you about — of BERLIN"

We told You so!

We told you that the tremendous Advertising and Publicity already done on "The KAISER; the BEAST of BERLIN" would pack 'em in - to see "The GEEZER of BERLIN" - the side splitting Travesty on "The KAISER, the BEAST of BERLIN"

We told You so!

We told you that "The GEEZER of BERLIN" would be a sensational Comedy success. We told you it would go BIG. We told you that everybody who saw the "KAISER - the BEAST of BERLIN" would clamor to see "The GEEZER of BERLIN"

We told You so!

We told you to BOOK IT BY WIRE for the very good reason that the immense number of Bookings already received demands that we accept bookings in rotation. It will "clean up" for you and we'll say "WE TOLD YOU SO" after you count up your profits. Wire your nearest JEWEL EXCHANGE

JEWEL PRODUCTIONS (Inc.) — 1600 BROADWAY, NEW YORK

BOOK NOW by Wire

UNIVERSAL ANIMATED WEEKLY and CURRENT EVENTS

ENTIRELY unsolicited, scores of Exhibitors have written to us stating that with proper advertising and exploitation, they have built their business on UNIVERSAL ANIMATED WEEKLY and CURRENT EVENTS to larger returns than they had believed possible.

These Exhibitors have come to realize that the CASH VALUE of the wide public demand for all the latest news of the world, including all the latest war news, is a tremendous asset.

If YOU haven't realized that yet, do so NOW. Book both these WEEKLIES. Advertise them. Show your public that you have every week the most fascinating news of the world in pictures.

You can build a big business on those nights when you show either the U Animated Weekly or Current Events, and you can keep the crowds coming every week. Your nearest U Exchange will give you facts and figures.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., "Largest Film Mfg. Concern in the Universe," CARL LAEMMLE, Pres., 1600 Broadway, N. Y.

"Fools and Fires"

"FOOLS AND FIRES," the latest L-KO comedy scream, sets about as fast a comedy pace as your house has seen in many months. It's one succession of roars of laughter. Wave aside any comedy booking you have in mind and book—"FOOLS AND FIRES. It's a scream—the kind that sends away eager for more of the same class.

BOOK IT

CARMEL MYERS

Bewitching Star of such Successes as "My Unmarried Wife," "A Broadway Scandal" and others, in her latest Success

"The Dream Lady"

From the well known Novel "Why Not" by Margaret Widdemer

A Modern Play of delightful quaintness

FOLLOWING in the footsteps of her national successes—"My Unmarried Wife"—"A Broadway Scandal"—"The City of Tears"—"The Marriage Lie" and others, is "THE DREAM LADY," the latest triumph of this bewitching Star. New in theme, delightful in story, quaint and piquant—it's the kind of photoplay drama that brings supreme entertainment to any and every kind of audience. Directed by Elsie Jane Wilson.

BOOK thru your local BLUEBIRD Exchange, or communicate with BLUEBIRD Photoplays (Inc.), 1600 B'way, New York City.

The Moving Picture Weekly

HARRY CAREY IN "A WOMAN'S FOOL"

HARRY CAREY SPECIAL ATTRACTION

VOL. 6 — NO. 26
AUGUST 17TH 1918

PRICE TEN CENTS

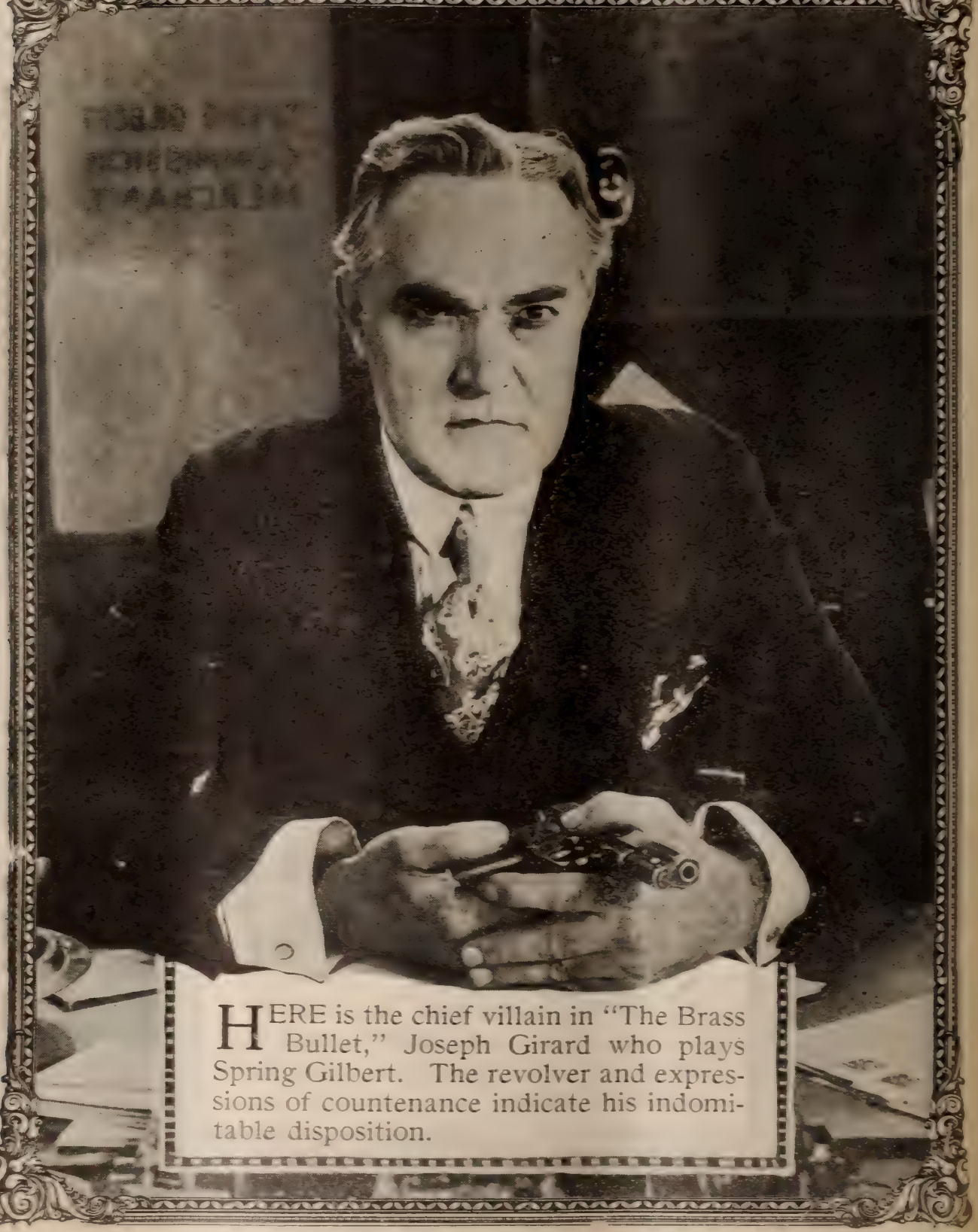
"The Sins Ye do by Two and Two
Ye shall Pay for—One by One."—Kipling
Filmed Direct from
Sidney Toler's celebrated Stage Play:
"PLAYTHINGS"
Featuring
FRITZI BRUNETTE
and chosen Cast
"PLAYTHINGS"
The absorbing story of a girl who gave too lavishly of her love. Punished by Society, she paid the heavy bill, only to find that she must confess her sin to the honorable man who loves her. What did she do? What would you have done in her place?
"PLAYTHINGS," as the title tells you, is one of the most appealing pictures of many years. See it and say if you can that this girl did wrong. Now playing—
Your Theatre Name Here In Bold Type
T C Cat. No. 30—Mat 20c.

Use This Ad

Here's an ad of a play with a well known title by a well known playwright that will catch the eye of every reader by reason of its strong layout and illustration. Book "PLAYTHINGS"—boost it and make sure of a big, well pleased audience by the use of this striking advertisement of a power-packed problem picture that every man and woman will want to see. Get it from your nearest Universal Exchange, or the Supply Department of UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, Pres., 1600 Broadway, New York.

JUANITA HANSEN

SHE is the heroine of "The Brass Bullet," playing the role of Rosalind Joy, an orphan heiress bound by a peculiarity in her mother's will.

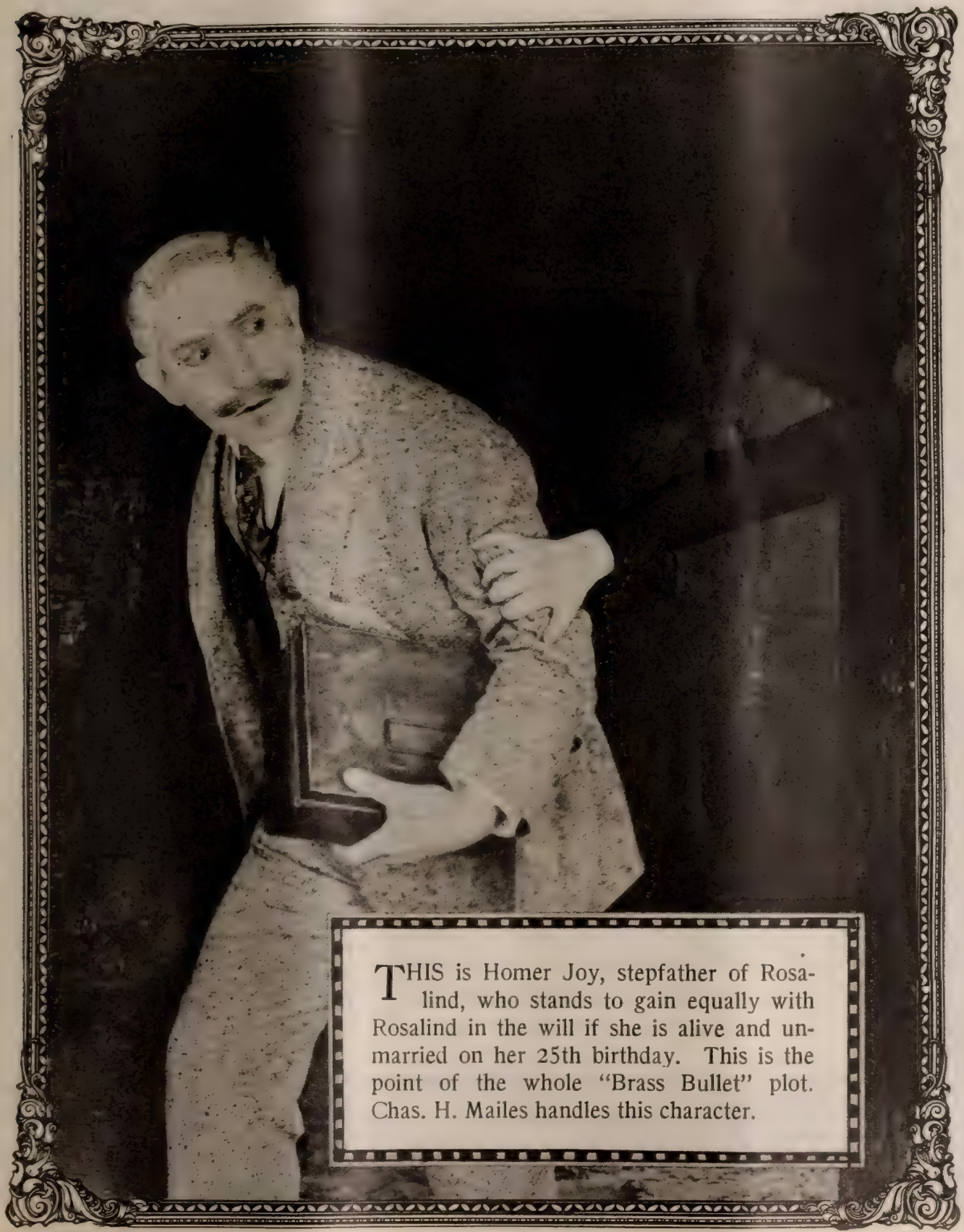


HERE is the chief villain in "The Brass Bullet," Joseph Girard who plays Spring Gilbert. The revolver and expressions of countenance indicate his indomitable disposition.

Jack Mulhall

HE'S the hero, Jack James, who becomes involved in "The Brass Bullet" mystery by his attempt to get atmosphere for a play. He got it, in the neck.

HERE'S the mysterious aviator. He hovers over the stirring action of "The Brass Bullet" like a vulture. Only the 18th episode discloses his identity. Hal Cooley plays the role.



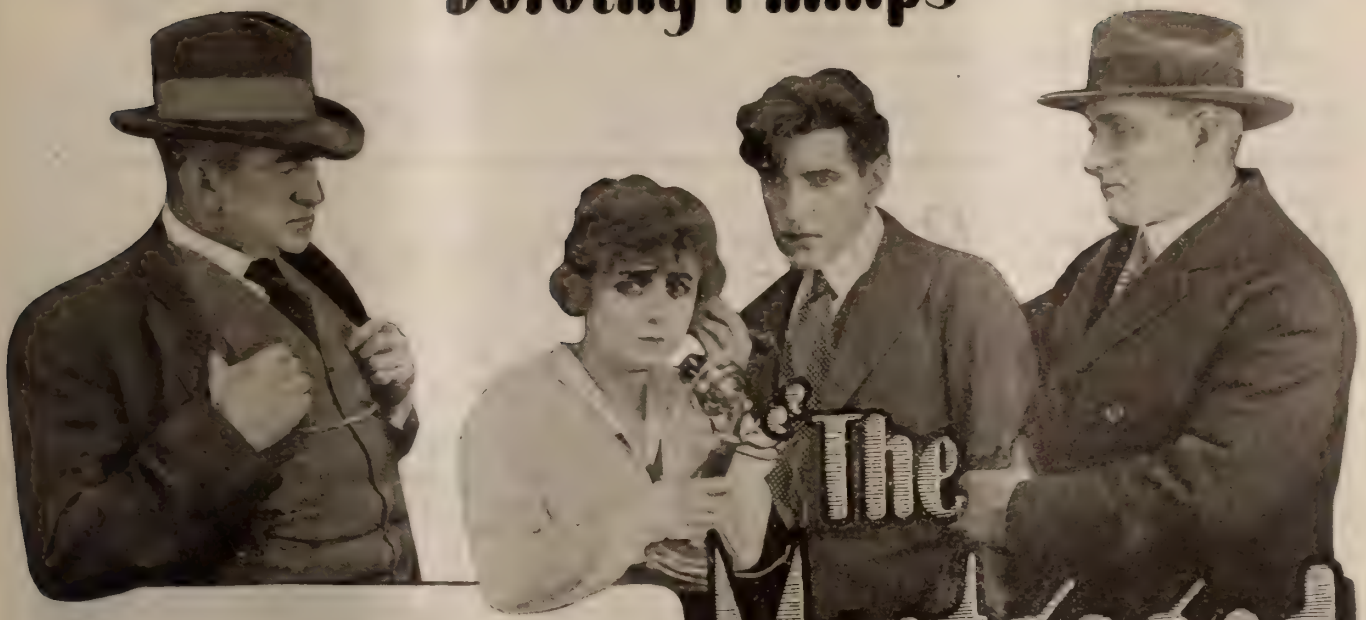
THIS is Homer Joy, stepfather of Rosalind, who stands to gain equally with Rosalind in the will if she is alive and unmarried on her 25th birthday. This is the point of the whole "Brass Bullet" plot. Chas. H. Mailes handles this character.

HERE we have Spring Gilbert and Victor King (Ashton Dearholt) trying to thwart Mrs. Joy's will. What do they intend to do to Rosalind? Scene from Episode One—"The Brass Bullet."

AH! Now we know. They are marrying Rosalind against her will to Victor King on Spring Gilbert's yacht. Scene from Episode One—"The Brass Bullet." But—see next page.

ROSALIND will have none of it. Rather than marry this man she never saw before, she runs out of the cabin and jumps blindly into the ocean. End of Episode One—"The Brass Bullet."

Dorothy Phillips



"The Mortgaged Wife"

There was just one minute and one chance to save her husband from the Law—she could offer herself to the injured man as security.

—a Picture with a Punch

UNIVERSAL SPECIAL ATTRACTION

Universal Film Mfg. Co. 1600 Broadway, N.Y.
Carl Laemmle, Pres.

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, *Editor* JOE BRANDT, *Bus. Mgr.*
(*Copyright* 1918, *Universal Film Mfg. Co. All Rights Reserved*)
Vol. 6. AUGUST 17, 1918. No. 27

Theodore Roosevelt Praises Anti-Yellow Dog Movement

Famous Ex-President and Continued Exponent of Preparedness Proud of the Work Already Done by Anti-Yellow Dog Clubs in Running Down the Back Door Seditions.

NEW YORK, Aug. 6th.—Theodore Roosevelt, with characteristic force, has endorsed the nation-wide movement against the "Yellow Dogs" who are aiding the enemy by spreading German made stories and demoralizing lying rumors.

In a letter addressed to the National Deputy at Headquarters of the Anti-Yellow Dog Club, in New York City, our ex-president amplifies the slogan of the Anti-Yellow Dog Clubs, which is "Free Speech, Yes! Free Lies, No!" and lends his moral support to the object of the clubs which is to make every corner of America 100 per cent. American, by awakening the people to the treachery

of the Hun propagandist who is using the mouths of thoughtless Americans to spread the gospel of the Kaiser. Mr. Roosevelt says:

Mr. Chas. J. Giegerich,
Deputy,
Anti-Yellow Dog Club,
730 7th Ave., New York City.

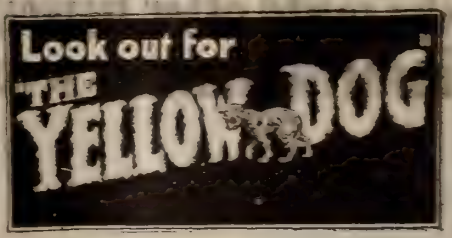
Dear Sir:

I wish you all good luck in your efforts to start the Anti-Yellow Dog Clubs. It is the duty of the American people to put this war through to a finish. It is our duty to insist upon a 100 per cent. Americanism in this land and to tolerate no divided allegiance. It is our duty to back up the Government in extending the draft, in encouraging and insisting upon the speeding up of our warplane program, our field gun program, and every other industry connected with the war and to back

it up by sending the greatest possible number of our soldiers abroad until we get an army on the fighting line, bigger than the combined lines of France and England. It is our duty to stand by every public servant who efficiently, fearlessly and patriotically does his duty along these lines.

It is no less our duty to fearlessly oppose any public servant who fails in any point to perform such duty.

This isn't any one man's war, and it isn't any Government organization's war. It's the war of the American people. It's their duty to insist that all their servants carry it on with the highest efficiency.



With all good wishes,
Faithfully yours,
(Signed)
THEODORE ROOSEVELT

The establishment of Anti-Yellow Dog Clubs throughout America, is the result of the suggestion in "The Yellow Dog," by Henry Irving Dodge,
(*Continued on page* 26)

TITLES OF SCENES FOR CURRENT EVENTS, No. 65.

1. The boys at Camp Dix are expert in the mounted game of push ball.
2. London's Lord Mayor reviews troops incidental to celebration of war's success.
3. Uncle Sam needs nurses to care for sick and wounded at Camp Devens.
4. Rabbi Stephen S. Wise and his son do their bit in a ship yard as ordinary day laborers.
5. Convalescent marines, sailors and doughboys enjoy sail up the Hudson on a private yacht.
6. A Yank regiment "somewhere in France" decorated for gallant conduct during attack on the Marne.

NOTE.

ON pages 26 and 27 will be found the second of the "Fronts that Pay" articles written by an authority on lobby display. They are well worth the time of every exhibitor and if followed are certain to bring results. The cuts and frames are contributed by the well-known firm of Menger, Ring & Weinstein. There will be more of these articles. Watch for them.

SCENES FROM CURRENT EVENTS No. 65.

1

2

3

4

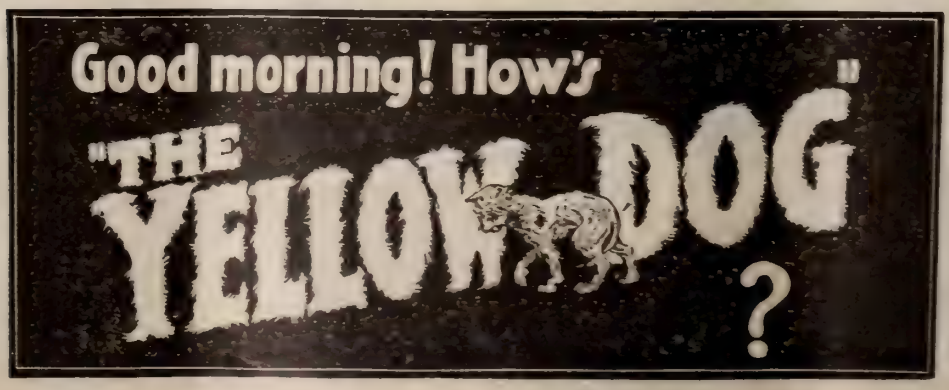
5

6

Watch out for
"THE YELLOW DOG"

Hark! It's his bark
"THE YELLOW DOG"

Have you run across
"THE YELLOW DOG"
?


Good morning! How's
"THE YELLOW DOG"
?

The Brilliant Young Star

CARMEL MYERS

IN

"The DREAM LADY

The Film Version of the Popular Novel "Why Not" by Margaret Widdemer

A PERFECTLY delightful play that fits the bewitching heroine of "My Unmarried Wife" like a silk glove. A picture of Youth—Love—and Summertime—and dreams come true. The kind of romantic drama that will charm every woman in your audience and make the men wish that such things would happen once in a while in real life. Briefly, Carmel Myers at her best.

BOOK thru your nearest BLUEBIRD Exchange, or communicate with BLUEBIRD Photoplays (Inc.), 1600 B'way, N. Y. City.

EXTRA!

The popular favorite of Millions

CLEO MADISON

IN THE 2 REEL SPECIAL
One of the best short subjects ever filmed

"The Flame of the West"

ACCEEDING to the demands of Exhibitors for a Big Star in the two-reel specials that are going over so big right now, we have come through with CLEO MADISON IN "THE FLAME OF THE WEST."

THE pulling power of CLEO MADISON is known to every Exhibitor that ever ran a picture. Millions know of "CLEO"—know her work, love her beauty, her acting and magnetic personality. In "THE FLAME OF THE WEST" you get an actual 5-reel feature in two reels.

Take this opportunity by the neck. Book and BOOST TO THE VERY LIMIT. the fact that you have the favorite, CLEO MADISON, in a thrilling dramatic photoplay. This will pull as big as your feature. GO TO IT STRONG.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

NESTOR COMEDY

"Their Sporting Blood"—

featuring

Pat Rooney

the Celebrated

VAUDEVILLE STAR

Get the Advertising Benefit of the great reputation of Pat Rooney—*the* National Vaudeville Star, in this Nestor Comedy

BOOK THRU NEAREST UNIVERSAL EXCHANGE OR **UNIVERSAL FILM MFG. CO.** CARL LAEMMLE, PRES. 1600 BROADWAY, N.Y.

The Delightful Young Star
EDITH ROBERTS
IN
"The
LOVE SWINDLE"
DO you want to enjoy one of the sweetest stories of many a day? Then see Edith Roberts in "THE LOVE SWINDLE," the most delightful love swindle ever perpetrated. It's all about a very rich and beautiful young orphan, who has loads of admirers who pursue her for her money. One day she meets just a plain, every-day automobile salesman and—and—— Well, you just see this charming photo drama for yourself and you'll see what happens.
(Your Theatre Name Here)
T. C. Cut No. 29—Mat 20c.

Ad Cut for "THE LOVE SWINDLE"

Order this newspaper ad cut for "THE LOVE SWINDLE" from your nearest Bluebird Exchange. This cut has a 65 line screen half tone which will print on any newspaper stock. Run this ad at least two days before you show your picture and watch the crowds come. They will enjoy it hugely, for it's one of the most entertaining pictures of the season.

BOOK thru your local BLUEBIRD Exchange, or communicate with BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.

A Revised Version of

LOIS WEBER'S

Sensational "SCANDAL" Production

One of the most talked about Photo Dramas ever screened.

Book thru your local BLUEBIRD Exchange or BLUEBIRD Photoplays, Inc. 1600 Broadway New York

PRESS SHEET FOR BLUEBIRD

Frank Keenan in

"THE LONG CHANCE"

THE STORY.

(*Copyright* 1918, *Bluebird Photoplays, Inc.*)

HARLEY P. HENNAGE was a gambler by profession, and owing to the marvelous celerity with which his concealed batteries could come into action, was known as the worst man in Gila Junction. But though few knew it, Harley had a heart, and romance, in the person of Marie, the belle of the Junction, had touched it deeply. It was not until a stranger, an eastern prospector, arrived in the Junction, that he realized that something was wrong with his romance. The depth of his affection may be judged through the fact that he consented to Marie's marriage to Corblay. Leaving his bride of but a few months, Corblay went into the desert with Morgan Carey, a financier from Boston, and he never came back. He left a map, however, of his claim, and on her death-bed Marie gave this to Harley, with the injunction to take care of her daughter, and see that she came into the inheritance, if one develop from the mine. Harley laid away his former sweetheart with this vow in his heart, while Donna, the daughter, took her mother's place in due time as waitress in Eatinghouse Oscar's emporium. Her mother's romance was strangely repeated in the case of Donna. Harry McGraw was locating water rights when he fell in love with Donna. A strange fatality brought the same Morgan Carey to the scene of his former adventures, also to buy up water rights. As fortune would have it, a hat bearing McGraw's name had been found near a stage robbery, and Carey used this as a whip to drive a sharp bargain with McGraw. Again Hennage took up the cudgel, but this time he had something on Carey, and before he was through with him he extracted a check for two hundred thousand dollars, and a confession that he had deserted Oliver Corblay in the desert, after having located his claim, and had since worked it with great profit to himself. Then Hennage went after the stage driver who had accused McGraw of the holdup. "I'll meet you at four o'clock in the street" said Hennage, "and may the best man arrive." The stage driver wasn't taking any chances, so all of him that appeared in the street was his right arm crooked around the corner of a building. Desperately wounded, Hennage yet demanded that they give the stage driver a gun. With fast ebbing strength his unerring aim brought down the fear-struck stage driver, and the second confession that day brought peace to the dying soul of the worst man in Gila Junction.

Story by Peter B. Kyne.
Scenario by Harvey Gates.
Directed by E. J. LeSaint.

CAST.

Harley P. Hennage	Frank Keenan
Marie	Beryl Boughton
Indian Sam	Clyde Benson
Oliver Corblay	Fred Church
Donna	Stella Razeto
Morgan Carey	Harry Blaesing
Harry McGraw	Jack Nelson
Eatinghouse Oscar	Jack Curtis

HERALD FOR "THE LONG CHANCE."

TWO duties confronted Harley P. Hennage, gambler and professionally known as worst man in Gila Junction. This was an honor. First he had to prove that Morgan Carey was the "Boston" prospector, who had cheated his only romantic attachment out of a fortune. At the point of a gun he forced this acknowledgement and also check for $200,000. The other task was the clearing of the name of Harry McGraw, who was accused by this same "Boston" and a burly stage driver of having held up the mail coach. Leaving Boston in the gentle hands of the man he had left twenty years previous to die of thirst in the desert, Harley walked with steady step to meet the stage driver by appointment "in the middle of the street" at four o'clock. This was the most approved Western duel challenge. Harley was there on the stroke, so was the stage driver, but only his gun barrel was in sight. Few men would have survived the treacherous shot. But Harley——

Bluebird thought so well of "The Long Chance," a photoplay now three years old, that it decided to cut it down to five reels, and reissue it as an honored member of its classic series. Frank Keenan in the meantime has occupied even a more commanding position than heretofore on the screen, but in spite of this fact he has never been shown in a photoplay which anywhere near touched the completeness of "The Long Chance," which will be seen at the ..... Theatre on .....

"The Long Chance," in which Frank Keenan is starred, is a thrilling story of the unvarnished West in its beginnings, when the sheriff stood for all there was of law and order, a reputation as a bad man or a good shot was the best assurance of peace and prosperity to the individual, the saloon was the centre of social life and prospecting and gambling were the main industries. Bluebird shows it at the ..... Theatre on .....

Frank Keenan, who plays the principal role in the Bluebird Photoplay, "The Long Chance," is one of the most commanding figures on the stage today. It is no wonder that the films, which are claiming the world's best talent from Pavlowa down, should have made a bid for Mr. Keenan. They had to make a strong one, too. Bluebird will show this western masterpiece at the ..... Theater on .....

"The Long Chance," the Bluebird photoplay which comes to the ..... Theatre on ....., stars Frank Keenan, one of the best-known actors both on the screen and on the stage. The story itself was written by Peter B. Kyne, and originally appeared in the form of a novel. It was directed by E. J. LeSaint, with a strong cast of character people.

AT A GLANCE.

STAR—Frank Keenan.

Previous Record—Star actor and producer of the legitimate stage, now appearing on the screen in five-reel productions. "The Long Chance" was one of the first, and is still the best example of his screen work.

Scenario by Harvey Gates, from the Novel by Peter B. Kyne, Saturday Evening Post author and well-known novelist.

Directed by E. J. LeSaint.

Locale—The West, extending over a period of some twenty-two years.

Supporting Cast—Stella Razeto, Fred Church, Beryl Boughton, Jack Nelson, Jack Curtis and Clyde Benson.

Thumb-Nail Theme—Story of the worst man in Gila Junction, a gambler, who held honor above profit, and whose code gained for him at the end the respect which men who live next to nature accord to the brave and the true.

Advertising punches of the photoplay:

1. Frank Keenan, one of the best-known stars, either of the stage or of the screen.

2. A photoplay which gives him an opportunity to reconstruct a character similar to that of the sheriff in "The Girl of the Golden West"—a photoplay which visualizes the West as it was twenty-five years ago, when the rapidity with which a man could draw his gun constituted the difference between the quick and the dead.

3. A well-known novel by a well-known author, Peter B. Kyne.

4. A sensational ending. A duel in which the gambler, mortally wounded by a treacherous shot, disables his adversary and chokes out of him a confession freeing from suspicion the young man for whose happiness, and that of his fiancee, the gambler was willing to lay down his life.

ITS VALUE PROVEN.

"The Long Chance," with Frank Keenan, Has Made Good.

BLUEBIRD has rescued from the oblivion which perforce overtakes all things cinema, another excellent photoplay. The late Broadway Universal Specials contained a number of remarkable masterpieces of the moving picture art. Among them was Frank Keenan in "The Long Chance," a thrilling six-reel picture of the West in its most unvarnished condition. It was released three years ago, and had far more than the natural life of a photoplay. Now Bluebird has decided to reissue it on its regular program, cutting it down to five reels, and snapping it up with modern titles and the style which accompanies all Bluebird photoplays.

The reissue of "The Long Chance" is not nearly so difficult as that of many photoplays, because it was the first drama to be produced along what are known now as modern lines. That is, its story wasn't told in one, two, three sequence, as all stories up to that time had been told. The element of photoplay suspense was interjected in the development of "The Long Chance" for the first time. Half of the story wasn't told until the last reel, whereas it was formerly the custom to keep the audience in strict acquaintance with the entire action of the photoplay as it progressed. In "The Long Chance" the audience is kept in ignorance of the real facts in the case by clever backward writing of the plot. At the time it was produced it was held as a great advance in the motion picture art, albeit many of those who saw it were rather mystified by what to-day is the most general of photoplay tricks. For this reason "The Long Chance" has the earmarks of a strictly up-to-date play, and contains nothing which would stamp it as three years old.

In addition to Frank Keenan, who needs no introduction to photoplay fans, and who is still grinding them out for their delectation, the cast assembled was a strong one, including Stella Razeto, Fred Church, Beryl Boughton, Jack Nelson, Jack Curtis and Clyde Benson.

E. J. LeSaint made the production, which was written from a continuity contributed by Harvey Gates. In fact, it is to Mr. Gates that "The Long Chance" is indebted for its highly modern technique. Keenan is provided with a role which gives him every opportunity to play all around his now famous Jack Rance character. In three years' time he has never succeeded in approaching the pinnacle of perfection which the character of Harley Hennage, drawn by that wonderful portrayer of Western types, Peter B. Kyne, drew especially for him.

Whether those who are fortunate enough to see "The Long Chance" at the ..... Theatre on ..... had ever seen this photoplay before or not, they are due for a mighty entertaining evening.

ADVERTISING CATCH LINES

The worst man in Gila Junction.
He lay down his life for his friend.
The heart of a gambler.
A romance which went wrong.
Western justice against Eastern money trickery.
Twenty years of love for a Western ideal.
Love or pistols.
The code of the West.
A desert crime.

KEENAN A BLUEBIRD.

"The Long Chance" Reissued After Three Years.

WHEN Bluebird decided to reissue one of the screen classics of the stage, there was no question of attempting either to disguise the fact that it was a reissue, or to change its title to anything else. For that reason, "The Long Chance," which has just been set on the Jewel program, will retain the title under which it made one of the greatest reputations ever scored by a western photoplay. The only changes that Jewel made were the cutting of the original negative to five reels, and the addition of modern drawn titles more snappily written than in the original.

Although Frank Keenan, the star of "The Long Chance," has appeared in a number of plays since, he has never received the praise which followed his first big success in motion pictures, one reason being that "The Long Chance" was the first photoplay to be written in what is now considered the modern style of photoplay writing. It is as new to-day as though it were written yesterday.

Mr. Keenan had been on the stage for a long time before his real opportunity came, but the reason for his instant success in "The Girl of the Golden West" was not nearly so much the opportunity as it was the fact that Keenan was prepared. Keenan was one hundred per cent. Jack Rance. He made the part so vital, so thoroughly genuine and picturesque that he set a standard for the character for all time, and not only for that role, but for all similar parts on the stage. He made it stand out almost beyond that of the title role, though that was played by the talented Blanche Bates. When "The Girl" was put into form of an opera and Caruso played the role, Mr. Keenan coached him in the action and make-up for it, thus still further immortalizing it.

It will be seen at the..... Theatre on .....

"What.... me marry you?
...I want a Real Man..."

Harry Carey

with Mollie Malone & Betty Shade in Owen Wister's
Story "Lin McLean". Read and enjoyed by Millions

"A WOMAN'S FOOL"

OF all the beloved characters created in fiction by the celebrated author, Owen Wister, none are so dear as that of Lin McLean. Millions have read and hugely enjoyed the fine character Mr. Wister has painted in his story.

You MUST see this great picture to appreciate it. It's a picture for the whole family. Don't allow even one of them to miss it. See it at—

{Your Theatre Name Here}

T. C. Cut No. 32—Mat 20c.

Newspaper Ad For Harry Carey—in—"A Woman's Fool"

The screen in these half tone cuts are made coarse enough to print on the cheapest newspaper stock. Get this mat from your nearest Universal Exchange and use it in your newspaper when you advertise HARRY CAREY in "A WOMAN'S FOOL." If your Exchange can't supply you with a mat write direct to the Advertising Department of the

UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

The Class of the Comedy Field

LYONS MORAN STAR COMEDIES

So many Exhibitors have pronounced our LYONS-MORAN STAR COMEDIES "the class of the comedy field" that it is vastly to your interest to go to your nearest Universal Exchange and view a few of the latest releases. People never tire of comedies—GOOD COMEDIES—and good comedies are as scarce as hen's teeth. There are plenty of "near" comedies and "almost" comedies, but few of the REAL comedies. The LYONS-MORAN releases are all gems. High class throughout, and without the vulgar slap stick. Conceived along different lines, directed along different lines and the results for you will be along different lines. Book and Boost every LYONS-MORAN release. They'll pay you splendid profits.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MANUFACTURING COMPANY, Largest Film Mfg. Company in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

Fronts that Pay

—NO. 2.—

Every Theatre Lobby Display Problem Solved by Ingenius Frame Combinations.

WE are well aware that there is a good bit of difference in the size and shape of theatre lobbies, and for that reason, as well as the differences in location, character, and the architecture of the front as a whole, each house presents a special problem in the matter of providing and installing a good, business-getting lobby display.

It is quite natural that each exhibitor should think that his own particular theatre presented peculiarities of its own, and he is right in a way, but it must be remembered that all theatres are built for the purpose of entertaining the public, and that a large share of the patronage of each and every one of them comes from the pass crowd.

This simplifies the problem a good deal, and a further reduction of our difficulty comes from the fact that our purpose is to make the lobby attract these passing crowds and that people are looking to the lobby displays to determine what sort of entertainment each house offers.

So no matter what the size or shape of your lobby, or what the class, character or location of your house, your problem is simply to make your lobby and your house front the most attractive spot on your street, and this for the sole purpose of getting more business and making bigger profits.

The illustrations show a few of the many ways that frame combinations may be built up of standard units. A prominent maker has a set of standards that may be combined to meet almost every requirement, and these units comprise the following frames for displaying paper and photos:

One-sheet.
Two one-sheets.
Three-sheet.
Six-sheet.

Six-sheet size with small frames for photos.

These are combined as follows:

Photo frames are detachable. Centre panel has background of velour—may be used for 3-sheet.

Corner wall case for two 1-sheets and a 3-sheet.

Standard 3-sheet frame—may be used in combinations.

Three-sheet, six-sheet, three-sheet.
Double one-sheet, six-sheet, double one-sheet.
Photo frame, six-sheet, photo frame.
Three-sheet, six-sheet, double one-sheet with photos.

From these few examples you may readily see what an almost endless variety of combinations may be made up from the five units listed above. There are to be had in addition banner frames of the regulation 3x10 size, as well as single one-sheets and oval frames for star portraits and artistic card announcements.

There is still another method of utilizing space where that is scarce, the unit being known as a corner display. These are usually placed at either side of the entrance, or both sides depending upon the space available. The frame facing the street may be either a single three-sheet, or a double one-sheet, if the space is wide enough, if not, a narrow panel for photographs is used and the poster frame is placed on the side facing the lobby. A pair of these add much to the front in an architectural way, as well as serving their real purpose in displaying announcements of your attractions.

One of the greatest advantages of the combination style is the unity and harmony thus attainable. When arranged to fit into available wall spaces, the various units or their combinations look as though they were built into the theatre as a part of its original architectural or decorative scheme. Nothing so detracts from even the most pretentious and elaborate lobby display scheme as a jumble of frames of different material and design.

For a time many exhibitors were led to invest in brass frames, on the representation that being of metal they would wear forever, etc., etc. To their cost the buyers found that it was an endless task to keep them bright and presentable and that they quickly became dented and shapeless.

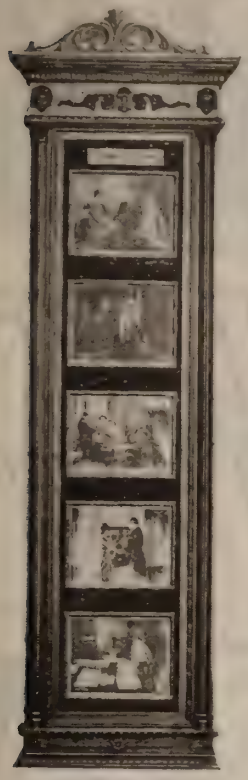
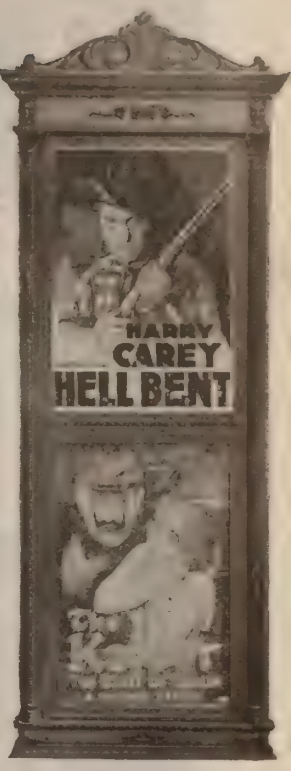


Photo frame may be used in combinations.

Corner wall case for photos and 3-sheet—may be had in a number of combinations.

Six-sheet frame—makes a striking display and may be used in combinations.



Double 1-sheet frame very useful.

They were heavy and awkward things to place, and they did not fit into any really fine scheme of decoration.

On the contrary, the man who invests in the combination frames can get a style that exactly suits his taste, his purse, and the style of his front or lobby as well. This in a measure only explains their popularity.

In the first place the exhibitor who is thinking of improving his lobby should remember that his first appeal to the public is through the eyes, and the various kinds of displays are all intended with this purpose in mind. The posters, the photographs and the banners and portraits, are all visual appeals depending upon the effectiveness of their presentation for their success in attracting the public to the box office.

We hear a great deal of discussion about artistic productions, and about art for art's sake, but the exhibitor with a big fixed overhead knows that these things pay bills and show profits only when they appeal to the public at the admission price. If your theatre caters to people that like artistic productions all very well, but your first endeavor must be to get them into the theatre. No one yet, not even the wisest and most successful showman, has ever succeeded in getting them in unless his entertainment has been properly presented to them.

It is almost funny to contemplate how many exhibitors overlook this important fact. They spend a lot of money in putting up a fine house. Hundreds of square feet of valuable floor space is given over to a lobby, and then they sit back and expect that high rental space to lie idle while the interior loafs with half its seats empty, and the exhibitor wonders why he can't make his house pay. If he would give one-half the attention to his lobby that he does to his entertainment, the people would know what he has to offer and patronize him to a really profitable extent.

Every artist knows the value of a fine frame for showing his work. Many of the best artists will not accept stock frames. They design frames for each picture regardless of expense, knowing that the frame will so enhance the value of any masterpiece that the costly frame is profitable in the end.

But these are matters that should need no discussion. They have been proven over and over by the most successful exhibitors in the world. These men know that the lobby is a big asset and that its use or misuse means success or failure respectively. Proprietors of going houses are very careful of what they put in their lobbies, and look only to the practical side of such displays as are presented to them. They consider the artistic features only as they will fit into their general scheme, and when a man has his lobby fitted with combination frames he is ready for anything that comes. These become fixtures, part of the permanent scheme. They do not need constant changing, cleaning, repairing, or any other attention that involves constant upkeep and expense.

The thing to do is make up your mind that a good-looking lobby pays. Then you can have permanent frame combinations fitted to your wall spaces so as to make the very best use of them whether these spaces are large or small, and have the combinations made up of such units as not only fit your lobby display spaces, but will also accommodate the particular kind of pictorial matter you get from your exchange for your style of entertainment. By this we mean you can get regularly, as you perhaps now do, a certain number of ones, threes, sixes, photos or photo-gelatine enlargements, and you can have your units arranged or combined to take care of this stock material. As you know this varies with the type of show. A one-reel comedy will have several one-sheets, but rarely any large paper. A feature will have about every style of paper and photos there is, including star portraits, etc. So you can decide not only what combinations best fit your wall space, but also what will be most useful in displaying your regular display material.

In next week's MOVING PICTURE WEEKLY we shall show more sample arrangements that will help you solve your own problems.

The BIG GUN of the
"The BRASS BULLET"
Featuring Bewitching Juanita Hansen
The most beautiful girl in serial pictures.
The Universal Serial Enchanting.
The De Luxe Serial. The finest Universal serial
ever filmed. Based on the great story-
"PLEASURE ISLAND" from the
pen of Frank R. Adams, the
celebrated writer of
fiction successes.
The serial
of greater Box-office
value than any other—
Serial on the market.....
Make reservation Now
thru your
nearest UNIVERSAL EXCHANGE

SERIAL WORLD
BRASS BULLET
Dashing
JACK
MULHALL
Bewitching
JUANITA HANSEN

Music Cue Sheet by James C. Bradford

For "PLAYTHINGS" PHOTOPLAYS BLUEBIRD

No.	Min.	(T)	Title or (D) Description.	Tempo.	Selection.
			REEL I.		
1	2½		A Screening	2-4 Allegro	Al Fresco—Herbert
2	1½	T.	Jerry O'Brien	2-4 Allegretto	Mrs. Casey—Hoschna
3	2¾	T.	John Hayward	3-4 Tempo di Valse	*Love Is Best of All—Herbert (Theme)
4	1¼	D.	Margie In Cafe	4-4 Moderato	Fancy Free—Friml (Fox Trot)
5	1¼	T.	A Letter To His Sister	3-4 Tempo di Valse	*Love Is Best of All—Herbert (Theme)
			REEL II.		
6	1¼	D.	Margie Enters Room	4-4 Allegro	Passepied—Delibes
7	2	D.	Figure At Window	2-4 Moderato	I Love You Truly—Bond (Violin Solo)
8	1½	D.	Gordon Leaves Room	2-4 Moderato	Un Peu D'AAmour—Silesu
9	1½	T.	A Day Came	2-4 Allegretto Scherzando	Dance of Debutantes—Langey
			REEL III.		
10	2¾	T.	I Wanted To Tell You	3-4 Tempo di Valse	*Love Is Best of All—Herbert (Theme)
11	2½	D.	Gordon Enters Room	4-4 Lento	Erotik—Grieg
12	1½	T.	The Little Schrimp	4-4 Allegro	Babillage—Gillet
13	1½	T.	In City	3-4 Tempo di Valse	Fantastique—Eville
			REEL IV.		
14	1¾	T.	Doing His Bit	2-4 Andantino	Song Without Words—Rebkov
15	1¼	T.	A Departure	3-4 Tempo di Valse	*Love Is Best of All—Herbert (Theme)
16	1¼	T.	Gwendolyn	3-4 Allegretto Scherzando	Butterfly—Densmore
17	1½	T.	An Unexpected Caller	6-8 Moderato	Eyes of Irish Blue—Herbert
18	2¼	D.	Jack At Door	3-4 Tempo di Valse	*Love Is Best of All—Herbert (Theme)
			REEL V.		
19	2	D.	Interior	3-4 Andante	Dreams—Bartlett
20	2¼	D.	Card Game	4-4 Moderato	River Shannon—Ball
21	3	D.	Gordon Appears In Auto	3-4 Andante	Dramatic Tension—Berge
22	2½	T.	You Rat	2-4 Allegro	Furioso No. 2—Langey
23	3¾	T.	And Then Came the Law	4-4 Andante	Barcarolle—Tschaikowsky
24	1¼	D.	Officer Leaves	3-4 Tempo di Valse	*Love Is Best of All—Herbert (Theme)

* Repeated Selections.

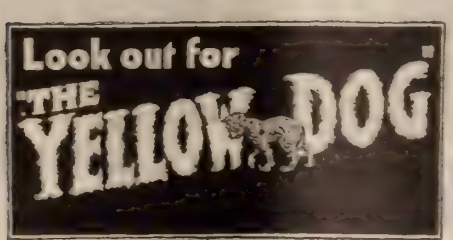
(*Continued from page* 10)

the well-known author of "Skinner's Dress Suit" and "Skinner's Big Idea."

In "The Yellow Dog" Henry Irving Dodge applied his genuius for writing subtle comedy to the serious work of the moment and in the humor of his latest work of fiction, he pointed the way to completely suppress German propaganda.

With poignant wit he christened the American who repeats the lies of the Kaiser's agents, a "Yellow Dog" and then showed how the yellow dog could be made to change color by the application of ridicule in the hands of the "Thoroughbred American Pup," a term be affectionately applied to the loyal American boy.

This idea has solved the problem of suppressing verbal disloyalty and thousands of clubs have already been formed throughout the country. In many instances Anti-Yellow Dog Clubs have been formed under the direct supervision of the heads of great manufacturing companies where it has had the effect of ferreting out the deliberate agitators in the ranks of the workers.



THE KANSAS CITY STAR.

OFFICE OF
THEODORE ROOSEVELT

NEW YORK OFFICE
347 MADISON AVENUE

My Dear Mr. Giegerich:

I wish you all good luck in your effort to start the Anti-Yellow Dog Clubs. It is the duty of the American people to put this war through to a finish. It is our duty to insist upon a 100% Americanism in this land and to tolerate no divided allegiance. It is our duty to back up the government in extending the draft, in encouraging and insisting upon the speeding up of our warplane program, our field-gun program, and every other industry connected with the war, and to back it up in sending the greatest possible number of our soldiers abroad until we get an army on the fighting line bigger than the combined lines of France and England. It is our duty to stand by every public servant who efficiently, fearlessly and patriotically does his duty along these lines. It is no less our duty to fearlessly oppose any public servant who fails in any point to perform such duty. This isn't any one man's war, and it isn't any government organization's war. It's the war of the American people. It's their duty to insist that all their servants carry it on with the highest efficiency.

With all good wishes,
Faithfully yours,
THEODORE ROOSEVELT.

"THE LONG CHANCE."

When "The Long Chance," the Bluebird photoplay which will be shown at the ..... Theatre on ..... was first issued three years ago, it was considered to mark a milestone in the development of the photoplay, the reason being that the story was told in an entirely new and what is now known as modern manner. Frank Keenan thereby gained a vogue which has stood him in good stead ever since. But in spite of this fact "The Long Chance" remains his most effective vehicle. Bluebird is reissuing it in an entirely new and up-to-date dress.

"BUSINESS BEFORE HONESTY"

—is a genuine laughing fest, with a roar a second all the way thru. It's packed with the kind of comedy that always hits the funny spot of every audience. Book it and boost it, for it's a "fast one"—

FEATURING
Harry Gribbon and May Emory

—two of the cleverest comedy Stars in the comedy field to-day. Mirthful Harry and voluptuous May with a snappy cast and action galore.

it's an L-KO

that will help build a regular Comedy night each week if you handle your comedies like a shrewd showman. Book this one. Book all L-KO's. Get the crowds and the profits with all L-KO's.

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UNIVERSAL EXCHANGE OR
UNIVERSAL FILM MFG. CO.
1600 BROADWAY, N.Y
CARL LAEMMLE
PRES.

UNIVERSAL
ANIMATED WEEKLY
and CURRENT EVENTS

Growing Bigger - - - -

SINCE Exhibitors have begun to realize that all we've said about "extra profits" by advertising UNIVERSAL ANIMATED WEEKLY and CURRENT EVENTS is true, bookings have increased in every exchange, convincing proof that our tip to exhibitors is correct.

Flashed from every corner of the world comes the latest news in pictures every week, with Official War Pictures from the battle fronts.

Get in line. Book and ADVERTISE U Animated Weekly and Current Events. You'll see results immediately.

Book thru your nearest Universal Exchange, or communicate with the Universal Film Manufacturing Company, Largest Manufacturers of Films in the Universe, Carl Laemmle, Pres., 1600 Broadway, New York.

An Open Letter to

Mr. J. C. Tally of

TALLY'S BROADWAY
LOS ANGELES, CAL.

Dear Mr. Tally:---

As one of the most representative Exhibitors of America today, understanding public tastes as you do, you must agree with me that the moving picture industry is selling nothing more or less than—entertainment—to the public.

You must agree that many a high salaried Star has appeared in many a weak story, much to the distaste of the people who pay to be ENTERTAINED.

If you have made wide tests as we have you will know that not one in a hundred people care who produces a picture, and not one in a thousand can recall the name of the producer after they have seen it.

Isn't it true then Mr. Tally that all the people want is GOOD PICTURES, entertaining stories, well played, and well directed ?

With that thought in mind I direct your attention to our UNIVERSAL SPECIAL ATTRACTIONS, with such Stars as MAE MURRAY—DOROTHY PHILLIPS—HARRY CAREY —HERBERT RAWLINSON—PRISCILLA DEAN—MARY MAC LAREN.

We call them special attractions because thats exactly what they are--SPECIAL ATTRACTIONS--high class stories, finest of photography, most skillful directing, with Stars whose popularity and drawing powers are boundless.

Visit the Universal Film Exchange at 822 S. Olive St., Los Angeles and allow them an opportunity to screen for you one or two of your latest UNIVERSAL SPECIAL ATTRACTIONS. We will stand or fall by your decision of quality of production, quality of story, character of photography and every one detail that a truly fine production must have.

Very truly yours,
CARL LAEMMLE.

"THE PIE-EYED PIPER."
Nestor Comedy.

CAST.

Young Lochinvar.....Wm. Franey
The Fair Ellen.....Za Zu Pitts
Ellen's Cousin.....Milburn Moranti
The Bridesmaid.....Lillian Peacocke
Ellen's Father.....Bobbie Mack

IT is the wedding day of Ellen, her parents having forced her into a marriage arrangement with her unworthy cousin. The bridegroom, late for the wedding, starts out in his jitney, and, stopping on the way to flirt with the bridesmaid, he is further delayed.

Young Lochinvar, accompanied by his trusty broadsword, passes the cousin, his rival, and, as the cousin is arrayed in his Sunday clothing, gets an inkling there is something unusual happening at Ellen's. He follows the cousin to the bride's home, where the wedding is about to proceed, with the heart of the fair Ellen breaking.

But first Ellen and Young Lochinvar dance. They reach the door and Young Lochinvar seizes Ellen and carries her to his car, after stealing the crank off the car of the cousin. Of course there is a wild chase, during which the entire wedding party get stuck in a hill of sand. Ellen and Lochinvar, quicker than the rest, extricate themselves, and, taking the preacher with them, the trio rides off, the preacher uniting the two lovers, and the others looking on in despair.

"BUSINESS BEFORE HONESTY."
2-Reel L-KO Komedy.

CAST.

Willie Steal.....Harry Gribbon
The Blind Man.....Babe Hardy
"Nellie".....Eddie Barry
The Woman.....Mae Emery
Her Daughter.....Helen Lynch

(Copyright 1918, L-KO Motion Picture Kompany.)

BABE HARDY is a professional blindman with a tin cup. His boy disguises himself as a lady and gathers in a few stray coins to aid his dark bespectacled papa.

Willie Steal, a high-class society crook, seeing a beautiful automobile, hangs a "For Sale" sign on it, and nonchalantly awaits results. Mae and her daughter Helen, passing by, admire the car, and decide to purchase it, but only pay half of the money, telling Willie to call at their home for the balance.

On their homeward journey Mae and Helen encounter the poor blind man and his beautiful daughter "Nellie." Mae is struck by the resemblance of Nellie to her long lost sister and filled with compassion, asks "Nellie" and her father to live with her.

That night at Mae's dinner table are Willie, Helen, the beautiful Nellie and the blindman, who in some strange fashion always manages to take the largest portion of everything. Mae brings out a coal scuttle full of gold from the safe with which to pay Willie. The guests gaze in amazement and each one carries his own little plot in his bosom. One by one they leave the table to play with the safe. Willie goes after the money from one side, Eddie from the other, and the blind man is in the safe. A lively general mixup follows.

"DAMAGED GOODS."
Lyons-Moran Star Comedy.

CAST.

Sidney Sellers.....Lee Moran
His Wife.....Grace Marvin
Bennie Byers.....Eddie Lyons
His Wife.....Hazel Page

LEE'S wife, an experienced bargain-bug, dons shin guards and other means of physical protection and hastens away to a bargain sale, leaving Lee to go to his office in a huff. Eddie, an out-of-town merchant who has come to buy goods of Lee, arrives in town with his wife. The wife goes in search of bargains while Eddie seeks the office of Lee. He and Lee accidentally meet on the street and Lee steps through Eddie's straw hat, which has blown off. A battle ensues, the two parting without knowledge of each other's identity.

Meanwhile the two wives, also wholly unknown each to the other, meet at a bargain sale and come to hair pulling and blows over a mutually coveted hat.

Eddie and Lee meet in Lee's office and the battle is about to start all over again when they realize that they have more important business to transact, and laugh off the argument. Lee invites Eddie and his wife to his home to dinner that night.

Eddie and his wife arrive at Lee's house. Lee admits them, and leaves Mrs. Eddie to wait for Mrs. Lee to appear, and takes Eddie into the kitchen to have a little nip before dinner. While the two men are thus engaged Mrs. Lee comes out and meets Mrs. Eddie, with whom she battled at the bargain sale. A battle royal starts all over again, but after a general mixup, in which the police join, all ends well.

CURRENT EVENTS No. 65.

Award Medals To Heroes of Peace Who Risked Lives.—Mayor Hylan decorates fire laddies who braved dangers of falling walls and flames to save others from death.—*New York City.*

Boy Detectives Hunt Out Spreaders of Hun Propaganda.—"Anti-Yellow Dog Club" is organized by Henry Irving Dodge as part of nation-wide movement he has founded to have boy members of the clubs rout out "yellow dogs" who circulate false rumors and discouraging reports.—*Brooklyn, N. Y.*

Famous Artist Paints Poster To Aid Marine Recruiting.—Montgomery Flagg, whose magazine covers are familiar to every American lends his brush to the "Devil Dogs."—*New York City.*

Famed Clergyman Aids Country As Laborer In Shipyard.—Rabbi Stephen S. Wise, preacher, author and scholar, is just "Laborer No. 198" at yards of Luder Marine Corporation, where with his son, James, he goes to work at 7:15 A. M. for $3 a day.

Camp Dix Boys Prove Skill At Games On Horseback.—Some of Uncle Sam's National Army lads take part in thrilling sport at Reckledge Country Club for benefit of the Red Cross.—*Philadelphia, Pa.*

London's Lord Mayor Reviews England's Future Soldiers.—Every effort is being made by the British Government to encourage the organization of school cadet corps from which officer material may later be drawn for the army.—*London, England.*

Busy Knitters Knit To Aid Uncle Sam's Sailor Boys.—Hundreds gathered in Central Park engage in three-day knitting bee to replenish the free wool fund of the Comforts Committee of the Naval League.—*New York City.*

Sick "Sammies" Enjoy Yachting Trip On the Majestic Hudson.—Several hundred convalescent soldiers are guests of Mayor's Committee of National Defence aboard Dr. John A. Harris' beautiful yacht which he has turned over to Uncle Sam for use as an ambulance ship.—*New York City.*

Official U. S. War Film—Yankee Regiment Decorated For Bravery In Action.—General Passaga, gallant commander of a French Armp Corps, presents the coveted Cross of War to the 104th Infantry, 26th Division (New England National Guard troops) as a reward for a decisive defeat rendered the Huns.

Uncle Sam Needs Nurses To Care For Sick and Wounded.—Surgeon-General Gorgas, head of the Army Medical Department, on a visit to hospital where convalescent soldiers are taught useful occupations, urges young women to take up art of nursing.—*Somewhere In America.*

SYNOPSES OF NESTOR, L-KO, LYONS-MORAN STAR COMEDY, WESTERN DRAMA.

"BRASS BULLET," SCREEN MAGAZINE, CURRENT EVENTS AND ANIMATED WEEKLY.

UNIVERSAL SCREEN MAGAZINE. No. 85.

INTEREST in boxing has revived greatly since it has been made part of the training for the United States Army, and some of the first principles of the art can be gained from Universal Screen Magazine. In the Pacific Northwest, to cut down the expense of selling their produce, 1780 farmers have formed an association which efficiently and cheaply transacts an annual business of more than $1,300,000 from products grown on the land in an area of fourteen square miles, owned by the members of the Association. This is an official film of the United States Department of Agriculture, and gives a good idea of how some of our foods are grown, prepared and packed. Next comes the picture of the Kiddie Musical Comedy Company. Youngsters from three years up are trained to take part in production, and do their dances with the ease and grace of professionals. Since the war has revived the art of knitting, it is interesting to know how wool originates. Screen Magazine shows the process from the time it is shorn off the sheep, until it is made into a garment and shipped to our unfortunate French sisters. The Magazine ends with a Miracle in Mud by Willie Hopkins, entitled "War Gardens."

"THE WHIRLWIND FINISH."

2-Reel Western and Railroad Drama.

JAMES RANNEY, wealthy owner of the famous Piedmont Stable, is grateful to his faithful jockey, Danny Schnell, for saving the life of his little daughter. A week later, during the running of the Stake race, Schnell is thrown, and, as his injuries are pronounced incurable, he is sent to his California home.

Ten years elapse, during which Ranney's luck has changed, and he is greatly in debt. Elinor, now grown to young womanhood, is her father's companion and mainstay. Father and daughter own but one horse, who is called "Lovetie." Bob Nesbit, an owner of a fancy stable, is infatuated with Elinor, but the girl loathes him.

When her father is suffering with an attack of lumbago, Elinor goes to consult a doctor who has lately begun practice in the town. After treating her father, he assures the old man that he will be well within a few days.

There is to be another race on the track, but Ranney's horse "Lovetie" is too old and worn to participate. Dr. Schnell, however, takes the mare for a patient, and in a few days, she shows signs of her old time goodness. The doctor also tells Ranney that he will supply him with a jockey for the race. Ranney and Elinor get the surprise of their lives when they discover the fact that the jockey, whom they thought incurable, was none other than the once famous and high-priced stable jockey, Danny Schnell. Of course Danny wins the race, and the story concludes with a love scene between Dr. Schnell and Elinor when the doctor proceeds to tell her how he had changed his name when he adopted the profession of jockey and ow, when sent home to die, he was cured, and later took up the study of medicine.

"THE BRASS BULLET."

Two Reels.

Episode No. 3.—"Locked in the Tower."

CAST.

Rosalind Joy	Juanita Hansen
Jack James	Jack Mulhall
Mystery Man	Hal Cooley
Mrs. Strang	Helen Wright
Spring Gilbert	Joe Girard
Victor King	Ashton Dearholt

ROSALIND and James are locked in a burning house. James leaps through the window and bursts in the door, rescuing Rosalind just as the roof collapses. They hurry to the Joy house and James goes in search of Homer Joy and Mrs. Strang. In the laboratory he finds Joy lying upon the floor, dead and Mrs. Strang leaning over him. The Mystery Man appears, and Mrs. Strang escapes with him, leaving James to notify Rosalind of her stepfather's death. Mrs. Strang bids the Mystery Man farewell and he departs in his aeroplane. She then gets in a motorboat and hurriedly leaves the island refusing to take Rosalind with her.

Meanwhile Gilbert and King, believing that Rosalind has been drowned, leave their yacht to go to Joy's house and notify him of his step-daughter's death. James and Rosalind, on the beach, note the approach of the men and hurry to the house. Rosalind hides in the tower, and James goes to meet the men. Gilbert demands to see Joy, and James shows them his dead body. Then Gilbert, declaring that because of Rosalind's death the fortune is now his, and believing it to be hidden somewhere around the place, starts on a search for the money. He inquires of James if it is hidden in the tower, and James' emphatic denial arouses his suspicions. They go to the tower, and there find Rosalind whom they have believed to be dead. King, behind James, creeps slowly upon him with a club upraised. Gilbert, through a hole in his pocket, aims a revolver at Rosalind.

ANIMATED WEEKLY No. 35.

Fighting Australians will "Jay" the Kaiser.—At least they should be able to can him very effectively after these million cans of marmalade arrive in the trenches in France.—*Sydney, Australia.*

Famed French War Artist Here for Visit.—Lieutenant Farre, who has painted pictures for the French government working on the battlefields of Belgium and France, with Major Collins, U. S. A., at the Art Institute.—*Chicago, Illinois.*

London's Lord Mayor Bids "Kilties" God-Speed.—Highland battalion leaving to "carry on' in France is reviewed by city's chief executive and departs amid the cheers of thousands. —*London, England.*

Burleson Is Uncle Sam's Wire Chief. — Postmaster-General assumes control of nation's millions of miles of telegraph and telephone lines under proclamation of President Wilson designating him Director-General.—*Washington, D. C.*

Dynamite River To Prevent Flooding of Imperial Valley.—Rushing waters of the Colorado are halted with explosives when thousands of acres of rich fruit orchards are threatened with destruction. — *Andrade, Cal.*

New York Braves Sharks and Submarines.—Severe heat wave sends hundreds of thousands of the city's millions to the beaches for relief in defiance of danger from lurking "denizens of the deep."—*Coney Island, New York.*

New York's Fighting Irish Lead Pursuit of Huns!—Right on the heels of the Germans as they retreat from the Marne salient are the boys of the 165th Infantry, formerly the 69th New York National Guard, shown here as they appeared before leaving for France.

Follow the Flag With the Y. M. C. A.—Overseas companies of "Y" men soon to depart for France hold a farewell review attended by Brigadier-General Mann and Allied officers.—*New York City.*

Universal Cameraman Makes Historic Flight In Giant Plane.—Remarkable and exclusive motion pictures made by an Animated Weekly staff photographer on the first flight of the gigantic Handley-Page bombing machine, the largest of its kind in the world.

Cartoons by Hy. Mayer, World Famous Caricaturist.

A Photo Dramatic Thriller !
Harry Carey
The Popular Western Star in
"Three Mounted Men"
Daring, reckless, fearless HARRY CAREY, idol of millions of Photoplay fans, comes to you in this thrilling Western play—"THREE MOUNTED MEN" with all the speed, action and dash that you expect of this Star. The story? Too good to tell, but you'll be thrilled and entertained to the limit. Be sure to see it at
(Your Theatre Name Here)
T. C. Cut No. 33—Mat 20c.

Newspaper Ad Cut For

Harry Carey in "Three Mounted Men"

Simply add your theatre name in large bold face type to fill the space indicated at the bottom left vacant, and you have a striking newspaper ad that will help pack your theatre when you show HARRY CAREY in "THREE MOUNTED MEN," one of Carey's best to date. Book and boost it to the limit.

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See any one—you'll book them all.

HARRY CAREY in "HELL BENT"
DOROTHY PHILLIPS in "THE MORTGAGED WIFE"
HERBERT RAWLINSON in "SMASHING THROUGH"
PRISCILLA DEAN in "THE TWO-SOUL WOMAN"
MARY MAC LAREN in "THE MODEL'S CONFESION"
MAE MURRAY in "THE BRIDE'S AWAKENING," and "HER BODY IN BOND"

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LIONEL S. REISS

Here Are

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HARRY CAREY

At top of this page a 6-sheet, bottom left is a 1-sheet and so is bottom right.

Six-sheet poster.

One-sheet posters.

e Posters

FOR

ENT"

SPECIAL

The two upper cuts are 3-sheets. The bottom cut on this page is a 24-sheet.

Three sheet poster.

Three-sheet poster.

Twenty-four sheet poster.

"FOR HU

"He didn't suspect until he saw the ruin of his home being acted out for all the world to grin at....."

Mildred Harris

the beautiful little "Linnie" of "The Price of a Good Time"-in a photodrama as tantalizing as a Wink. Your Wife will love it.

"BANDS ONLY"

-and then he went home and found.....

A picture, whose dazzling cleverness and clean, tense romance amid perfect appointments establish it beyond all question as the de luxe photodrama of the year. Produced by

Lois Weber

-the Belasco of the Screen.

Wid says: "It's a clean-up. Go to it big. If you dont mop with this you're in the wrong business."

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The New

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Dutch Send Armed Convoy with Ships to East Indies

NO TROOPS ON LOST VESSEL

Damages Austrian

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Vienna report

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LONG after this war is over the people of your town and every other town will remember this as the most atrocious crime of all history—will go to any lengths to see the world's only record of the sinking of the great Lusitania—the famous men who went down forever—the attack of the submarine—the torpedoing—the death throes of the mighty vessel. See it yourself at any Jewel Exchange.

GIVE them this great overwhelming picture now—the picture that will never have a competitor. Made from 25,000 drawings on gelatine made by the famous artist, Winsor McCay, requiring 22 months of work and authentic to the last detail. The most dramatic, exciting, thrilling picture ever shown in your theatre. Use our Special Ads and Posters. Get the cream of this unbeatable thriller by booking today.

rk Times.

THE WEATHER
Showers today; Sunday probably fair; moderate winds, mostly west.
For full weather report see Page 11

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TORIOUSLY RUSH ON HAMEL;

ITANIA' OUR BATTLE CRY

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eeking Vengeance.

Allies in Past Week Have Won Important Positions, Captured 5,000 Prisoners, Clinched Control of Air

LONDON, July
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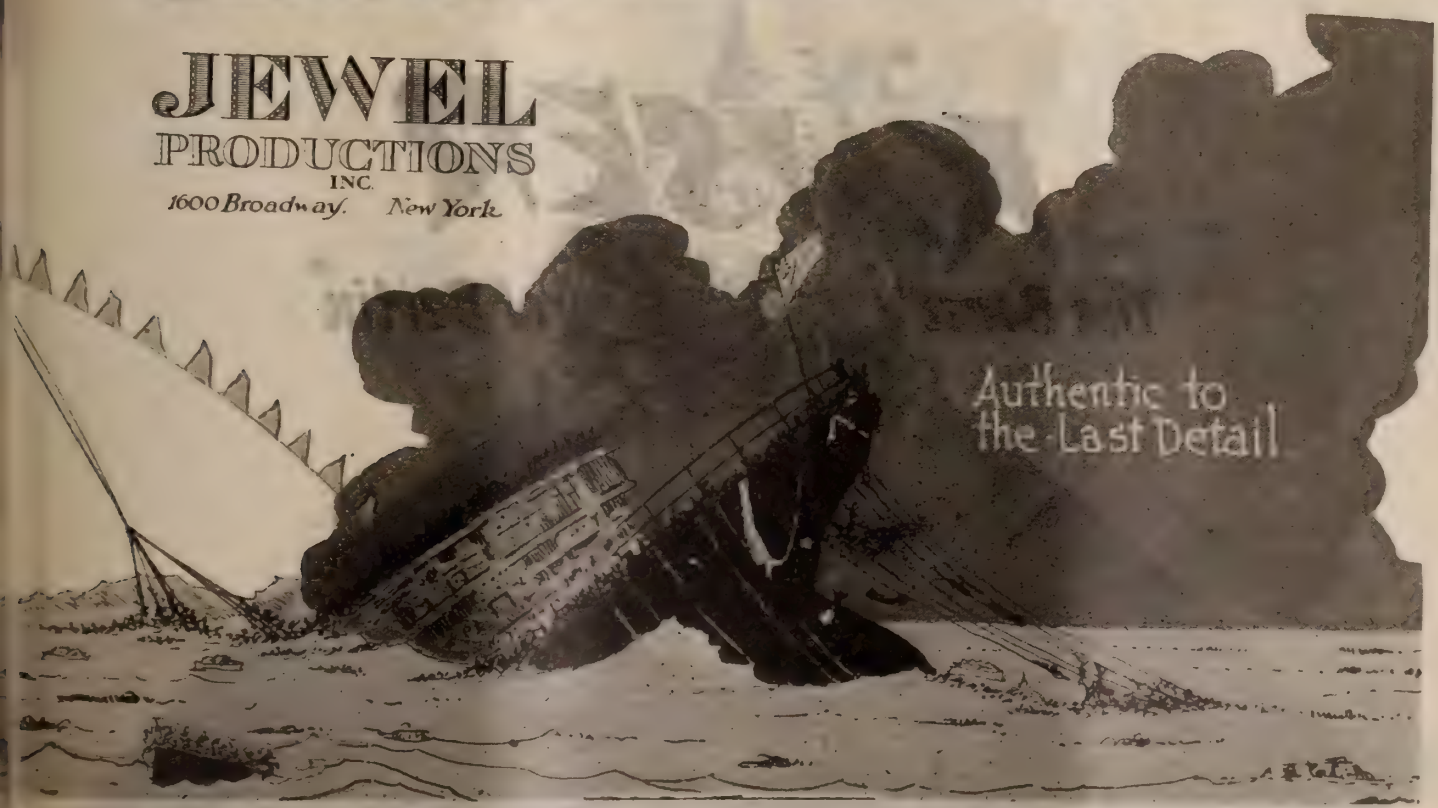
FIGHT 200 GERMAN PLANES

Americans Face Big

"The SINKING OF THE LUSITANIA"

JEWEL PRODUCTIONS INC.
1600 Broadway. New York



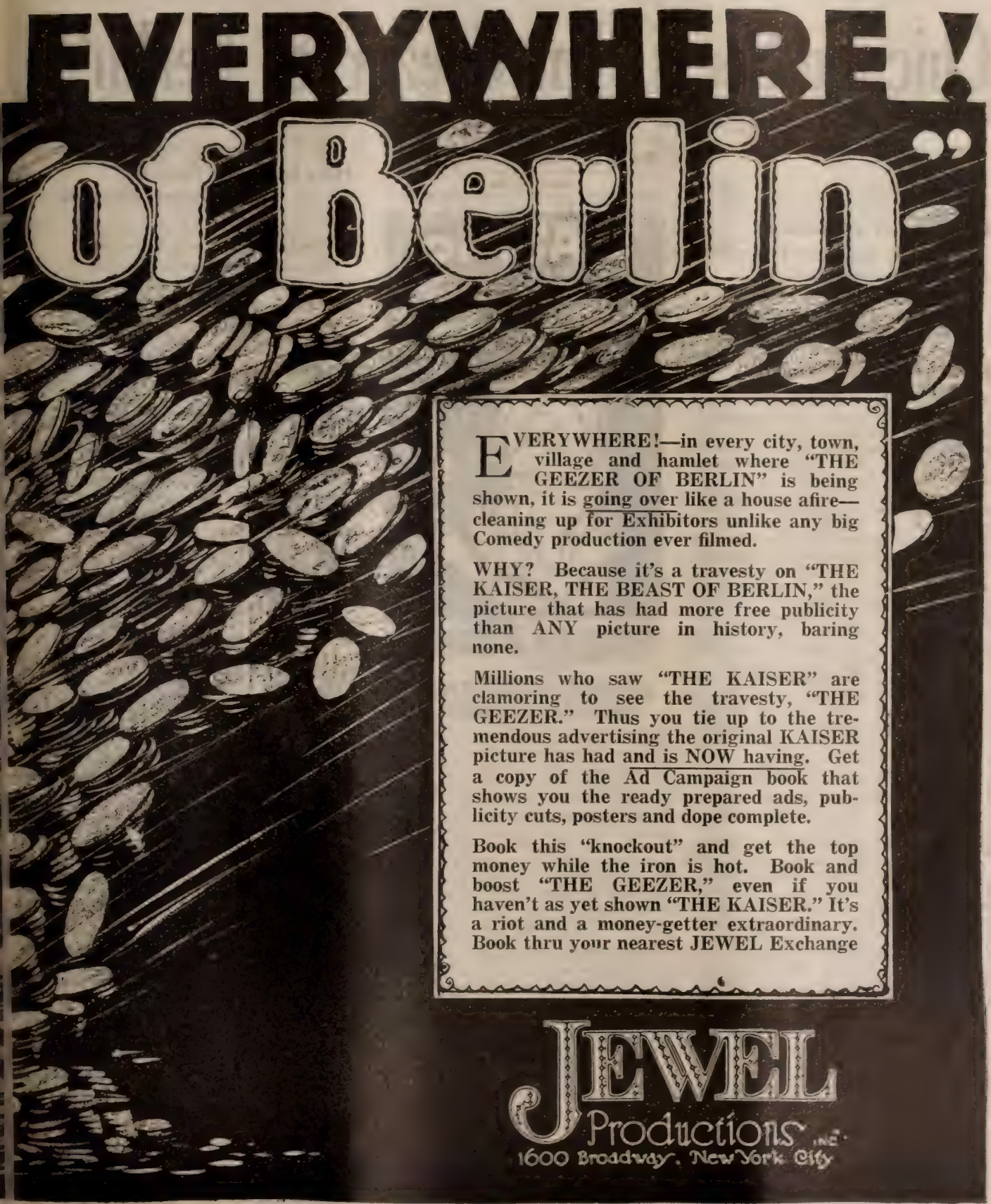
—get your second date when you get your first !

YOUR second showing of the biggest winner ever in your house is a certainty—so make sure of getting that money by booking your repeat when you book your first showing. All over the country Exhibitors are showing "The KAISER, the Beast of Berlin," for the third, fourth and fifth time—you simply can't afford to miss that second time. Remember! This great production—the original and only artistic triumph—has had more free publicity than any other picture ever given the Moving Picture Industry. Cash in on this free publicity—and do it now.

—repeating faster than its imitations are booking!

FAR from being sore at our imitators—we thank them for the extra money they're making us and our staunch friends, the exhibitors. Because, in many cases, the value of the third, fourth and fifth repeat on "The KAISER, the Beast of Berlin," was not established until the Exhibitor had seen the imitations. There wasn't any question after that as to the biggest net—the surest profit—and today all reports from our exchanges show that "The KAISER" is repeating faster than its imitators are booking. Get this triumphant original now while the getting is good.

GOING OVER BIG
"The Geezer
A TRAVESTY ON
"THE KAISER"
-the Beast of Berlin
LIONEL S. REISS



EVERYWHERE!—in every city, town, village and hamlet where "THE GEEZER OF BERLIN" is being shown, it is going over like a house afire—cleaning up for Exhibitors unlike any big Comedy production ever filmed.

WHY? Because it's a travesty on "THE KAISER, THE BEAST OF BERLIN," the picture that has had more free publicity than ANY picture in history, baring none.

Millions who saw "THE KAISER" are clamoring to see the travesty, "THE GEEZER." Thus you tie up to the tremendous advertising the original KAISER picture has had and is NOW having. Get a copy of the Ad Campaign book that shows you the ready prepared ads, publicity cuts, posters and dope complete.

Book this "knockout" and get the top money while the iron is hot. Book and boost "THE GEEZER," even if you haven't as yet shown "THE KAISER." It's a riot and a money-getter extraordinary. Book thru your nearest JEWEL Exchange

JEWEL Productions INC.
1600 Broadway, New York City

Chicago Sees "The Geezer of Berlin"

(From The Evening American, July 26)

FILM NEWS AND REVIEWS.

Deadliest of All Kaisers, "The Geezer of Berlin."

By ROB REEL.

Film Kaiser No. 58 is here.
He is "The Geezer of Berlin."
And he is different.
For this difference, much thanks.

RIDICULE—especially Yankee ridicule—being, saith the proverb, more deadly than 42-centimeter guns, Universal has done a commendable thing in presenting in burlesque the subject it discussed seriously in "The Kaiser," with Ray Hanford closely mimicking Rupert Julian.

Besides, there are in the two reels of "The Geezer" more than a two-reel quota of guffaws and titters. Such as, for instance, the murderous foregathering of the Potsdam gang in an orgy of ice cream cones and all-day suckers and dice throwing for Iron Crosses, and, when the word is given that the Yanks are coming, the retreat led by one of them bolting head first into his waiting armored tank and ordering "Home, Heine."

But slapstick is a thing to be seen, not reviewed, even when it is the cleverest of its kind. So go to the Casino, where "The Geezer" begins its merry, indefinite run to-morrow.

(From Evening Post, July 29)

JEWEL MAKES TRAVESTY OF "THE KAISER."

IN the American custom of getting a laugh out of the most serious situations, we now have Jewel Productions getting a laugh out of the war with "The Geezer of Berlin." And if the kaiser could see the film he would probably die of apoplexy on the spot, for nothing so offends pomposity as ridicule. The thing is silly, amazingly silly, but it is funny as can be. It is broad low comedy, well done, slapdash, but not meaningless. It takes many of the well-known traits of the kaiser and his advisers and burlesques them broadly, but not offensively. The wit is not delicate and subtle; it is daubed in with a wide full brush, but it results in clever caricature.

The kaiser is shown playing with his tin soldiers, a stein of beer at his elbow and a plate of "dogs" at hand. With nothing else to do, the kaiser listens to the story of Von Hindenbug, who had a marvelous gun—shoot it

MOTION PICTURE THEATERS.

DOWNTOWN.

CASINO
58 W. Madison St.
STARTING TOMORROW
THE BIGGEST COMEDY SMASH OF THE SEASON
GEEZER of BERLIN
A TRAVESTY on THE KAISER, THE BEAST of BERLIN

and the world goes up in smoke, "Poof," just like that. The kaiser gives him a royal gift for the idea—one of the dogs, which he greedily spreads with mustard and starts to devour. But Von Turpentine, not to be outdone, also has something up his sleeve—a torpedo; launch it and the sea goes up in smoke, "Poof," just like that. And before Von Hindenbug has devoured more than the first mouthful of "dog" it is seized as a gift for Von Turpentine. And so it goes.

The audience liked the burlesque, the titles as well as the picture itself, and the picture as well as the title. And it really is funny in a broad way, but there is nothing crude or offensive about it: the decencies are observed to a far greater extent than in most comedies; in fact, though the whole thing is built to appeal to the common taste, there is a singular lack of crass vulgarity. The most flagrant fault in the picture is the comedian who makes himself up to resemble Charlie Chaplin, for he is really funny enough to stand on his own work and the touch of the imitator always spoils a production.

(Chicago Tribune)

Here Is Where They Kid Der Kaiser; Enough.

By MAE TINEE.

Produced by Jewel-Universal.
Directed by Arthur D. Hotaling.
Presented at the Casino.

The Kaiser	Roy Hanford
The Clown Quince	Jack Stewart
Don Hindendoig	Marvin Lovach
Von Turpentine	Walter Bytell
Cancellor Von Bethman-Bowlegs	Richard Pennell
Palace Cop	Earl Lynn
A Buxom Baker	Highie Mack
His Daughter	Maxine Burkett
The Doughboy	Monty Banks
A German Germ	Bert Roach

TO say of "The Geezer of Berlin" "its rough stuff, but it gets a hand," would be to write a fairly comprehensive review of the picture. Dilating a bit, in order that no one may feel slighted, we lay bare the following facts:

"The Geezer" is the kaiser, so called because he walks with the goose-step. (I suppose.)

The picture is a satire on "The Kaiser, the Beast of Berlin."

It is not screamingly funny, BUT it is reasonably amusing. In it William is treated to both insult and injury.

Which naturally brings joy and peace to the patriotic soul even though
As an art connoisseur
He may have to admit it is rough stuff.

One point well worth observing is that the producers knew when to cry "ENOUGH!"

(Chicago Daily Journal)

"THE GEEZER OF BERLIN" A GOOD BURLESQUE.

"THE Geezer of Berlin," that notable travesty on Universal's former release, "The Beast of Berlin," is now showing at the Casino, on Madison street, near Clark. There is nothing more powerful than ridicule cleverly done and this is the most potent factor in "The Geezer." As a patriotic offering it equals pictures of more sedate handling for by its derision it shows the futility of all the mad dog of Europe hopes fondly to accomplish.

A good burlesque is something that so far has eluded the movies. In "The Geezer of Berlin" we have it at last.

The Casino is the only theater in Chicago showing the picture.

(*From the Chicago Herald*)

FLICKERINGS *from* FILMLAND

BY KITTY KELLY.

"THE GEEZER OF BERLIN."

Produced by Universal-Jewel; directed by Arthur Hotaling; presented at the Casino.

WELL, well, "The Geezer of Berlin" is very nearly what it is cracked up to be by its enthusiastic projectors—a very, very funny travesty of the earlier and sedater feature, "The Beast of Berlin."

It starts out a bit flat, establishing some local color in a bake shop, introducing the love element without which no war tale is complete, with some rather fuzzy lines in sub-title accompaniment, so that one wondered how it could pan out funnily. But it does.

When it gets into the actual Teutonic story it is rich with cleverness of conception, action and titling. Not poinard subtility perhaps, but right good slap-stick thumps, and an intelligent sense of burlesque that hits off in comedy serious situations of the earlier feature in a way that must needs suit brows of every height and slant.

It's rather a daring thing to take the Kaiser and his colleagues and poke fun at them, both in action and Yankee slang, but it's so well done that it seems the most natural thing in the world.

And underneath the fun of it there's some real satire present that sums up points of the war and the precipitators of it in trenchant, remeberable fashion. Ridicule is one of the world's best weapons, and here and thus applied it isn't out of place at all, but most successful.

Really, everybody ought to see "The Geezer of Berlin." It isn't perfect, but the weak points can be forgiven for the sake of the flashes of genius that prevail—and it is jolly good fun. The Casino is a comfortable little theater to see it in, too

IT WILL REPEAT ITS CHICAGO SUCCESS IN EVERY TOWN WHERE IT IS WELL ADVERTISED.

MOTION PICTURES.

(one of the Killing scenes in)

The GEEZER OF BERLIN

A TRAVESTY ON THE KAISER THE BEAST OF BERLIN

NOW AT THE CASINO

58 W. Madison St.

(*From Chicago Daily News*)

EXTRA! KAISER GIVEN BATH OF CUSTARD PIES.

It's Great to See "Geezer of Berlin" Roughed Up Even in Film Comedy.

By W. K. HOLLANDER.

LAUGH with and at the kaiser. An ingenuous burlesquer pokes fun at him in a mirthful travesty called "The Geezer of Berlin" at the Casino Theater on West Madison street. He takes some of the important events in the career of the German emperor, clothes them with ridicule and serves them through grotesque characters in two reels of happy celluloid.

Only the kaiser takes the thing seriously. Those who surround him including the "clown prince," clown their way through it humorously. It is a slapstick from start to finish and contains all the essentials necessary toward the welfare of comics of this sort, even unto the soft and mushy pies. These are hurled with excellent aim at the "geezer" at the conclusion of the film.

Inspired by Serious Drama.

It was inspired by "The Kaiser, the Beast of Berlin," which the Universal issued recently and some of the high lights of that production wherein the kaiser participated come in for ridiculous treatment. But whether or not the serious discussion of the German emperor's conduct has been observed by the spectator the burlesque will be appreciated.

The subtitles are humorous and ideally harmonize with the grotesqueness of the thing. Love in a bakery shop gives the thing romantic flavor, a necessary adjunct to all well regulated plays of the war, and a highly important matter in this picture. The hero of this affair goes forth into the enemy's country, vowing to his sweetheart that he will never return unless he brings the kaiser back with him. And he makes good in spectacular fashion.

How He Captures the Kaiser.

Observing his prey through an open window, he obtains a rope from a near by aeroplane, lassoes the kaiser and drags him toward the flying machine. Then he starts the plane and soars into the clouds with the kaiser suspended in midair until he arrives over the bakery shop, when he drops his victim through the ceiling right into the presence of the captor's sweetheart and her father, the owner of the shop. Then follows the pie hurling. Of course the aeroplane incidents are not genuine, but they are effective and exhilarating and, to say the least, funny.

See and Book at any JEWEL Exchange

JEWEL

HERBERT RAWLINSON

—in the most amazing "crook" melodrama ever screened. A picture that has created a sensation wherever it has played and has made a big profit for every exhibitor who has shown it.
An absolutely certain winner from every point of view.

"COME THROUGH"

DOROTHY PHILLIPS

—in the most overwhelming Western drama that a whole year has produced, directed by Joseph De Grasse. In one town in the West this picture has been repeated three times and was lately booked for the fifth time. If you haven't shown it you've missed big money. Act now!

"PAY ME"

ELAINE HAMMERSTEIN

—in a great drama of newspaper life adapted from the famous stage success by Alice Leal Pollock and Rita Weiman. One of the most realistic productions of recent years and a splendid romance in which the talent and personal appeal of the Star appear to superb advantage.

"THE CO-RESPONDENT

Home Office 1600 Broadway, New York

E I S

CARMEL MYERS

—in a wondrously beautiful romance of land and sea. Simply show the stills of these marvelous water scenes with their fascinating diving nymphs and fairy-like grottos and your house will be crowded for every performance. This is an absolutely certain money-getter in any town.

"SIRENS OF THE SEA"

MILDRED HARRIS

—in a Lois Weber Production which has been the greatest money-maker of its type ever since its first showing six months ago. A picture whose title pulls like forty horses and whose perfection of Acting and Direction make it a true artistic triumph. Book this great life-drama without fail.

"THE PRICE OF A GOOD TIME"

A PATRIOTIC LANDSLIDE

—in every section of the country, a war-times money-maker. A play whose noble sentiment and fine love story will send everyone in your audience home in a glow of pleasure. Made from the famous story by Edward Everett Hale, which has been read by millions of people.

"THE MAN WITHOUT A COUNTRY"

Dorothy Phillips

Success after success has made Dorothy Phillips one of the Showman's surest investments. Book this new Jewel with the certainty that the Idol of Millions will draw more powerfully than ever before and please in the same increased measure

"A SOUL for SALE"

JEWEL Productions Inc.
Broadway New York City

The Bewitching Young Star

Carmel Myers in "THE DREAM LADY"

A superb dramatization of Margaret Widdemer's celebrated novel "Why Not" produced by Elsie Jane Wilson

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1600 Broadway. New York.

Mildred Harris

in the phenomenal

Lois Weber Productions

which are the greatest
Life-dramas of 1918

"The PRICE OF A GOOD TIME"

and

"The DOCTOR AND THE WOMAN"